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AN ATTEMPT

AT A SYSTEMATICALLY ARRANGED

THEORY OF MUSICAL [illegible]MPOSITION,

4053-10

BY GODFREY WEBER,

KNIGHT OF THE FIRST CLASS OF THE HESSIAN ORDER OF LEWIS, HONORARY MEMBER OF THE
ROYAL SWEDISH ACADEMY IN STOCKHOLM, OF THE HOLLANDIC UNION FOR
THE PROMOTION OF MUSIC, ETC., ETC.

TRANSLATED FROM THE THIRD, ENLARGED AND IMPROVED
GERMAN EDITION, WITH NOTES,

BY JAMES F. WARNER.

FIRST VOLUME.

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Feb. 5, 1861

AUTHOR'S PREFACE.*

THE object of the present little treatise is to present *the general matters of musical instruction*, systematically arranged and unfolded from their elementary ideas.

The meaning of the expression *"general matters of musical instruction"* can scarcely require an explanation. There is a large amount of instruction necessarily *pre-supposed, as preliminary and preparatory, in every department both of musical science and of musical art,—instruction which belongs in common to all the numerous branches of the subject.* The doctrine of the meaning of notes, of the clefs, of the measure, of the meaning of the usual technical terms, and the like, are things with which every one must be acquainted, who is at all concerned with music, whether he be a violinist, a piano-forte player, a singer, a composer, or whatever else you please.

These things, common to every branch of the musical art, constitute *the general matters of musical instruction*, or, in other words, *the General Music Teacher.* Such a work should, accordingly, embrace that with which every one who has anything to do with music, without distinction of the particular branch to which he devotes himself, must be, or at least ought to be, acquainted. This observation applies very particularly to every *teacher* of music.

This general musical instruction, in the completeness and extent just explained, is as yet, so far as I am acquainted with musical literature, no where treated. We do indeed find prefaced to almost every so-called *School* or *Method* for this or that particular instrument, as *e. g.* in the Guitar and Czakan School, and the like, scattered scraps of instruction that belong under this head; as *e. g.* the properties of notes, of measure, of intervals, of keys, of the signature, and of the diatonic and chromatic genera of sounds, and the like; but these instructions are in the utmost degree incomplete, defective, incorrect, confused, and miserably thrown together in a promiscuous jumble,—a thing indeed of very natural occurrence; for not every one who may be able to write well, a school for a particular instrument, as *e. g.* a piano-forte school, a flute school, &c., *i. e.* the doctrine of the treatment and the playing of these instruments, is as a matter of course competent to produce *a general system of musical instruction*, philosophically arranged and intelligibly unfolded from its fundamental, elementary ideas; and indeed perhaps this is scarcely to be demanded of him, since he who would write a school for an instrument, as *e. g. for the violin*, has quite enough to do, and really accomplishes enough, if he treats, in an able manner, the doctrine of *violin playing* as such. As, on the one hand, these *general matters of musical instruction* are out of place in such individual schools; so, on the other, *a book which appropriates itself to these expressly and professedly*, is unquestionably *a desideratum*. This desideratum it is the object of the present treatise to supply. The work is intended for those, who, already in some measure opposed to the usual empirical method, wish now, whatever they may have learned from such sources, *to obtain clear and extended ideas, and to have those ideas arranged in their rational and philosophical connections,*—as also for *teachers who wish to furnish their pupils with such ideas.*

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* This preface has been slightly condensed, by leaving out some matters of rather a local character and not so particularly applicable to this country. TR.

As to the *compass*, which I have given to this little book, and especially the limited extent of the fourth chapter (§§ CI—CXIII.) I will only say expressly, in additi what has already been observed in justification of my course, in this respect, in §§ X, XI CXIII,—that this little work is *by no means intended to be a system of harmonic instructi nuce* [*in a nutshell*,] *in no sense whatever a compressed epitome of my* THEORY OF MUSICAL POSITION, but *only* a general music teacher, in the sense above defined, and, that a more found investigation of the doctrine of keys, of chords, of modulation, and other thing this nature, does *not* belong to such a treatise. It is utterly impossible to dispatch t things in a general course of musical instruction, unless one is willing to present ther imperfectly, and of course as incorrectly, delusively, and falsely, as they actually have presented in so many books of instruction on musical composition, and in so-ca Thorough-base Schools, Harmony-teachers, and many others, of the like class. T remark applies especially to the works of those gentlemen who, immediately after the pearance of the first volume of my Theory, while the second was scarcely yet extant, w to work at manufacturing out of these first two incomplete volumes, their so-ca Elementary books on Harmony and Musical Composition, Exhibitions of the doctrine Harmony, Thorough-base, &c., which, generally speaking, consist of a literal transc of a fourth part of my paragraphs, with the omission of the intermediate portions (!) thus with the loss of the connection, and which accordingly leave unsupplied a deficie of all the matter, absolutely essential as it is to the entireness of the Theory, which th *could* not transcribe from the subsequent volumes of my work, because the latter w not yet published. They have then offered for sale in the public market the frippery of arbitrary amount of stolen individual paragraphs, scraped together in this miserable ma ner from a new system with which as yet they were but partially acquainted. By su an operation, they have stolen from me even the yet unripe fruit of a stalk but pa grown, and that too with an air that would indicate as if this fruit had been raised up *their own field*. For, my paragraphs, positions, modes of representation, tables, figu &c., which are different from anything heretofore taught; also my newly introduced mo of designation, (as, *e. g.*, those of §§ 41, 52, 58, 97, &c.)—they have unscrupulou transcribed into their books, as if *they* were those who ventured first to take this or th new position, and to introduce these or those new figures and signs, and the like. Thu they have not only injured the authorized publisher of my works, in the pecuniary incon of the publication, and consequently myself also in the same, but have also sought, b imposing upon the ignorance of the uninformed, to convert to themselves a portion of th small share of reputation which might perhaps accrue to me as the author of the Theor

That the works of these gentlemen, manufactured in the manner described, canno, i the very nature of the case, be otherwise, than in the utmost degree vicious, deceptive an mileading; that they have, in consequence of an unwise mutilation, expressed obscurel and even falsely, that which I had taken pains to present clearly, and the like,—is as muc a matter of course as it is of reality. It is especially unfortunate for *me* in this case, tha those readers of such works, who know that they are intended to be drawn from m Theory, and who, imagine that they will be able, at a very cheap rate, and in a so muc coveted brief form, to learn from them my doctrines, are led, on being disappointed i finding there only a universal defectiveness, a want of consecutive conne deceptive superficialness, to the belief that they will find in my Theo faults.

December, 1830. GODFRI

TRANSLATOR'S PREFACE.

The origin of the enterprise which the Translator has undertaken in rendering into English the present work, is traceable to a fact in his own experience. When, some years since, he commenced a more methodical and thorough course of musical studies, he at once found himself without the requisite helps. Notwithstanding he possessed himself of such books as could be found in this country, there still remained a most obvious and important deficiency. These books were all found to be defective in two particulars; first, in *the absolute want of matter*, and secondly, in *the manner of communication*. A great many things which were continually sought for, and which it is seriously important to every musical student to know, were not to be met with in any of them. Thus a deficiency was seen to exist, which must leave the mind in ignorance, conjecture and doubt, on many points most vitally concerned both with musical knowledge and musical practice. Indeed, this defectiveness extends even to matters involved in common, every-day musical performance; and so great is the chasm which it leaves in all the instructions relating to Harmony and Composition, that the latter can scarcely be said to be taught at all. On the other hand, as it regards *the manner* in which these books present their instructions, it was found to be, as universal experience finds it to be, confused, pedantic, blind, and misleading. Their intricate and complicated forms of expression; their affected, foreign, pedantic terms; their general looseness and obscurity of style, render it almost impossible to get at their real meaning, on the one hand, while, on the other, by interposing unnecessary and almost insuperable difficulties in the way of the learner, they either dissuade him from his attempts altogether, or needlessly encumber, obstruct and retard his course of advancement.

Such a deficiency being found to exist in the necessary facilities for musical acquisition, the thought occurred, that in Germany—the garden of musical cultivation and the richest field of musical science on earth,—that land so distinguished for general research, thought, and profound scholarship—something might be found which would supply this chasm. Accordingly, after a series of inquiries, prosecuted with this view for some length of time, it was ascertained that Godfrey Weber's large treatise on musical composition—was, of all others, the work to be chosen. The reasons which have led to such a determination are briefly as follows:

The personal properties of the man are such as to render him pre-eminently qualified for the task of producing such a book. He possesses an able intellect, combined with a large share of common sense and a sound judgment. He is moreover distinguished by one other attribute, which is as rare as it is valuable, namely *a faculty to teach*. That simple, clear, lucid train of ideas which make every thing plain in their wake is pre-eminently his. He seems always to move in sunbeams. His thoughts, though deep and comprehensive, are nevertheless, simple and plain; and while he is peculiarly philosophical in his habits, and is always answering, in a most agreeable and satisfactory manner, the "*whys*" and the "*wherefores*" which spontaneously arise in every student's mind, he at the same time does it in such a way as not in the least to cloud his communications, but, on the contrary, rather to enhance the welcome light in which he makes us see the things he wishes to present. He moreover superadds to his other qualifications a classic and liberal education. As a writer on music, his reputation is above that of any other man in Germany.

Godfrey Weber's treatise on Musical Composition is the great work of his life. It is now more than twenty years since he published the first edition of this work. During this long period, it has been an object of constant attention and effort with him to add to it every possible improvement and to render it entirely a standard work of the kind, and the two subsequent editions, published, the one in 1824 and the other in 1832, bear ample testimony to the success of his endeavors. The reputation of his work has steadily risen, from the first day of its publication to the present hour, and it is probably safe to say, that, all things considered, no book of the kind holds so high a standing in Europe at the present time, as does *Godfrey Weber's Theory of Musical Composition.* The only works that can compare at all with it, are Boniface Asioli's "*Il Maestro di Composizione*," Anton Reicha's "*Traité de haute Composition Musicale*," and A. B. Marx's "*Kompositionslehre*;" but these works, though each possesses its peculiar merits and holds a high pre-eminence above other works of the kind, are still, taking all things into account, to be regarded as secondary to the work of Godfrey Weber, and especially so in their relation to this country. Their reputation is more local and specific; Godfrey Weber's more universal and general. They (especially Dr. Max and Reicha) aim more at particular excellencies; Godfrey Weber more at general and universal ones. Perhaps there could not be a better proof of the universally acknowledged merits of Weber's work, than the fact that as soon as it was published, especially in its later editions, musical writers all over Europe went to work at manufacturing books out of its materials and in imitation of its peculiar properties. Some idea moreover may be obtained of the estimation in which it is held in England, from the following remark of an English writer in A. D. 1829, to wit: "*Of all the books ever written on the science, this is the most important, the most valuable, &c.*"

This first number of the work—the one now published, constitutes the introductory portion of the entire treatise, and amounts to about one fourth part of the whole quantity of matter. Its object was to prepare the way for the remaining sections of the book; and, accordingly, it consists, as its title imports, of *General Musical Instruction.* This portion of the work was published in Germany, not only in connection with the entire system, but also in a distinct volume by itself and in the very form in which it is now presented to the American public, with the exception merely of the additions made by the translator; and it had there a very rapid and extensive sale, in this shape. Indeed, so great was the demand for it, that, on the publication of the third edition of the general treatise, a second edition of this first part was called for, before the whole work was completed. Its design and character are very fully made known by the author himself in his preface. His remarks relative to the vacancy of the field which it was intended to occupy, are emphatically true of this country. Indeed, if he could say of *Germany*,—so rich as it is in musical literature,—that he knew of no work which could adequately supply its place, how must it be in *this country?* The truth is, we have no book that compares with it. Its comprehensive grasp of subjects, its thorough and radical treatment of them, its methodical arrangement, its scrupulous accuracy, its copiousness, its admirably clear and intelligible simplicity of style, place it at a wide remove from all the other books of the kind with which we have been conversant. This portion of the work is adapted to every one who studies music in any form whatsoever,—to every one who wishes to learn to sing, or to play, (as *e. g.* the piano-forte, the flute, the violin, or any other instrument,*) or to lead, or to teach. It embraces first principles, things which lie at the foundation of all musical knowledge and attainments. Hence it is a book which should be, not only in the hands of every *beginner* in music, but also in the hands of every one, who, though he may have studied music more or less, has never enjoyed the advantages of that enlarged, thorough, and standard instruction which this work contains.

No musical student, however, who has an inquisitive mind, or who means to make solid acquisitions in the art, will rest satisfied, until he has possessed himself of the entire work. There are many subjects of such a nature, that they cannot be treated in a brief form; and it happens that some of these are, in music, subjects of the highest interest, and those, about which every reflecting learner of the art wishes and seeks to be informed. Take, *e. g.* the origin, the construction, and the nature of the so called *diatonic scale:* who does not wish to know, whence this scale came? what are the reasons for the respective distances between its different tones? why some of these are larger and others smaller? why the shorter distances occur just where they do? what particular effects result from the scale, constructed as it is, and what different effects would be produced by constructing it differently, &c.? Take, again, the different *keys*, their character, their uses, &c. &c.;—the major and minor *modes*,—the structure, nature, effects, &c., of each, and their various appropriate uses, and the like. On these and various other topics, which, like these, require a more extended treatment than is compatible with the size of any small volume, and which indeed presuppose other instructions, connected with the science of harmony and musical composition, we all spontaneously wish to be informed. But in addition to the incentive which such a consideration furnishes for the possession of the entire work, it is to be considered farther, that the intimate connection which the more immediately *practical* holds with the *theoretical*, always renders the one more or less defective without the other. A knowledge that involves the remoter principles of the art, and surveys the whole ground, is not only more satisfactory in itself, but likewise more available. It puts a different shading upon a man's acquisitions. It gives him additional power. It enables him to wield a stronger influence. And it is for this reason particularly, that *every teacher* of music, in any of its forms, should be advised by all means to avail himself of what is contained in such a work. Were he but apprised of the additional ability with which it would enable him to execute, and the additional success which it would cause to fall upon his labors, he would not be without it. It is to be farther observed on this point, that the subsequent three numbers of the work are by no means *theoretical* in the sense of *non-practical*. The most that can be said is, that the instructions they embrace are not so *immediately* and *directly* connected with a practical execution of music, as those of the first number, though, at the same time, they do hold a *real* and a very *important* connection with music in all its branches. The word *theory* seems to be rather an unfortunate one to be used in this connection. To the apprehension of many persons, it seems to carry the idea of something that is far removed from the practical and the useful, and that is attended with no real, substantial advantages; while, in point of fact, the term, as employed in the present case, designates a body of principles and a mass of knowledge which is practical in the very highest degree, and which sustains very much the same relation to musical action, as a helm does to a ship, or a guide to a traveler, or sun-beams to all our operations in the external world.

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* An attempt to learn to play an instrument without an acquaintance with the fundamental principles of all music, is a gross error and a great personal disadvantage. The effect must always be, to obstruct the progress of acquisition, and to render the attainment extremely imperfect, even when made.

The Dictionary of Terms, as found in the original copy, consisted only of *Italian* words. It was adjusted to a state of things materially different from what is found in this country. On the one hand, the Germans use but few musical terms, except either such as are borrowed from Italy, or those which are taken from the ordinary, every-day language of their own country, and which of course are easily understood without explanation; while, on the other hand, so far as any general vocabulary is requisite, Germany is so well furnished with large and able works of the kind, that anything more than a very succinct and specific summary of terms, in such a place as Doctor Weber intended his to occupy, was uncalled for. But in this country, the state of things is entirely diverse; and accordingly, in adapting this part of the author's work to the wants of the American musical public, it was found necessary entirely to remodel and very greatly to enlarge it. Hence, instead of being a condensed vocabulary of Italian words merely, it has been converted into *a Universal Dictionary of Musical Terms* in general. Among the books of which the translator has availed himself in this part of the work, is the large and able "*Universal Lexicon der Tonkunst*," of Doctor Schilling and others.

The articles which have been added by the translator are marked with a star (*), and in cases when the article itself was found in the original, but its *treatment* has been added by the translator, the star is placed *after* the article, and immediately in front of the added matter. If this Dictionary of Terms should prove useful in any measure correspondent to the amount of labor bestowed upon it, it will be found a valuable appendage to the work.

For the accommodation of those who may not have access to a piano-forte, a plate representing the key-board of this instrument, is added at the end of the book, for reference in all cases where the keys of the piano-forte are referred to in the work, as is the case particularly in those sections which treat of the intervals, namely, §§ XXXII—XLVI.

As it respects the manner of using this work, it is to be observed, that, inasmuch as it consists of one entire system, consecutively connected together, it will be necessary always to have studied the previous parts, in order to be prepared to understand the subsequent ones. It should be a principle with the student, in using this book, to conquer every inch of the ground as he passes over it, to get fully and perfectly in possession of all the preceding matter before he attempts any of the following. If he adopts this course, his way will always be pleasant and clear, and will conduct him on, by an easy and sure progress, to the attainment of the object of his wishes.

The amount of labor involved in the translation and editorial superintendence of a work like the present, can be duly appreciated only by those who have had personal experience in the same department of effort. Suffice it to say, however, it is such as would never have been undertaken by the present translator, but from the conviction stated at the beginning of this article, namely that a work of this kind is seriously called for by the musical interests of the country. In a pecuniary point of view, it will be far less profitable, (if indeed it should ever be profitable at all,) than are the other musical works already extant. The price put upon it is very greatly below what is due for a work of its size and character.* It was the intention of the proprietors, however, in fixing its price, to remove every possible obstacle to its universal circulation, and especially now, while it is on the threshhold of its introduction into this country, to avoid every thing that should tend in the least to keep our American musical community either from an acquaintance with its merits or from a participation in its advantages. The time, it is presumed, cannot be distant, when works of this kind will be held in just estimation in our country, and will be adequately sustained by the public patronage.

Boston, January 15, 1841. JAMES F. WARNER.

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* The subscription price is more than 30 per cent. below the price of the same work in Germany, though the German copy is not near so well executed as the American one.

GENERAL MUSIC TEACHER.

CHAPTER I.

PRELIMINARY.

GENERAL IDEA OF MUSICAL SOUND, OF THE MUSICAL ART, AND OF MUSICAL COMPOSITION.

DIVISION I.

MUSICAL SOUND.

§ I.

In order to acquire a just and accurate idea of *musical sound* and of *the art connected with musical sound*, i. e. *the musical art*, we must begin with the idea of *sound in general.*

Under the term *sound* we comprise every thing in general which is perceptible to our sense of *hearing*, every thing which we perceive through *the ear*, or, in a word, every thing *hearable.*

Every such sound consists, as we know, in the sensation excited on our ear by the oscillation (the shaking or vibratory motion) of a body whose vibrations are conveyed to the nerves of our ear, or to our organ of hearing, by the air, or by any other intermediate body, where the sensation is excited which we call *hearing*. (Hence Chladni very correctly defines the idea of *hearing*, in a physiological point of view, in the following manner: "Hearing is nothing else than a vibratory motion perceived by means of the auditory nerves." Acoustics, § 231.)

An essential difference of sound, however, depends upon the circumstance, whether such vibrations are of one and the same degree of quickness, or a part of them are more quick, and another part more slow.

A sound of the former species (*i. e.* where the vibrations are all equally quick or equally slow) may be named *a simple sound;* in the language of art, it is called *a musical sound.* Our ear is capable of distinguishing, in the case of such a sound, whether the vibrations are *quick* or *slow;* and in so far as we perceive the sound as consisting of *slow* vibrations, we call it *low;* and in proportion as we perceive it as consisting of vibrations following one another in *quicker* succession, we call it *high.*

A musical sound which we recognize as a sound of a definite *pitch*, we usually denominate *a tone.*

From this analytical view of the subject there arise the following definitions:

Sound is the hearable action of a vibrating body.

A MUSICAL *sound* is a simple or unmixed sound, a sound of a perceptible, determinable pitch.*

A *tone* is a musical sound of a known pitch, a sound regarded as being of a certain height.†

In contradistinction from the simple sounds above mentioned, we may call those which do not consist of vibrations of one and the same velocity, *mixed sounds.* The vibrations in this case are so totally *dissimilar* among themselves, that the ear cannot distinguish a definite pitch of sound in them, and hence they may be denominated *confused sounds or sounds of an indistinguishable, unknowable pitch*, or *mere sounds*, *toneless*, *unmusical sounds*, because the ear perceives a sound, but no tone—no sound of a recognized or of a recognizable pitch. We also use the term *noise* for a sound of this character. (Comp. § V. at the end.)

§ II.

For the sake of more perfectly elucidating and establishing the definitions just given, we will subjoin a few experiments as examples and illustrations.

1. *That sound is the effect of the vibrations of a body*, can easily be shown. If *e. g.* we bend together the two ends of a tuning-fork, and then suddenly let them go, they immediately spring apart, but do not at once remain at rest in that position, but continue to oscillate back and forth for some length of time. We can feel this oscillation by our hand, and possibly even perceive it with our eye. Such vibrations, in the case of long, rather thick and moderately strained strings, are still more obvious to our senses. As long as the trembling or vibrating motion of such a body continues, we hear the sound, and its strength diminishes co-ordinately with the strength of the vibrations, until at length the one vanishes and disappears with the other.

A sound is strong or weak, just according as more or fewer parts of a greater or a smaller body are put into a strong or a weak vibration.

The appropriate bodies for the production and communication of vibrations, and consequently for the generation of sound, are *elastic* bodies.

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* *i. e.* A sound whose pitch *may* be ascertained, a sound which *can* be distinguished as a high sound or a low sound, though not necessarily thus distinguished in fact.

† *i. e.* A sound which is not only *capable* of being distinguished as high or low, but which actually *is* thus distinguished, a sound which is regarded and treated as having a particular pitch, as *e. g.* when we conceive or speak of a sound as represented by a letter of the alphabet, we conceive and speak of it in its character as *a tone*, because the letters which are thus employed always represent musical sounds which are of *a certain definite pitch.*

So also when we speak of a musical sound as employed in a *tune* or in musical composition generally, we speak of it in its character as *a tone ;* because a musical sound considered in such a connection necessarily involves the idea of some particular *pitch.*

TRANSLATOR.

Thus *e. g.* a moderate stroke on a bell, on a strained drum-head, &c. produces a louder sound, than a far stronger stroke on a piece of lead or on slack leather: for, bell-metal is very elastic, whereas lead is not, and leather becomes so only by being strained. And hence also, the sound of a bell becomes dull and languid when it does not hang freely, but stands on the ground, or in some other way rests strongly against some impeding body and is thereby obstructed in its vibrations.

For this reason, particularly elastic bodies are employed for musical instruments, as *e. g.* bell-metal for bells,—steel for tuning forks, for steel piano-fortes, for æolian harps, for steel harmonicas,—strained wire or gut for stringed instruments,—glass for glass-harmonicas, and the like. In organ pipes, and especially in the labial or lip pipes, (the so called flute apparatus,) and in other wind instruments, the column of air contained in the pipe is itself the vibrating, sound-giving body, which is put into a vibratory motion by the friction arising from a current of air thrown into the pipe, and is thus made to produce tones.

REMARK.

In the so called *tongue or reed pipes* of the organ (*tuyaux à anche*), the tongue or reed, rather than the column of air, is the body that determines the sound,* while the body of the pipe and the mass of air vibrating therein seem rather only to modify *the character* of the sound, and to give it its peculiar *impress* (*timbre*), its *characteristic qualities*, than to determine absolutely its *pitch*—the velocity of the vibrations—the so-called *quantity* of the sound. It hence appears, that the pitch of sound in the case of a tongue or reed pipe depends only in part upon its greater or less length, and depends essentially upon the length and stiffness of the tongue, so that we can at pleasure tune one and the same pipe, at one time, high, and, at another time, low,—the length of the pipe continuing the same,—and can produce very low tones from *very* short pipes; and indeed, we can produce a variety of tones, at our option, from one and the same *body* (*corpus*) of a tongue or reed apparatus, *at the same time*,† all which could not take place, if the mass of air enclosed in the body of the pipe were alone the tone-giving and tone-determining body.—Now since the pitch of sound in the case of the tongue or reed pipes is not *entirely* dependent upon the length of the column of air, and depends in general upon the magnitude and form of the body of the pipe, and thus the quickness of the vibrations of the tongue or reed seems to be more or less obstructed and retarded by the counteraction of the greater or smaller column of air,—a fact very clearly apparent in the case of several other wind-instruments with reeds (as *e. g.* the clarionet, the bassoon, &c.),—so it would be very interesting to go into a more nice and exact inquiry, *in what respect* the tongue, at one time, and the column of air, at another, determines the pitch of the sound, and particularly, whether the second, third, and more species of vibration, as they are called by *Chladni*, takes place in the tongue or reed pipes as they do in the pipes of the flute apparatus,—inquiries which are clearly of the utmost importance and of a most material practical bearing, while yet we find them to have been but very superficially touched upon, even if at all, by our excellent *Chladni.**

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* As I have shown in my Acoustics of wind instruments, in der Leipziger allgem, musik. Zeitung V. Jan. 1816, S. 35, and in der Ersch-und Gruberschen Encyklopädie der Wissenschaften und Künste, 10. Band, Artikel *Blas-instrumente* § 3, where I have attempted to turn the fact to practical advantage.)

† As has already been demonstrated by F. Kaufmann's Trumpet-Automaton.

Thus I had written in the first and second editions of this work, in the years 1817 and 1824. Since that time, we have been laid under great obligations to our distinguished mathematician and writer on Acoustics, *prof. W. Weber*, for most interesting developements on all these points, which he has arranged into an article in the journal *Caecilia*, Vol. XII, expressly for musicians and musical instrument manufacturers.†

The question, how *the human vocal organs* produce their sounds, I believe I have treated somewhat more satisfactorily than had heretofore been done, in a copious essay devoted to that subject in the first number of the same periodical, where, as I trust, I have also thrown some new light upon the afore-mentioned questions.‡

§ III.

(2.) *That a high tone is the product of quick vibrations, and a lower one is the effect of slower vibrations*, may be seen from the circumstance that the oscillations of very low sounding strings can be perceived by the naked eye, while those of a higher tone, cannot be thus perceived, because the higher the tone, the quicker are the vibrations, and therefore, as tones ascend in pitch, the oscillations become continually less and less apparent, until at length they are no longer at all perceptible.

We may say of a tone which makes twice as many vibrations in a given time, as another, that *it is twice as high as the other*, *or only half as low.*

One can easily anticipate the fact, that a tone which is twice as high as another is called its *octave.* Farther on, this term will be more perfectly explained.

Whether a body makes quick or slow vibrations, depends upon different circumstances, some of which we will here specify.

(a) In the first place, other things being equal, *a long body* regularly vibrates slower than a *shorter* one; consequently the former sounds lower, and the latter higher. Hence *e. g.* we have long strings on the piano-forte for the low tones, and shorter ones for the higher tones; hence, long pipes in the organ for the bass, and short pipes for the higher tones; hence, the short octave flute sounds high, and the long bassoon low; hence, the tone of the violin string is higher when it is pressed down upon the finger board, for in this case its entire length does not vibrate, but only that shorter portion which lies between the bridge and the finger.

Now since the quicker are the vibrations of a body, the higher is the tone, and the shorter is the body; and in exact proportion as the length of the body is increased, the quickness of the vibrations—the height of the tone—is diminished; so the quickness of the vibrations, or the height of the tone, is in *inverse proportion* to the length of the vibrating body.

In some kinds of bodies this inverse proportion is of such a species, that a body of a certain length vibrates twice as fast as another body of double the length; and only half as fast as one that is but half as long, while the circumstances in all other respects are precisely the same. *e. g.* Of two strings, which are exactly alike on all points, except that one is only half as long as the other, the former makes just two vibrations while the latter makes but one; the tone produced by the first is *twice as high as that produced by the last* (or but half as low), and the tone produced by the latter is *twice as low* (only half as high) as that produced by the former. Mathematically expressed, the proposition stands thus: in the case of two strings whose lengths are to one another as 1 to 2, the velocities of the vibrations and the heights of the tones are to one another as 2 to 1.

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* § 71 of his *Akustik* and also in his *Neuen Beiträgen zur Akustik*, Leipzig, 1817, S. 64. zu § 68.

† Comp. also the same, I Bd. (Heft I.) S. 94: VIII. Bd. (Heft 30.) S. 91: XI. Bd. (Heft 43,) S. 181; XII. Bd. (Heft 45.) S. 1.

‡ Comp. also *Caecilia* I. Bd. S. 81; IV. Bd. S. 155, 229; VIII, S. 146.

The same proportion holds good for the most part, under otherwise the same circumstances, in relation to the column of air, producing tones in organ pipes and in other wind instruments ; but it does not apply to such cases as that of the transverse vibrations of a tuning-fork, or of any other similar bar; for such an article vibrates *four times* as quick as another *twice* as long, and only *a quarter* as quick or *four times* as slow as one *half* as long. Mathematically expressed, the pitches of the tones in two instruments of this species, otherwise alike, are to each other inversely as the squares of the lengths.

(b) *Secondly*, a body regularly vibrates faster and gives a higher tone, the more stiff it is. Thus the stiffness of a body does not, like the length, stand in *inverse* proportion to the height of the tone, but in *direct*. In *strings* vibrating transversely, this proportion is of such a nature, that a string, in order to its vibrating *twice as fast* as another, must be strained with *four times* the degree of tension. Mathematically expressed, the idea is as follows: In the transverse vibrations of two strings, in all other respects alike, the velocities or pitches of the tones are to one another as the square roots of the distending forces.

(c) The greater or less *thickness* and *hardness* of the sounding bodies has also an influence upon the quickness of the vibrations; and indeed a double and opposite influence.

At one time, namely, a thicker and harder body vibrates slower than a more thin and soft body. That is to say, the transverse vibrations of a string which is *twice* as thick as another, all other things being equal, are only *half* as quick, and thus produce a tone only *half* as high as the other. In this case, accordingly, the thickness of a string and the height of its tone are again in inverse proportion to one another. Therefore, for stringed instruments we use thicker strings in order to produce the lower tones, and in part also strings wound with metalic wire.

But at another time, the greater thickness of the body, in so far as it at the same time increases its stiffness, makes the vibration quicker and the tone higher, so that *e. g.* the transverse vibrations of a bar, fastened at one end—a bar that is *twice* as thick as another bar, vibrates twice as fast as the latter. Hence the fact that the tone of a tuning-fork does not become higher, but lower, by filing its bars or shanks thinner; because by being thinned they lose in stiffness. Here we have also an explanation of the fact, that if we strike on a somewhat freely suspended metalic cannon, or on an anvil standing freely, a far higher tone is produced thereby than the large size of the body would have led us to expect. For the same reason it is, that most church bells do not sound near so low as we should, from their magnitude, presume they would; and we might obtain as low a tone (not indeed so strong) from a very much smaller, though proportionably thinner, bell, either of metal or even of glass; and hence it happens, that the tones of the bell on the stage perform their imitations with a very considerable degree of deceptiveness.—(It may be a result of a similar cause, that a very thinly wrought bassoon or oboe reed, or clarionet reed, more easily produces the low tones than the high ones, whereas a thicker and consequently eed is better adapted to the higher tones.)

These and *many other circumstance* complete treatment does not belong in this place, determine the the tone. Thus, in many cases, the pitch of the tone depends form of the vibrating body, upon the manner and direction in wh truck, upon the touching of this or that centre of vibration, and r similar circumstances, as *Chladni* has clearly shown in his able ents on this subject.

But how, in particular, the pitch of e case of a column of air in a *wind instrument* or in *a pipe* gener termined, I have shown in an extended article on *the Acoustics of* *ruments*, published in the Leipzig General Musical Gazette.* T ct must here, however, be entirely passed over, with the exception points adverted to merely for the purpose of elucidating the abstra ons given in § I.

§ IV.

(3.) We may be aided in obtaining a m and sensible apprehension of the difference between *mere sound,* *ound*, and *tone* (§ I) by the following example. If both ends or sh tuning fork are equally long, equally thick, equally stiff, and equ in short, are in all essential particulars exactly alike, there is o o reason why the one should vibrate quicker or slower than the he fork will therefore vibrate uniformly, and will thus produce a p *l sound*, a sound which can be recognized in point of pitch, and wl eing thus recognized, can farther be regarded as *a tone*.—But , in contrast to this, a tuning fork, one of whose shanks is longer other, or thicker, or made of softer, less stiff steel,—or a strir or other body, which perhaps is thick and hard at one end, but thi t at the other: if we set such a body into a vibrating motion, the will be slow at one end and quick at the other. Conceive farth of unlike form, as *e. g.* an unformed block or a board, on whic kes with his hand, a waggon rolling over the pavements, and th uch a body will of course produce vibrations of a very dissimila er: those of the one part will check, disturb, and confuse those her; the body will sound high and low at the same time, in a con ble; and in such an entire want of all order and unity, of all sym proportion in these heterogeneous vibrations, no definite pitch of be distinguishable, but merely a confused complication of sounds t pitches, an irregular *noise* of indeterminate height or lowness. if several adjacent keys of an organ be pressed down at once with of the hand or with the whole fore-arm, we hear only an indistingu zzing, a confusion or chaos of sounds; and if we perform the sam ent on the higher keys, a horrible howling is heard: and if with th ow register of the bass, a dull rumble is heard, similar to the roar nder. But what we hear in either case is no *tone*, no *musical s* e a definite pitch can no more be distinguished in this case than in ng of a waggon, in the roaring of thunder, in the rush of a wat in the voice of a man who does not sing, but speak.

To produce uniform vibrations and therewith t possible musical sounds, is the design of all properly *musical instruments*, down to *the kettle-drum*, whose head, every where of equal thickness and uniformly strained in all directions *i. e.* purely tuned, gives an entirely distinguishable musical sound. The instruments of a lower grade, on the contrary, cannot properly sound, but only make a noise, clink, crackel, bustle and the like, and therefore do not deserve the name of musical instruments: as, *e. g. the drum*, in which two different heads are found, irregularly strained, and the vibrations of the lower head are continually brought into disorder by the additional so called sound-strings, strained under it. The same is true of all the so called Janizary instruments, the so named Turkish *Becken* or *Cinellen* (Piatti), of the *triangle*, *the tamtam*, *the gonggong*, *the bell-tree*, and the like, all which may indeed sometimes be employed in music with good effect, in connection with voices and other instruments, but always only as mere accessory ingredients—only as an apparatus for making *mere sound.*

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* See Leipz. allgem. musikal. Zeitung, V. 1816, Nr. 41, 42, 43, 44, 45, und von 1817, Nr. 48 u. f. und im 10. Bande der Ersch yklopädie d. W. u. K., Artikel *Blas-instrumente.*

It is not indeed in the power of our proper musical instruments entirely to prevent *other* vibrations than those corresponding to the tone aimed at, smaller accessory vibrations, occurring together with that; so that, with and besides the tone that is struck, still others also which are higher, sound at the same time. Thus *e. g.* together with the tone of a freely vibrating string of our stringed instruments, still a mass of so called accessory sounds or tones are produced at the same time: namely, one whose vibrations are just twice as quick as those of the principal tone,—another which accomplishes *three* vibrations in the time that the principal tone makes *one*,—still another which vibrates *four* times as fast as the principal, &c: and hence the tones themselves, which, in respect to the velocities of their vibrations, are to one another as 1 to 2, as 2 to 3, as 3 to 4, &c.* All these accessory vibrations or accessory tones are after all so light, almost so inaudible, that they can produce no effect at all and consequently can do no injury.

REMARK.

Many have imagined and taught, that such a connected sounding of the so called *natural*, or, as *Prof. Maass* very appropriately names them, *participating tones*, belongs so materially to the essential nature of a musical sound, that, in its absence, there would be no proper musical sound !—and others have taught that at least this associated sounding constitutes indisputably the agreeableness of the tone.

The contrary must certainly be self-evident to every one who will only consider the following things. In the first place, what are the tones which thus gratuitously sound in connection with the principal tone of a transversely vibrating string ? They are its octave and its fifth, and a sound which is not quite so high as the seventh of the double octave, &c.; thus, *e. g.* with the tone C, the accessory tones c g $\bar{c}$ $\bar{e}$ $\bar{g}$, and a tone between $\bar{a}$ and $\bar{a}\#$ or $\bar{b}$b, and besides, a mass of others, a part of which cannot be designated by notes, so that thus (not to reckon the last at all, but only to bring five into the calculation), in striking the keys *C*, *g*, *b*♮, $\bar{e}$, the following chords are sounded at the same time :

$$[\mathrm{C}\ \ \mathrm{c}\ \ \mathrm{g}\ \ \bar{\mathrm{c}}\ \ \bar{\mathrm{e}}],\ \ [\mathrm{g}\ \ \bar{\mathrm{g}}\ \ \bar{\bar{\mathrm{d}}}\ \ \bar{\bar{\mathrm{g}}}\ \ \bar{\bar{\mathrm{b}}}],\ \ [\mathrm{b}^{\mathrm{b}}\ \ \bar{\mathrm{b}}^{\mathrm{b}}\ \ \bar{\bar{\mathrm{f}}}\ \ \bar{\bar{\mathrm{b}}}^{\mathrm{b}}\ \ \bar{\bar{\mathrm{d}}}]\ \text{and}\ [\bar{\mathrm{e}}\ \ \bar{\bar{\mathrm{c}}}\ \ \bar{\bar{\mathrm{b}}}\ \ \bar{\bar{\bar{\mathrm{e}}}}\ \ \bar{\bar{\bar{\mathrm{g}}}}\#];$$

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* *See Chladni's* Akustik § 52. S. 67; *Kirnbergers* Kunst d. reinen satzes. 1 Thl. S 144., auch der Artikel *Beitöne* in der Encykl. V. Ersch, u. a. m.

the amount of which, in a condensed form, is as follows:

$\underbrace{\text{Sounds struck together.}}$ $\underbrace{\text{Sounds occurring together.}}$

$[C\ g\ b^{\flat}\ \bar{e}]$, $[c\ \bar{g}\ \bar{b}^{\flat}\ \bar{\bar{e}}]$, $[g\ \bar{\bar{d}}\ \bar{\bar{f}}\ \bar{\bar{b}}]$, $[\bar{c}\ \bar{\bar{g}}\ \bar{\bar{b}}^{\flat}\ \bar{\bar{\bar{c}}}]$, $[\bar{e}\ \bar{\bar{b}}\ \bar{\bar{\bar{d}}}\ \bar{\bar{\bar{g}}}^{\sharp}]$,

☝ ☝ ☝ ☝

or,

$C\ \ c\ \ g\ \ g\ \ b^{\flat}\ \ \bar{c}\ \ \bar{e}\ \ \bar{c}\ \ \bar{g}\ \ \bar{b}^{\flat}\ \ \bar{\bar{d}}\ \ \bar{\bar{e}}\ \ \bar{\bar{f}}\ \ \bar{\bar{g}}\ \ \bar{\bar{b}}^{\flat}\ \ \bar{\bar{b}}\ \ \bar{\bar{b}}\ \ \bar{\bar{\bar{d}}}\ \ \bar{\bar{\bar{c}}}\ \ \bar{\bar{\bar{g}}}^{\sharp}.$

☝ ☝ ☝ ☝

(The tones designated by the hand are the ones struck, and the rest are the associated accessory tones). Now these tones are for the most part not only foreign to the harmony, but even to the key itself. In the second place, the duplicates, occurring in such combinations of tones, are not of a like pitch, but, *e. g.* the mathematically pure fifth to the base tone—the accessory tone *g*, is heard higher than the *g* fixed by the temperament and simultaneously occurring here as the fundamental tone of the *g* string. Finally, in the third place, four additional tones sound in connection, which are somewhat lower than $\bar{b}b$ $\bar{\bar{f}}$ $\overline{\overline{ab}}$ and $\bar{\bar{\bar{d}}}$, besides a mass of others; (to say nothing of parallel fifths, or the so called forbidden fifths, which incessantly occur in connection with such associate sounds)!

If one takes all this into view, he will readily be convinced that the associated sounding of the accessory tones of a string is so far from belonging to the essential nature or to the beauty of a musical sound, that the positive *injuriousness* of such an imperfection is prevented *only by the inaudibleness* of these associated tones.

This becomes still more evident, if one considers farther, that, with the tone of *a wind instrument*, no such accessory tone occurs. Now, were the opinion in question a just one, the tone of a wind instrument would not be a proper one or at least it would not be a perfect one. Whereas, on the contrary, our ear recognizes it, not only as a real, and as a proper, but even as a particularly agreeable tone; and indeed it is very highly probable, that its special agreeableness is chiefly due to the fact itself, that it has, mixed with it, no such gratuitous, associated tones: as also the delicacy and mellowness and the peculiar flute-like character of the so called flageolet sound of stringed instruments depends unquestionably, in a great measure, upon the circumstance that there can never, or at least extremely seldom, be mixed therewith any gratuitous accessory sounds.*

And if one still farther considers, that those accessory tones which we have thus far named, occur only in *some* species of bodies, whereas in the case of many *other bodies*, *others* occur which are, to some extent, of an entirely different character, and, so to speak, musically irrational accessory tones, he will see that there is no possible ground for the opinion that the associate sounding of accessory tones, whether of the one species or of the other, pertains to the essential nature or to the beauty of the tone.

In view of this, we must pronounce it an instance of folly, though one of common occurrence, that many have imagined it necessary, in order to rendering the sound of an *organ* a proper genuine musical sound, that, together with every tone struck, there must sound at the same time accessory tones similar to those of vibrating strings, from peculiar and distinct accessory pipes (registers of *fifths*, *thirds*, and of *mixed intervals!*)

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* Comp. the article *Beitöne* in the *Encyklopädie*, above referred to, 8r. Theil, S. 380, and my *Akustik der Blas-instrumente*, which has been heretofore mentioned.

For, it is clear from what was said above, that by this means the organ sound is robbed of an advantage which it otherwise holds over the sound of stringed instruments, since we in this way give it the impurity of the string-sound, not indeed distinctly perceptible, but yet, to say the least, conferring no advantage.

But let us hear how such registers sound! Not indeed perceptibly ill, so long as enough other registers are connected with them wholly to overpower their sound: but when, on the contrary, they are concealed by so few other registers, that they can be distinctly heard, no man with ears can deny, that they produce a motley and horrible jarring of sound that is absolutely lascerating to the ear and to the feelings.

But, secondly, as it respects the assertion that such registers of the organ give a peculiar energy and keenness to the sound, I have more than once tried to convince myself of the truth of the assertion; but though, on the introduction of these registers I could indeed perceive an increase of noise, I have never been able to perceive any strengthening of the musical sound which could not have been produced at least as well, and indeed much better, by registers giving other tones—the proper tones concerned or perhaps their octaves. *Dr. Chladni* undoubtedly made similar experiments, for, he very laconically and dryly says:* "So far as I can judge, all mixed registers are good for nothing; for, their effect is rather to increase the noise than to strengthen, in an agreeable manner, the musical sound."†

Since many musically learned men have carried their veneration for these natural accessory tones of a vibrating string, so far, that they have endeavored to found and erect thereon the entire so called system of musical composition, though in more recent times there has been a partial recovery from this dream, I shall pretty soon advert to this subject again in a following remark. (Page 23.)

§ V.

I must not omit to remark, in this connection, that our use of the terms *musical sound* and *tone* is not entirely uniform.

In the first place, we sometimes employ the word *tone*, where we are speaking not merely of tones of a definite pitch, but of musical sound generally and of its nature, without reference to it as being high or low. For, we not unfrequently *e. g.* say of an instrument, that it has a strong, a fine, an agreeable, a delicate, or a rough *tone*, by which we mean only the strength, the fullness, or in general, the peculiar character of its sound. The expression, *character of tone* [*tonfarbe*], is also, as one perceives, improper.‡

On the other hand, the term *musical sound* [*Klang*] or the simple term *sound* is not unfrequently used where we are speaking of *sound in reference to its pitch* [*tonhöhe*], &c.

It is also among the imperfections of our musical language, that it affords us, for the designation of the entire class of sounds which we have above denominated confused, toneless sounds, sounds having no distinguishable, recognizable pitch, no distinct common name appropriate to all sounds of this sort. The above appellations are mere circumlocutions, and not properly names: while the term *noise*, on the contrary, though applicable in some cases, is not appropriate to all the varieties of this class, as *e. g.* to thunder, to the report of a cannon, to the voice of a speaker, and the like.

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* In der Anm. zu. § 185 seiner Akustik.

† *Equidem censeo!* [*So I think!*] Comp. our work, § 544, and the periodical, *Caecilia*, Band IX. S. 156; Bd. X. 143; Bd. XII. S. 190.

‡ *i. e.* It should be *character of* MUSICAL SOUND [Klangfarbe.] Tr.

DIVISION II.

THE MUSICAL ART,—MUSICAL COMPOSITION.

§ VI.

Having in the preceding paragraphs, somewhat fully explained and illustrated the proposed ideas of musical sound and of tone, we pass now to a definition of the idea of THE MUSICAL ART.

The power of producing sounds, of expressing, communicating, and, in general, of making our feelings intelligible to others thereby, is distributed among created beings in very different degrees. Many creatures, as *e. g.* fish and worms, do not possess it at all. Others can indeed produce sounds, but still no proper tones, as *e. g.* the horse, the crow, &c. Others again are capable of producing genuine tones, as the nightingale and human beings.

Man possesses not only the power, voluntarily to produce, on the one hand, *mere* sounds, and, on the other, *musical* sounds; but he has also cultivated and improved this double faculty to a far greater extent than any other creature, and has formed for himself (1) *an art of speech*, and (2) *an art of tone or of music.*

(1.) A sound, whether it be a mere sound or a strictly musical sound, is capable, even by itself alone, and perhaps merely by its peculiar character, of expressing *a feeling*, as *e. g.* pain, pleasure, anxiety, desire, anger, &c.; though it cannot indeed express *thoughts* and *ideas*, *things* and *events*. But man has invented the art of *voluntarily articulating* the sound of his voice, *i. e.* of forming it into *words*, and of designating, by such articulate sounds, not merely general feelings, but also things, events, thoughts, and abstract ideas: he has invented *speech*, the art of expressing by *words* what he is capable of *conceiving in his mind.* Indeed, he has improved this faculty into *an art*, in the higher and appropriate sense of the word; he has learned to adjust his language to the laws of beauty, and thus has created the arts of *rhetoric* and of *poetry.*

(2.) But he moreover possesses also the power of producing *tones* (either articulate or inarticulate), and of thereby expressing feelings, and of thus, as it were, *speaking in tones.* This faculty also he has cultivated according to the laws of beauty and elevated into a proper art—*the art of music. The musical art, accordingly, consists in the expression of feelings by means of tones.*

In this definition the art is designated according to its highest and most appropriate ideal and more poetic character or operation. In the prosaic, real world, however, music is prosecuted also merely for the pleasure of the ear, except in cases where it is done with a view solely to the display of individual mechanical skill in the art; and hence, it may be defined to be *the art of agreeably exciting and entertaining the ear by means of tones.*

§ VII.

The technical *materials* of our art are, accordingly, *tones;* whether tones of the human voice or other tones.

That is to say, we have discovered the art, not merely of producing tones from ourselves by means of our voice, but of producing them also from inanimate musical instruments.

Music which consists in the tones of an inanimate instrument, is called *instrumental music.* *Vocal music*, on the contrary, or *the music of singing*, is that which consists of human tones, and indeed properly of *articulate* tones, where *words* are expressed in tones; (for, a singing without *words* does not properly deserve the name of vocal music, because the human throat in that case only performs the same office as an instrument. The same applies also to a singing in which the words are not intelligibly expressed, or where unmeaning words are sung).

§ VIII.

Our agency in the musical art consists in connecting the tones into one whole, in a work of art, and in thus producing a tone-representation or musical idea, *a musical composition*, *a musical piece*, and in short, *music.*

This agency, however, divides itself, according to its nature, into two different departments, namely, (1) *the inventive*, and (2) *the executive.*

(1.) *The inventive musical art has for its object the discovery* of tone-images or musical ideas: it is the art of inventing combinations of tones, or of constructing a piece of music, which shall express the feelings according to the laws of beauty,—the art of composing in tones: *musical composition.*

(2.) *The executive musical art* consists in the power of properly delivering or of assisting to deliver a piece of music, after it is invented, either by singing or by the playing of an instrument. It sustains the same relation to music, as declamation or dramatic representation does to poetry.

Each of the two departments of the musical art here designated can be treated either *theoretically* or *practically.*

The theory of musical composition, or *the doctrine of rightly putting tones together in the construction of music*, teaches how the tones are to be connected into a musical piece. It is the doctrine of the formation of a piece of music according to the laws of beauty.

A practical exercise in the art of musical composition is the actual invention of connections of tones or of musical pieces, according to the principles of the art.

The theory of the executive musical art consists in the rules which *e. g.* the author of a so called piano-forte school delivers to his readers, or a piano-forte master to his pupils, on piano-forte playing; or the singing-master to his pupils on the delivery of a piece of vocal music, and the like.

Practical exercise in this case is the actual delivery of a piece of music.

§ IX.

But men have not only created for themselves an *art* of speech and of tones; they have also *scientifically* investigated the nature of sound, and have referred it to its physical and mathematical principles. *(Acoustics, the Doctrine of Sound.)*

The knowledge thus obtained on the nature of *musical sound* has then been *applied to the musical art.* The relations of musical sounds to one another have been measured and computed according to the velocities of their vibrations. It has been attempted to explain therefrom the pleasure of our sense of hearing in certain connections of musical sounds, and, in general, to investigate the internal nature of the musical art mathematically; and it has even been attempted to deduce the theory of musical composition from a mathematical formula. The doctrine of musical sound, thus applied to the internal nature of the musical art, is called *Harmonic or Musical Acoustics, Canonics, Science of Musical Sounds*, and also *the Mathematical Doctrine of Musical Sounds or Tones.*

§ X.

The object of the work, of which the present Number constitutes the preparatory department, is to furnish a treatise on

THE THEORY OF MUSICAL COMPOSITION.

This subject, it is designed to treat, *in its whole compass*, though perhaps not on all points in detail. The plan pursued, in the divisions of the work, is as follows.

(1.) The first, and, in a certain sense, *the lowest* requisite in a combination of tones in a musical composition, is, *that at least it do not sound badly and offensively to the ear;* that, only those combinations of tones be presented to our sense of hearing which are most agreeable to it. This radical principle of musical composition, is very nearly allied to that in the case of rhetoric and poetry, where the first and lowest requisite is the avoidance of positive faults in language. This part of the doctrine of musical composition which has in view merely *the technical* or *grammatical accuracy and propriety* of the combinations of tones, merely *the purity of the musical language*, is, on this account, called *the doctrine of pure compo-*

sition, or *the grammar of musical language, of musical composition;* it has to do with the laws, according to which, tones, regarded as musical letters, or the elements of the musical language, are formed into syllables; these into words; and, finally, the words into a musical sense (*sensus*).

Instruction on this subject constitutes the object of the first four volumes of this Theory, which accordingly embrace *a Grammar of musical Composition*, or *the Doctrine of pure Composition*,—a work, therefore, which constitutes by itself a complete and independent whole.

(2.) *The doctrine of a pure* musical composition is followed by that of the more *artificial* compositions, of the more artificial or complicated elaboration and construction of musical phrases, of what may be considered a rhetorical analysis, a full illustration and thorough analytical examination of individual musical compositions and ideas, as it were musical rhetoric, or, if you please, *Syntaxis ornata*, *the doctrine of musical combinations*, or *of musical involutions.* It embraces the doctrine of the so called *double counterpoint*, of the *fugue* and *canon*, and hence whatever pertains to these; as also that of the *plan* and *form of the musical piece, taken as a whole.*

(3.) After acquiring a knowledge of musical composition without reference to *the material media of the art*, we must turn our attention to these media, *i. e.* to the nature, the properties, the extent, the limits, the capabilities and defects, the use and operation, of the different *instruments* for the practical execution of the music composed; and consequently we here embrace as well *the human throat* (*the voice*), as the inanimate or external *musical instruments;* and this comprises the doctrine both of *vocal composition*, and *of instrumental composition* or *instrumentation.*

A particular and separate branch of the doctrine of vocal composition is made out by that of a correct *accentuation*, of *scansion*, and of *declamation.**

(4.) After all the technical topics embraced under these divisions have been exhausted as completely as possible, then follows finally *the aesthetics*† *of musical composition*, or *the general doctrine of beauty in music;* and also *criticism.*

REMARK.

I must be permitted to explain myself somewhat more particularly upon some of the foregoing views.

In the first place, *upon the foregoing division of music in general*, against which a very plausible objection has been raised. It has been objected to me, that the theory of musical composition can in general be divided only into *two* parts—into *Grammar* and *Aesthetics;* inasmuch as the former teaches to *avoid* whatever stands in the way of beauty, and the latter teaches to *do* whatever produces beauty: a third, intermediate department between the two, cannot exist.

The objection is subtile and quite plausible, but yet not well founded. Who will say of a student, that he wants nothing to make him a poet, except the Aesthetics of the art of speech, when he has merely completed the grammar of a language and now understands how to construct a grammatical sense (*sensus*) *without linguistic faults?* Is he not, previously to coming to the study of Aesthetics or the doctrines of taste, first to attend to a multitude of technical doctrines, to acquire a mass of technical facilities, as *e. g.* scansion, the construction of verses, rhyme, forms of poems, and the like; all which belongs neither to Grammar nor to Aesthetics, but between the two? Or who will say of a student of musical composition, that he now only needs to possess himself of Aesthetics in order to have completed the entire theory of composition, when he has only as yet learned to write a four voiced composition without faults, while he does not understand how to construct the simplest imitation, and much less the more difficult contrapuntic involutions, fugues and the like? Surely no one! *He is not yet familiar with the technics of the art*, of which the Grammar only composes a part, and to which, in addition to the grammar, belong also double counterpoint, the doctrine of the material media of the art, and much else, all which certainly cannot be reckoned in the aesthetics of musical composition. Thus, not only the grammar, but *this whole technical department* stands contra-distinguished from aesthetics. It is *not Grammar and Aesthetics* that, taken together, constitute the province of the doctrine of the musical art, but it is *Technics* and *Aesthetics:* the Grammar is only a part of the first, and to say that the former, connected with Aesthetics, constitutes the entire province of the theory of the art, is to confound the ideas of Grammar and Technics.

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* Comp. the article *Betonung* in der allg. Encykl.

† This word, taken from the Greek *Αισθητικὸς* [*possessing a delicate sensibility, having a capacity for acute perception and feeling*], has become extensively used in German literature as a technical term, and means, as thus employed, the doctrines of *taste* and of *sentiment*—the doctrines which develope the principles of beauty in the fine arts. Inasmuch as the term expresses a very important department of musical science, and since we have no word in English that will supply its place, it is thought desirable to transfer it to our musical language.—Tr.

If however one is disposed to take the term *musical Aesthetics* in so wide a sense as to include therein double counterpoint, the instrumental department, and the like; then I have no objection to allege. More will hereafter be said on this subject, at its proper time, in the discussion of the doctrine of Aesthetics itself, and particularly on the definition of Grammar and Aesthetics, as negative and positive.

I must also vindicate myself on the allegation, that, according to the foregoing division, *harmonical acoustics, and in particular the mathematical doctrine of intervals, is not mentioned as a part, and much less as the basis, of the doctrine of musical composition.* For, most teachers of musical composition imagine that the theory of musical composition must necessarily be founded on harmonic acoustics, and, on this account, commence their books of instruction with arithmetical and algebraic problems and formulas! But this seems to me, calling it by its proper name, nothing else than a mass of empty vagaries and an unseasonable retailing of erudition,—pedantry. For, one may be the profoundest musical composer, the greatest contrapuntist; one may be *a Mozart* or *a Haydn*, *a Bach* or *a Palestrina*, without knowing that a tone is to its fifth as 2 to 3: and it is, in my honest conviction, a mistake of teachers of musical composition, betraying a decided want of understanding of the subject, to mix, as they do, with the doctrine of musical composition, such demonstrations by fractions, powers, roots, and equations, and other mathematical formulas, from which *to proceed* in teaching the theory of *musical composition:* to me it appears just as it would for one to commence a course of instruction in painting, with the theory of light and colors, of straight and curved lines; musical instruction, with the study of harmony; and instruction in language, with the philosophy of speech; or, to demonstrate the principles of grammar to a child, in order to teach him to say—papa and mamma.

But such an unseasonable, scholastic procedure is moreover doubly unsuitable, for the reason that the entire mathematical treatment of the doctrine of musical composition seems an illusion in itself, even when viewed in its appropriate attitude.

Without wishing here to furnish the proof at large on this point, I will satisfy myself with referring only to a single example in the case of the so called *formation of the scale*, and the construction of the several degrees or pitches of sound from aliquot parts of the length of a string, and from the aliquot tones of wind instruments, or, which is the same thing, from the natural series of numbers 1, 2, 3, &c, correspondin to the relations of vibrations, with all which the theorist conceives himself obliged to commence the doctrine of musical composition, for the sake of exhibiting his profoundness, or *eruditionis et decori gratiâ*, while yet *in this very case* the inadequacy of the mathematical operation is strikingly apparent. Let the scale of C-major be formed from the aliquot parts of a C-string, or from the natural tones of a C-trumpet, and both give, as also the numerical relations 1: 2, 2: 3, &c, not only, neither a pure *a*, nor a tolerable *f*, but, instead of *the b* which is appropriate to the scale of C, *b*♭, which is foreign to that scale, or, strictly, a tone which is not at all appropriate to our system of sounds; or, if we regard and treat it as *b*♭, the resulting series of tones rather takes the character of the scale of F, so that the so called C-trumpet might in a certain sense be styled an F-trumpet: though even this again will not be exactly appropriate, because in the trumpet the tone *f* likewise is not found pure, but only a corrupt intermediate something—a vicious neutrality between *f* and *f*♯; and so, in like manner also, there is no pure *a*—Many, as *e. g. de Momigny*, and, more recently, *Schicht*, aware of this evil, have sought to derive the major scale from the harmonic tones of *the dominant*, which, taken thus, does indeed sound somewhat better, and yet even in this case the tones *f*, *b*♭, and *a* always are found false again.

But what would it amount to, if we could see the major scale developed from nature, so long as *the minor* scale would still always be formed by an arbitrary displacing of the thirds, or by other arbitrary depressions, and thus must still always appear as a thing *artificially made*, as something that is arbitrary, as a structure of human intelligence?

For, observe how *e. g. Rameau*, *d'Alembert*, *Marpurg*, and others tug and twist and worry themselves, to deduce the origin of a minor tonic threefold chord from nature!—Nature itself,—so they teach,—causes us to hear, in the transverse vibrations of a C-string, the associated tones c g $\bar{c}$ $\bar{e}$ g (and many others besides!—and, in the vibrations of other bodies, tones again which are entirely different)! Thus, a major threefold chord is given us by nature itself; since, in connection with the fundamental tone of a transversely vibrating string, it allows us to hear also the large third and the fifth of this tone. *A small or minor* threefold chord,—thus they proceed,—is indeed in no case thus produced, since neither a string nor any other body, lets us hear in connection with its fundamental tone also *the small* third, as an accessory tone: but if we take the slight liberty to alter the chord *C e g* into *C e*♭ *g;* though the latter is indeed no natural accessory tone of C (thus *not* shown by nature as the third of *c*), yet *g* is an accessory tone of an *e*♭-string: and therefore (!!!), because the fifth of C is at the same time also the large third of *e*♭, and, in striking a G-string, as well a C-string as also an *e*♭ string causes a *g* to vibrate in connection,—therefore *the combination of tones C e*♭ *g* is the same as derived from nature itself. This is plainly manifest.—The major threefold chord is natural, for the reason that the two higher tones are aliquots of the fundamental tone; but the minor threefold chord is natural, because, vice versa, its fifth is an aliquot of each of the two lower tones (namely the fifth of C and the third of *e*♭). The latter is merely the exact converse of the natural, and consequently is also entirely natural.—The major threefold chord is given by nature itself in virtue of the fact that one and the same string actually causes such a combination of tones to be heard: and, on the other hand, the minor threefold chord is also to be regarded as given by nature, because, though a C-string causes no *e*♭ to sound in connection with it, yet an *e*♭ string causes, among many other sounds, a *g* (as third) to be heard, and *consequently* (!) the combination of tones *C e*♭ *g*, is indisputably given by nature itself.

If, in such or in a similarly conclusive course of reasoning, one has once obtained a major and a minor threefold chord, nothing is easier than to find for each of them an appropriate scale. One has only to connect with a major threefold chord also the major threefold chord of its fifth and its fourth, (and indeed these and these only, for the simple reason that they are better adapted to the purpose),—and thus one has obtained a major scale and that too in due form and order, direct from the hand of nature; and so also, a minor scale, if he but connects with a minor threefold chord the minor threefold chord to its fourth, and, at one time the minor, (for so they teach), at another time the major threefold chord, to its fifth.

Having laid down such and similar hypotheses, in part utterly irrelevant, and in part arbitrary in other respects, one then ventures to exhibit a system of instruction, which, glistening with the appearance of being mathematically based, is rendered the more dangerous, the more it is attempted to give it the color of a systematic derivation and of being the result of an infallible deduction, as our teachers of the art are so ready to do.

Among the finest of all in this department is perhaps the above mentioned *de Momigny*, in his work under the very modest title: "*Cours complet d'harmonie et de composition, d'après une théorie neuve et générale, basée sur des principes incontestables, puisés dans la nature, d'accord avec tous les bons ouvrages pratiques anciens et modernes, et mis par leur clarté à la portée de tout le monde.*" "*A complete course of harmony and of composition, according to a new and general theory, based on the incontestible principles drawn from nature, in accordance with all the valuable practical works both ancient and modern, and brought by their perspicuous clearness within the reach of the whole world,*"—an author who is doubtful on no point except only the single question: "*Mais me pardonnera-t-on de divulguer le secret que j'ai surpris à la nature?*" "*But shall I be pardoned if I divulge the secret which I have caught from nature?*"

For my own part I choose rather to relinquish the vain glare of a profoundness which after all finally proves itself inadequate, and in particular, the appearance of a mathematical treatment of the subject, and in accordance with my views already expressed in the Heidelberg Annual Registers of Literature of 1811, No. 66; 1812, No. 65,—to cull from the theory of musical composition whatever can be of utility as rational musical knowledge.

§ XI.

The design of the present little work* is not to teach the principles of musical composition, but to furnish, by a process of developement from fundamental, elementary ideas, a clear and intelligible presentation of the general matters of musical instruction, or that general portion of musical knowledge with which every one who has to do with music, whatever be the department to which he devotes himself, ought to be acquainted.

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* *i. e.* The present number of the entire work.—Tr.

CHAPTER II.

PRELIMINARY.

DESCRIPTION OF OUR SYSTEM OF TONES.

DIVISION I.

THE RANGE AND GRADATIONS OF TONES IN GENERAL.

§ XII.

As the empire of the musical art embraces the entire compass of all perceptible tones, it must at once be perceived, that the realm of tones is unlimited both in number and in variety. For, the ideas of *high* and *low* being merely relative, we can conceive not only of an indefinitely high, but also of an indefinitely low tone: we can also conceive the difference of the height of one tone from that of another, to be indefinitely small, as *e. g.* between a tone and its octave there may be an unlimited number of different tones, each of which is higher or lower than another only by an infinitely small difference; and in this way the number and variety of tones would clearly be unlimited.

But, in our musical compositions, we can make no use either of that unlimited range of tones on the one hand, or of this infinitely small difference of their pitch, on the other.

We can make no practical use of the former, inasmuch as our ear is incapable of apprehending and distinguishing tones that are high or low beyond a certain point. That is to say, the human organ of hearing can only recognize those vibrations as sound, which are neither too slow nor too quick.

According to Chladni,* it requires at least from thirty to thirty-two vibrations in a second, to make the vibratory motion perceptible to the ear. This accordingly is the lowest tone which admits of being brought into use; while, on the other hand, the highest is perhaps that which is situated nine octaves above the former and which hence, consists of 16,384 vibrations in a second, so that thus the latter accomplishes 512 vibrations in the same time that the other accomplishes one. Much in the same way, though somewhat more extended, are the extreme limits of perceptible tones given by William Hyde Wallaston, in the Philosophical Transactions for 1820, P. II. p. 306 et seq. and in Thomson's Annals of Philosophy, 1820, p. 145, —that is to say, they state the extreme limits at about nine octaves and a half.

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* In his Treatise on Acoustics, § 3.

In this way, then, the kingdom of tones is reduced to determinate limits in respect to *compass*.

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§ XIII.

Moreover, the endlessly numerous and equally diversified gradations in the pitch of tones are not practically employed in music, but, as every one knows, only certain determinate tones are used: or, in other words, we by no means employ, in framing a musical composition, all those nice gradations or rather shadings of low and high, but each of the tones of which a musical composition consists is higher or lower than another by a certain marked difference. We do not use the endlessly numerous diversities which *e. g.* are possible between a tone and its octave, but only eleven different tones between these two degress, so that reckoning from any tone, assumed as the first degree, the thirteenth above is always the octave to it.

The easiest method of furnishing a clear and sensible illustration of this point is supplied by the keys of a Piano-Forte. Here, with whatever key we begin, the 13th above is always its octave, while between these two there lie only eleven tones, and the endless multitude of other tones which are still farther conceivable between a tone and its octave—or even between the tone of a key and that of the key lying next to it—are not employed.

The difference of pitch, however, between two tones of neighboring keys is always equally great (whether that difference be from a long key to a short one or vice versa, or from one long key to another, when there is no short key lying between.) (There is, it is true, a very slight variation from such a uniform equality of tones, which does not here come under consideration, and which is more fully and particularly treated in the doctrine of musical temperament.)

These tones, equi-distant from each other, are, in respect to the keys allotted to them, arranged in a certain specific manner; namely, a part are appropriated to long keys and a part to short, and that too not in a constant and uniform order, always giving one tone to a long key and the next following to a short one, but in the known arrangement denoted by the following set of asterisks:

    *   *   *   *   *   *   *   *
  *   *   * *   *   *   * *   *   * * &c.

So that, as we perceive, sometimes two tones immediately following each other are set to two long keys.

The ground of such an arrangement of our Piano-Fortes will be made clear hereafter. For the present, suffice it to say simply, that in this apparent irregularity, there is still an order and a uniformity of succession, at least so far as this, that a uniformly alternating succession of long and short keys repeats itself for the distance of all twelve keys: *i. e.* one may begin with whatever key he will, still the succession of long and short keys, reckoned from the thirteenth onward, will always be again just the same. The long and the short keys follow successively from the octave onward again, after the same order precisely, as they succeeded one another from the first onward; and so in like manner again from the 25th onward, &c.

REMARK.

The more specific reasons for this cannot here be explained, because they depend upon the internal nature of our scales and keys, which again cannot be explained *before* the explanation of the system of tones, since it would be impossible to treat the doctrine of keys in an intelligible manner without having previously made known the degrees of our system of tones.

DIVISION II.

NAMES OF THE TONES.

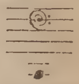
§ XIV.

As a means of naming the different tones, it is usual to employ letters of the alphabet.

Not every tone however has a distinct letter for its name, but only those which belong to the *long* keys: the short keys must obtain their names by borrowing them from the long keys, which lie next to them.

Hence we will first learn *the names of the tones of the long keys.*

We will commence our enumeration with the tone which performs about 128 (four times 32) vibrations in a second, (whether a few more or less, just according as a higher or a lower tuning is assumed). In order to associate this abstract designation with something that is already clearly known to the reader, it may be remarked that this tone is the one that is produced by the lowest string of a violoncello, or the lowest C of the Bassoon, or the C which the lowest human voice can (though with difficulty) reach, and which, in our written music, is presented in the following form:



This tone is called *the great* C. The next following long key has the name *great* D; the next, great E; the next, great F, and so on, G, A, B;

* * * * * * * * * * * *
C D E F G A B

The eighth long key, following these first seven, which, as we have already seen from § XIII, is the octave of the first, is, like this, again called c, with this difference, however, that the latter is not called *great* C, but *small* c. The next following tone, as the octave from D, is called small d; and so of the rest: small e, f, g, a, b, as far as to the eighth, onward from the eighth, (*i. e.* to the fifteenth from C,) which again is also designated by c, but with a mark over or under it for the purpose of distinction, thus $\bar{c}$, and hence it is called *the once-marked* $\bar{c}$; and so on: once marked $\bar{d}$, $\bar{e}$, $\bar{f}$, &c. and then through the *twicc*-marked and *thrice*-marked letters, thus: $\bar{\bar{c}}$, $\bar{\bar{d}}$, $\bar{\bar{e}}$, $\bar{\bar{f}}$, $\bar{\bar{g}}$, $\bar{\bar{a}}$, $\bar{\bar{b}}$, $\bar{\bar{\bar{c}}}$ &c.

To designate the tones which are lower than the great C, we use the additional appellation "*contra:*" e. g. *Contra* B, *Contra* A, &c.—or we put a stroke *under* (or perhaps *over*) the *large* letters; *e. g.* $\underline{B}$ (great once-marked B,) $\underline{A}$ (large once-marked A), $\underline{G}$, $\underline{F}$, $\underline{E}$, &c.

Not unfrequently the whole collection of tones from contra $\underline{C}$ to contra $\underline{B}$ is designated by the expression: *Contra Octave*, while the tones from great C to great B are called the great octave; and so on: *small octave*, *once-marked octave*, *twice-marked octave*, &c.

§ XV.

There is still another method of designating tones according to their different pitches which is borrowed from the registers of an organ and is used chiefly in reference to organ tones, though it is sometimes also applied to other instruments and used to designate the pitch of tones generally.

This method of naming depends upon the circumstance, that an organ pipe (a labial or lip pipe) must be 8 feet* long to produce the tone represented by the great C. From this circumstance the great C obtains the name *eight-feet* C or C-*eight-feet*. This appellation is thence given to the tones of the following keys: D, E, F, G, A, and B; (*improperly*, it is true, because all these tones after C are not eight-feet tones, but require progressively shorter pipes): and the collective mass of the tones from C to c, exclusive of the latter, is thus called the *eight-feet octave*.—The small c, which is only half so low as the large C (§ III. p. 12.) and therefore requires a pipe only half as long *i. e.* four feet in length, (§ III. at *a*) is accordingly called *the four-feet* c; and so of the rest: four-feet d, four-feet e, f, g, a, and b; and in a similar manner are explained the expressions *two-feet*, *one-foot*, *half-foot*, &c. as applied to the tones;—also *sixteen-feet*, and *thirty-two-feet*.

It may serve as an aid to the memory, to observe, that the thirty-two fe C is precisely the tone which performs about 32 vibrations in a second.

The more full and particular treatment of this subject and also of the meaning of the expressions—*eight-feet*, *four-feet*, *sixteen-feet*, *six-feet*, etc. *instruments*, or *organ registers*, belongs to the doctrine of musical instruments and instrumentation.

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* Nuremberg measure = 7.968 ft. Eng. measure.—Tr.

§ XVI.

It is perceived moreover from what precedes, that the succession of letters employed for designating the pitches of the tones, repeats itself in the same manner and according to the same order, as we above saw the series of the long and the short keys repeat itself (§ XIII.), namely from one set of 13 keys to another (from 8 to 8 long keys), *i. e.* always from an octave or a tone, onward to an octave or a tone which is twice as high* as the one twelve keys lower; or, in other words, the series of the letters is repeated with every renewed application of the measuring scale,† and thus the once-marked c̄ is but a diminished image of the unmarked or small c, d̄ is a repetition in miniature of d, ē is a miniature likeness of e, &c.

§ XVII.

Now in the manner described above, all the tones of *the long keys* are furnished with names from the letters of the alphabet.

The tones of the short keys, on the contrary, have, as we have already observed, no distinct letter names of their own, but must borrow their names from their neighbors, *e. g.* the tone between C and D is either borrowed from the next lower tone C or from the next higher tone D. In the first case, the character called a *sharp*—♯—is attached to the letter C; in the second, the character called *a flat*—♭—is attached to the letter D; *i. e.* the tone between C and D is presented either as an elevated C and hence is called C sharp—C♯, or as a depressed D and hence is called D flat—D♭. The same applies also to D♯ or E♭, A♯ or B♭, &c.

The question whether these names are chosen with strict propriety and appropriateness, we will consider farther and somewhat more particularly under § XX.

Many, regarding and naming these tones of the short keys, as if not possessing any distinct pitch of their own, but always only as elevations or depressions of the lower or higher long keys lying next to them, are accustomed to denominate them *Semitones* or *half tones*, and also *dependent* or *derived tones*, (in contradistinction from the rest, which they call *independent* or *natural*,) and also *chromatic* tones.

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* "*Twice as high*" means *an octave higher*. The expression is derived from the fact that a tone which is an octave above another makes twice as many vibrations in the same time. See § III.—Tr.

† Suppose a rod or stick to be cut of such a length as to extend over twelve keys f the piano-forte or organ, (*i. e.* 7 white keys and 5 black, making together one complete octave.) Let this rod then be applied to any set of twelve keys and it will include all the seven letters employed in denoting tones; then let it be taken off, and carried its whole length towards the right and applied again, and thus it will cover that same set of letters again; and so on, as often as this rod is renewedly applied, the seven letters repeat themselves an octave higher; and if the rod be moved in the opposite direction, it will describe the repetition of the same set of letters each time an octave lower.—Such is the idea designed to be communicated by the author in the above passage.—Tr.

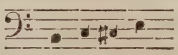
We shall find in the sequel, that these appellations are not entirely correct, though we will nevertheless retain the term *natural tones* to distinguish the tones of the long keys.

REMARK.

The technical term *chromatic* occurs in the language of our art in so many different applications and often in so essentially different senses, that it may be well worth while in this place, where we use the term for the first time, specifically to present its different significations in a connected view.

The Latin word *chroma*, from the Greek *χρῶμα*, in English *color*, is used also in the language of the musical art, and that too in a quite figurative and very variable sense.

(1.) The ancient Greeks used the word *chromatic* to designate a certain system of tones—the chromatic system—*genus chromaticum*, a thing of which we can at the present period form no conception. Its scale should have been as follows:



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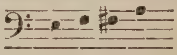

The figurative name *chromatic*, *i. e. colored* system of tones, should moreover, as it would seem, have arisen from the circumstance that it was customary to write the tones belonging to this system with a different colored ink from that of the rest.

(2.) It was moreover practised in later times, partly, no doubt, in pursuance of a train of related ideas, to call the short or higher keys of our piano-fortes, which were, as they still are, distinguished by a different color from the long or lower keys, *colored keys*, (more learnedly "*chromatic*" keys,) and to name the tones of the same, "*chromatic tones*." Consequently,

(3.) These appellations were transferred also to other instruments by naming, in general, those tones which were given on the piano-forte by chromatic keys, *chromatic tones*, even if they were given on other instruments or were sung; and thus *e. g.* the tones c♯, d♯, b♭, and a♭, and the like, were called by the general term chromatic tones, which name accordingly designated every so called *semitone*, *i. e.* every tone which was not contained in the series of the so called natural tones. In consequence of this usage of language

(4.) The elevation or depression of a tone by a chromatic transposition-sign*—was termed *a chromatic elevation* or *a chromatic depression*, or in general *a chromatic transposition*, and thus

(5.) The signs ♯ and ♭, × and ♭♭, were denominated *chromatic signs*, and this term was extended also to

(6.) The chromatic *retraction* or *neutralization* sign, the natural—♮, and also, *though improperly*,

(7.) To *the chromatic* designation at the beginning of a piece of music [the signature],—and, in entire accordance with such a usage of language,

(8.) Every transposed key, every key in whose scale one or more so called chromatic tones occur and in which of course a chromatic signature is requisite, may be called a *chromatic key*.

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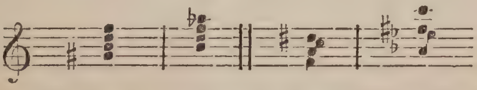
* "*A chromatic transposition-sign*" is a *sharp*, *flat*, or *natural*—♯, ♭, ♮, or the same doubled, as ×, ♭♭; *i. e.* it is any sign which removes a tone from its place by either raising or lowering it.—Tr.

(9.) According to the received usage of language, we might farther also call *the difference, the distance between tones*, the interval by which a so called natural tone is raised or lowered by a (simple) chromatic transposition, *a chromatic difference* of *tones* or *a chromatic interval*, and thus g♭—g, *e. g.* or g—g♯ would be chromatic intervals; (g♭—g♯, a♭—a♯, f—f× and the like might then be called *a double* chromatic interval): and in this sense the term chromatic interval is synonymous with the term superfluous prime, or with the term (ambiguous in itself, it is true) *half-tone* or *semitone*, which moreover for this very reason is often called CHROMATIC *half-tone;* (Comp. § XXXVII. and § XXXVIII. No. 1.)

(10.) Again, in another sense, *all* intervals which do not occur in the series of the so called natural tones, but in every instance require at least one chromatic transposition-sign, and thus, not merely the superfluous prime, mentioned in No. 9, but superfluous seconds, superfluous sixths, diminished sevenths, &c. may be called *chromatic intervals*, as also

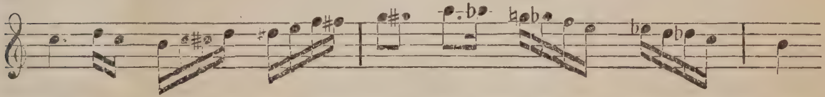
(11.) Every *chord* which, in like manner, can not be expressed without a chromatic sign, as *e. g.*



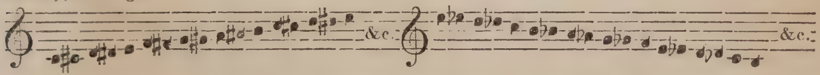
and the like, may be called a *chromatic chord*. Comp. §§ 86 and 93.)

(12.) But as the tones of the long keys may also occur as chromatically transposed tones, as, *e. g.* b♯, c♭, e♯, f♭, f×, d♭♭, &c., these tones must also in such cases have the name chromatic.

(13.) Moreover ever series of tones moving by chromatic intervals, as *e. g.*



is also called a *chromatic series of tones, a chromatic melody;* and it is said also of *a piece of music*, that it is *chromatic*, or *very chromatic*, when many chromatic signs occur in it, that is to say, many chromatic series of tones, chromatic chords, or many modulations (which of course always furnish occasion for chromatic transposition-signs).—(The idle prating which is not unfrequently heard in respect to a *chromatic scale*, a *genus chromaticum*, so far as anything farther is concerned than what has been said here and previously under No. 9, amounts after all to nothing that can be relied upon, and is really without any avail; (Comp. § 127 and 369;)—and while it is true that every chromatic series of tones, *i. e.* every series of tones, each of which is separated from its neighbor either by a superfluous prime or by a minor or small second (both which intervals are in the system of our musical temperament practically the same), as *e. g.*



may be *figuratively* called a chromatic scale, and is often heard to be *really* thus named, still it is to be remembered in this case that such a name for a series of tones consisting partly of chromatic and partly of diatonic half-tones, as they are called, is applied to a thing radically different from a scale [scale of a key] in the proper sense of that term.

(That a similar impropriety and whim have likewise had a hand in the senseless words *enharmonic* scale, *enharmonic* genus of tones, *genus enharmonicum*, we will also endeavor to show at the proper time.)

(14.) Not unfrequently the term chromatic is also properly applied to other things. Thus *e. g.* to instruments on which chromatic tones and melodies can be produced, is applied the recommendatory title—*chromatic instruments*, as, for instance, the French-horn, furnished with keys, is called a *chromatic horn*, because the so called chromatic tones (see No. 3 above) can more easily be given on such a horn than on the usual ones.

(15.) Finally the terms *chroma*, *bis-croma* and *semi-chroma* may perhaps have had a derivation *allied* in some measure to all the foregoing significations and uses. (See the remark at § XLVIII.)

§ XVIII.

Inasmuch as sharps and flats elevate or depress the tone to which they are applied, by the distance of one key, it follows, that by their means a *long key* itself may sometimes be named as an elevation of a lower key or as a depression of a higher key. If *e. g.* a sharp is attached to the tone E, making it E♯,— the tone is designated which stands one key higher than E, and this key, which otherwise has its own proper name F, appears thus under the (chromatic) name of E *sharp*, a name borrowed from E. In like manner, the tone which othewise is called E can also occur under the name of F *flat*, the C key can appear as B♯, and the B key as C♭.

If a *double* sharp or flat is attached to the name of a key, *e. g.* C+, D+, E+; C♭♭, D♭♭, E♭♭, it is thereby denoted that the tone C, D, or E is taken *two* keys higher or lower; and in this way, the key which otherwise is called D may occur under the name of C double sharp, the tone which is otherwise called E may appear under the name of D twice sharped, and that which is otherwise known as F sharp may occur under the name of E twice sharped; so likewise the tone of the key otherwise called B flat may occur under the name of C twice flatted; the tone which is otherwise known as C, may appear under the term D twice flatted, and the tone which is otherwise called D, may occur under the designation E double flat. So also, F×, G×, A×, B×; and F♭♭, A♭♭, G♭♭, B♭♭.

§ XIX.

When must a tone be written as the elevation of a lower one, and when as the depression of a higher one? This is a point to which we have not yet attended. For the present it is sufficient to know that sometimes the one takes place, and sometimes the other, just according to the different relations under which the tone occurs.

It may however be farther observed in respect to this matter, that such a tone should not properly sound so high in the first case as in the second, *e. g.* the key between C and D, when it occurs as C sharp is not quite so high as when it appears as D flat, F♯ is not quite so high as G♭, E♭ is not so low as D♯, E♯ is not quite so high as F, F♭ is not quite so low as E, C+ is not quite so high as D or E♭♭ &c; this difference between C♯ and

D♭, F♯ and G♭, and the like is called an *enharmonic difference;* these differences however are extremely small and thus imperceptible to our ear, and we may with entire propriety and convenience have only one and the same key for all merely harmonically different tones, (they may also be called *enharmonically parallel tones,*) thus only one and the same key for C♯ and D♭, for A♯ and B♭, for C+ and D and E♭♭, &c.

Whatever be the bearing of this circumstance in other respects, in one certainly it is very convenient; for if, instead of the mere twelve keys which we now have within the compass of an octave, we should have a distinct key exclusively for C♯ another for D♭, &c, one for E and another for F♭, and still another perhaps for D×, &c, our piano-fortes must be overloaded with an endless multitude of keys.

This subject will be more perfectly treated in the doctrine of temperament, § 182 of the Theory.

§ XX.

Before we leave the chapter on the names of the tones, something must be said in answer to the question: Why are the letters which we use in the designation of tones employed in a different order from that in which they occur in the alphabet? *i. e.* why do we not reckon them in their natural order A, B, C, D, E, F, G, instead of beginning with C, thus C, D, E, F, G, A, B?

The answer to this question does not strictly belong to the theory of musical composition; yet, for the benefit of those who may desire some explanation on this point, the following observations are here presented.

The entirely undesigned and irregularly jumbled succession of the letter names of the notes has no foundation in the nature of the case, but is merely the result of the following accidental circumstance. The ancients, according to the account given us by our musical historians, named the lowest tone used in their music, A, and for this reason regarded this A as the first tone of their system, as it were a normal tone, and regarded the series of tones which began with A (the so called *Aeolic scale*), as a normal series. The tones of which this so called scale consisted were those which we now call A B c d e f g a b &c. These tones originally had Greek names, and perhaps even still more ancient ones.

As the limits of the tones used in music became afterwards indefinitely extended, and especially so downwards, far below A, this letter of course ceased to be the lowest tone used; and moreover (for reasons which will appear in the doctrine of the keys) the tone C was promoted to the office of principle and normal tone, and consequently it ceased to be the point whence the reckoning commenced, and C became that point. By this means the regular series of letters became displaced in the following manner:*

☟

C D E F G A B c d &c.

---

* The letter H is employed in Germany in the place of our B, to denote the seventh tone in what we call the natural scale; while B is employed by the Germans in the place

DIVISION III.

AMBIGUOUSNESS OF THE TONES.

§ XXI.

According to what has hitherto been observed, it appears that every key of our piano-fortes is, in a certain sense, equivocal, and even *ambiguous:* [*i. e.* every key admits of being regarded under two or *more names.*]

---

of our B♭. In connection with the subject above discussed, the author also goes into an examination of the question, why H should be employed next after A instead of B, which would naturally occur in that place; and though the investigation of such a subject is of the less importance to us, since we do not adopt the usage in question, still, as it cannot fail to be interesting on the ground of the general information it involves, it is thought advisable to give it a place in the translation.

To the questions; "Why does not the name B occur in the series of the so called natural tones? Why does H stand after A instead of B? and Why does the letter B first make its appearance merely as the name of a so called derived or chromatic tone?" the author replies as follows:

"When the letter-names first began to be applied to the series of the natural tones, they were distributed to the latter entirely in their natural alphabetical order, as follows: A B c d e f g a b, &c. in which case the tone that we now call H, was B.

At length [for reasons stated in the text above] the order of the letters became changed in the following manner:

☟

C D E F G A B c d &c.

Yet in this arrangement the letter B still continued to denote what is now designated by H. A tone B, which, like the B used at the present day, should be but a single key from A, though two keys from C, was not at that time known; and in general the so called chromatic tones of our system were not then in use.

The want of these, however, must soon have been felt, and the first chromatic tone that was introduced seems to have been that which we now call B, and thus a B which was one key lower than the previous B.

Still, this newly introduced B was likewise called B. Accordingly, both these tones, although essentially diverse, were presented as two tones of different pitches on one and the same degree of the music lines, and thus the degree called B had now two different tones. Thus there were two different Bs, the original one, which corresponds to our present H, and the new lowered B, which answers to our present B.

Now for the sake of distinguishing these two different Bs from one another, the newly introduced depressed B was named *soft* B, (B molle, from which was derived the French word *Bémol* still in use), and also B-*fa;* while, on the other hand, the original B, corresponding to our H, was termed *hard* B (B-*durum*, B-*mi*, and in French B *dur.*) —Moreover, every melody in which the former B occurred was at that time called *cantus* B *mollis*, or briefly *cantus mollis;* whereas a melody in which the higher B occurred was termed *cantus* B *duri*, or *cantus durus.*

We are accustomed to apply the term *ambiguity* to a case involving the possibility that one thing may be explained in more than one way, or to an object which is of such a nature as to admit of being at one time taken for one thing, and, at another time, for another thing. Hence every key is ambiguous, inasmuch as one and the same key may present itself and may be employed, at one time, in one character and relation, and, at another time, in a different character and relation; *e. g.* the same key may at one time be F♯ and again G♭, a key may be D♯ and also E♭, a key may alternately be E, D×, and F♭, &c.

In the sequel we will advert to this *enharmonic ambiguity of the tones* again.

Soon, however, the inconvenience of thus giving the same name to two different tones must have become obvious, and a determination must have been conceived to effect a change on this point, and to designate one of the two tones by the name of a distinct letter. The nearest unused letter was selected for this purpose. But, strange to tell, instead of leaving to the original, natural, high B, its own hereditary name, and of giving the name H to the newly introduced lowered B,—the natural B was robbed of its proper hereditary name and forced to bear the name H instead thereof, while the name B, which had before designated the original, natural B, was conferred upon the new lowered B. After such an exchange of names the same series of tones which had previously been represented by the series of letters.

☟

C, D, E, F, G, A, B, c, d, &c.

now became represented by the series

☟

C, D, E, F, G, A, H, c, d, &c.

The turn which not only gave a distinct and peculiar letter name to a tone which arose from a mere chromatic change, but also fixed upon an exchange of names, was not in itself a particularly felicitous event; and if, on the introduction of the other chromatic tones, as, e♭, e♯, a♭, a♯, g♭, g♯, f×, &c. (in which case every degree involves three or more gradations of sound), the course of procedure had been of the same character, so destitute of plan and of logical consecutiveness as it was in the case of the tones H and B, we should by this time have had a strange chaos of note names! Fortunately however a more suitable idea was soon conceived. It was, to apply to every new tone arising from a chromatic alteration of a tone previously known, the radical name of the latter, *i. e.* of the tone from which it originated, and to distinguish it from that tone only by the sign of chromatic alteration or by the appended syllables *is* and *es;* and thus every chromatically derived tone pointed back, by means of the retained radical name, to the tone from which it was derived by a chromatic alteration.

According to this altogether more appropriate and logical plan, the lowered H should have been called H flat or Hes. Indeed, the proper, hereditary name B might have been perfectly well restored to the original natural B (our present H), so that the natural series of tones would have again become

☟

C, D, E, F, G, A, B, c, d, e, f, g, &c.

in which case the tone which we now call B would have appeared as a lowered B, Bes. The German usage, however, has persisted in employing the name H for the original,

DIVISION IV.

MANNER OF WRITING THE TONES IN THEIR DIFFERENT PITCHES.

(A.)

Note-Lines or Staff.

§ XXII.

Thus far we have considered the tones and their names. We will now turn our attention to *the written signs* of the tones,—to those symbols by which the tones employed in a piece of music are presented to the eye.

The simplest, though at the same time, the rudest method of musical notation would be that of writing the names of the tones by means of the letters themselves. And indeed, in more ancient times, previously to the discovery of our present notes, music was actually written in this way. But the unwieldliness of such a mode of writing must soon have become apparent, and some better way must accordingly have been sought.

Thus the idea was conceived, of representing the different elevations or pitches of tones by means of *lines*, and the tones *by points or circles*, and the like, (*i. e. notes*,) *on and between the lines.* The general outline of such a mode of notation is shown by the following diagram:

---

natural B; and the name B for the lowered B. Hence, the series of natural tones, as they are called, continues to this day to be as follows:

☟

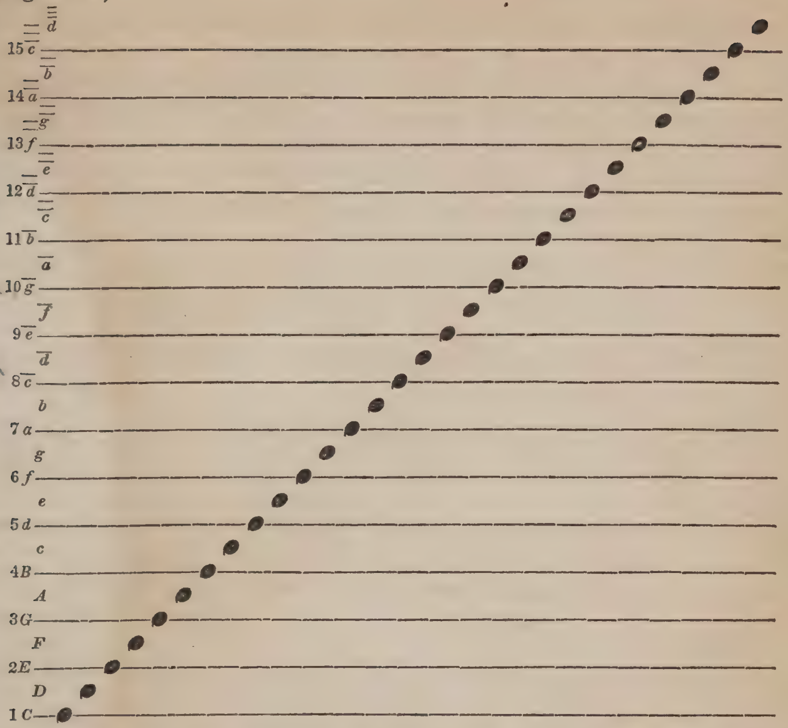
C, D, E, F, G, A, H, c, d, e, &c.

and accordingly the letter B occurs in this case only as the name of a chromatically depressed tone. In other countries, on the contrary, as for example, in Holland and England, the tone which we call H, is actually called B, and, for the sake of distinguishing it from the lowered B, it is called, in England, B *sharp*, and in Holland B *kruis*, while the lowered B is in the former country called B *flat*, and in the latter B *bemol.*

This, in as brief a form as it could be presented without imperfection, is the history of the origin of our names of the tones, and particularly of the admission of the H into the series of the other letters. Comp. also § XXIX."

From this review it is evident, that so far as it respects the use of B instead of H, we have a decided advantage over the Germans. The iron hand of custom has indeed fixed upon them a species of necessity for retaining the use of the H, but still such a usage is universally regarded as an evil even by the Germans themselves and one from which they would gladly extricate themselves were they not chained to it by the cause in question.—Tr.

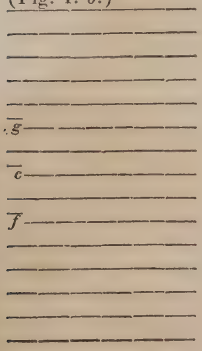
(Fig. 1. *a.*)



Every position on or between the lines of this linear system [or staff] is called a *place* or *degree.* A point or *note* set in a higher or lower place indicates a higher or a lower tone. In the above figure, the point on the lowest line denotes the great C; that between the lowest and the second line, the great D; that on the second line, great E, &c.; so that the places of the linear system correspond entirely to the letter-names of the tones C, D, E, F, G, A, B, c, d, &c.

It would be unnecessary, however, that *all* this mass of lines and spaces included in the linear system here drawn, should be marked by writing the letters upon them, but it would be sufficient to designate only *some* lines in this manner, perhaps as in figure 1. *b.* below: or even only a single one; for, by having this one point fixed, it would be easy to reckon upwards and downwards to all the other places. If, *e. g.* it is shown, which line is to represent the tone f, it is at once obvious that the note under this line denotes e, and the one above it g, &c.

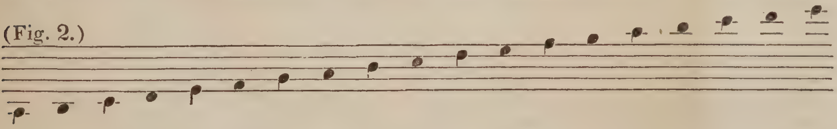
(Fig. 1. *b.*)



Moreover, it being, on the one hand, inconvenient and even fatiguing to the eyes, always to use so wide an extent of lines as that here presented; and, on the other, unnecessary, inasmuch as neither voices nor instruments have usually so great a compass as to require the use of so many lines for the purpose of writing their notes, it is accordingly usual to draw only *five* lines. When the tones which one has to write are exclusively *high* tones, the lower lines are unnecessary; and so, on the contrary, the upper lines are superfluous where only the *lower* tones occur. Hence it is sufficient always to have only those five lines on and between which those tones have their position which one expects most frequently to use: and such a combination of five selected lines is accordingly denominated a *system*, a *linear system*, *note system*, or *staff*.

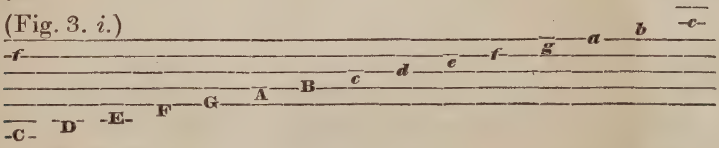
In case, then, tones occur which belong higher or lower by some degrees than the selected five lines extend, the higher or lower lines which are wanting are separately drawn above or below the principal lines in the form of a short stroke (incidental lines), as often as is necessary. Fig. 2, below:

(Fig. 2.)

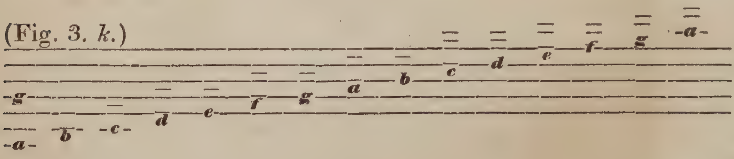


But in order to point out, *which* five lines of the large mass are to represent the five selected principal lines, it has become usual to write on one of the number, which tone it is to signify. See fig. 3. *i*, *k*. also fig. 4, 5, below:

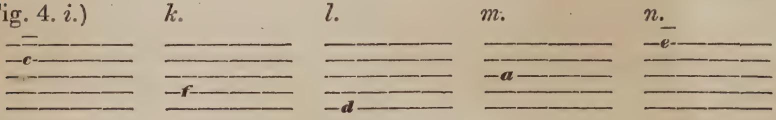
(Fig. 3. *i.*)



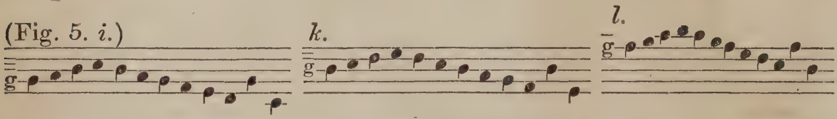
(Fig. 3. *k.*)



(Fig. 4. *i.*)

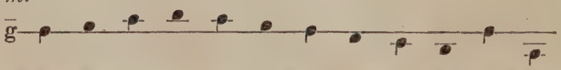


(Fig. 5. *i.*)



It would be easy, moreover, instead of employing *five* lines, to use *six*, or perhaps only *three* or *four;* and indeed we might employ only a *single one*, as *e. g.* fig. 5. *m.*

m.



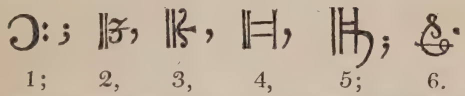
In either case the same musical sense, precisely the same tones, would be expressed as in fig. 5. *i*, *k*, or *l*. In fact we sometimes find notes written on four or three lines, as *e. g.* in the ancient church singing books. Less than five lines however furnishes too small a compass and would render it necessary often to add the small incidental lines; more than five principal lines, on the contrary, would be too difficult to be surveyed; they strain and tire the eye too excessively. The system of five lines, therefore, is in every point of view the most convenient and suitable, and is on this account universally and exclusively used.

(B.)

CLEFS.

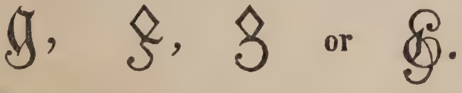
§ XXIII.

Instead of showing by *letters* written on the lines, what tones they are intended to denote, usage has introduced *other signs* for this purpose. These signs are:



The first of these denotes *small* f and is called on this account the f-*sign* or f-*clef;* the second indicates the *small once-marked* c̄, and is therefore called the c̄-*sign* or c̄-*clef;* Nos. 3, 4, 5, are the same as this, except the difference of form. The sign No. 6, on the contrary, represents ḡ and is hence called the ḡ-*sign* or ḡ-*clef.*

These signs are perhaps nothing else than the transformations and distortions of the original letter signs; for, in the ancient musical writings we find the ḡ-clef *e. g.* not unfrequently in the following forms:



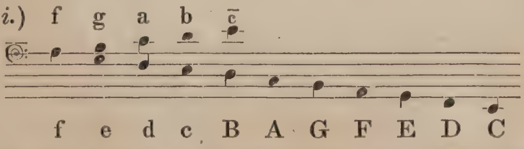
The last, for example, in *Brossard* p. 20.

It is to be observed farther, that *Sulzer*, and with and after him most writers, with total impropriety and inaccuracy, write: "F-clef, C-clef, G-clef;" indeed the first mentioned writer teaches expressly in respect to the f-sign, that it signifies the note F, (!) the c̄-*sign* the note C, (!!) and the ḡ-sign the tone g (!).

The different so called *clefs* arise from the different ways of prefixing the one or the other of these signs to the lines of the staff.

If the f-sign or clef, 𝄢, is prefixed to the uppermost line of a five-lined staff, as in fig. 6. *i.*,

(Fig. 6. *i.*)

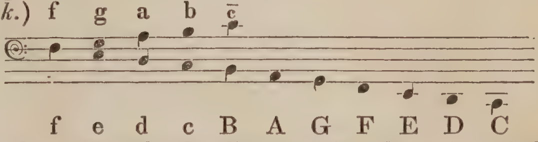


it signifies that this line is to be regarded as the f-line, and hence as the sixth of the large system of lines, fig. 1. page 37, and thus the lowest line of this staff is determined to be the second line of the large group, &c. whence the reader can perceive that a note on the lowest line denotes the tone E; a note in the space next above this line, F; one on the next or second line, G, and so on.

This way of placing the f-sign, otherwise called the *low base clef*, is not now in use.

But the f-sign is placed on the fourth line or the line next to the uppermost, as in fig. 6. *k*.

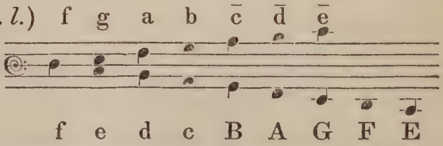
(Fig. 6. *k*.)



and thus it is shown that the five lines employed are intended to represent the 3d, 4th, 5th, 6th, and 7th of the large group, and that accordingly a note on the lowest line represents the tone G; the note in the next space above this line, the tone A, &c. Every one recognizes in this the common so called *base clef*, and also perceives that the example fig. 6. *k*. is the same as fig. 3. *i*. page 38.

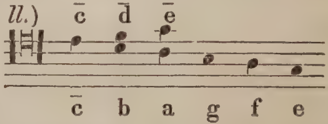
If we go up one line farther and select the lines B, d, f, a, c̄, so that the one which denotes f becomes the middle one, and thus place the f-sign or 𝄢, on this line, every thing is understood as in fig. 6. *l*.

(Fig. 6. *l*.)



This so called *half-base* or *baritone-clef* is again but little in use. It could moreover with equal convenience be designated by the c̄-sign placed on the uppermost line, as in fig. 6. *ll*.

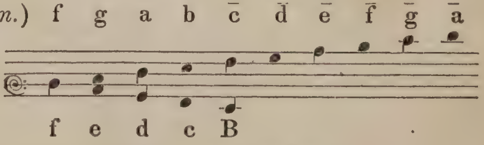
(Fig. 6. *ll*.)



For, if f stands on the middle line, c̄ of course stands on the top line, and vice versa, if c̄ stands on the uppermost line, the middle line is f.

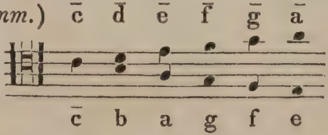
If we move still one line farther upward, and select the lines d, f, a, c̄, ē, the f-line becomes the second one from below. This can be denoted either by an f-sign placed on this second line, as in fig. 6. *m*.

(Fig. 6. *m*.)



or equally well also by a c̄-sign on the fourth line, as in *mm*.

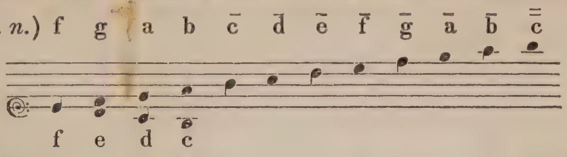
(Fig. 6. *mm*.)



This last mode of designation is the usual one; it is our common *tenor clef.* Comp. moreover fig. 4. on page 38.

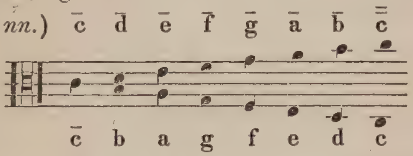
Proceeding one line higher still, we come to our usual *alto clef*, fig. 6. *n*

(Fig. 6. *n.*)



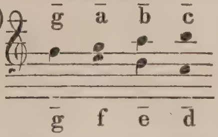
or, which is the same, fig. 6. *nn.*

(Fig. 6. *nn.*)



It can also be designated by the ḡ-sign on the uppermost line, as in *nnn.*

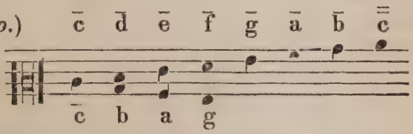
(Fig. 6. *nnn.*)



But neither the first nor the last mode of designation is the usual one; the second is the only one in common use. (Comp. also fig. 5. *l.* page 38.)

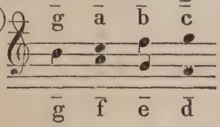
Again one line higher up, occurs the so styled *Mezzo-Soprano* or *half-soprano clef*, fig. 6. *o.*

(Fig. 6. *o.*)



It might equally well be designated as in *oo.*

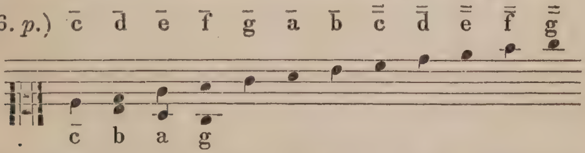
(Fig. 6. *oo.*)



This too is now out of use.

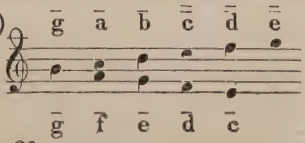
Still one line higher, appears the usual *soprano clef*, fig. 6. *p.*

(Fig. 6. *p.*)



which might also be represented by the ḡ-sign on the middle line as in *pp.*

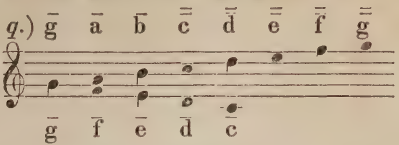
(Fig. 6. *pp.*)



Comp. fig. 5. *k.* on page 38.

Yet one line higher, appears our usual *violin-clef*, fig. 6. *q*.

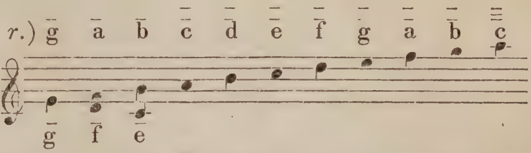
(Fig. 6. *q*.)



which entirely coincides with fig. 3. *k*. and 5. *i*. p. 38.

Still higher up, we find the so called *French violin-clef*, where the ḡ-sign stands on the lowest line, fig. 6. *r*.

(Fig. 6. *r*.)



This clef has gone out of use, though, for high passages, it would be more convenient than the usual violin clef.

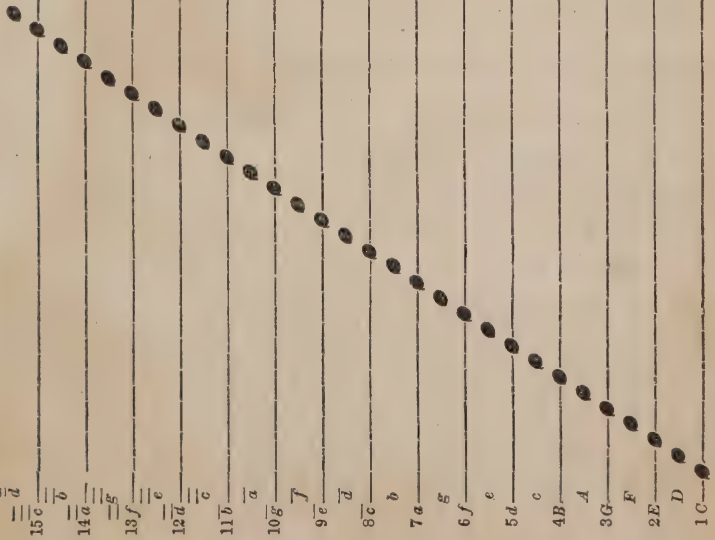
From the synopsis or collective view of all the clefs and of their mutual relations, as exhibited in fig. 1. *c*. and fig. 6. on pages 43 and 44,* it is perceived how the usual violin clef, *e. g.* or, if you please, the five violin lines, are by one line higher than the usual soprano clef or soprano lines, and three lines higher than the *alto clef;* while this last is one line higher than the tenor clef, &c.

---

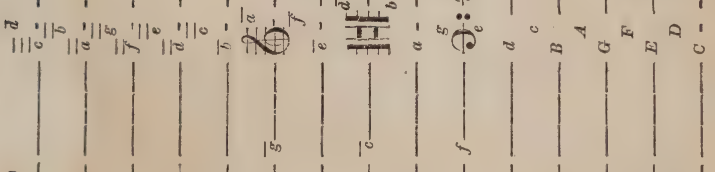
*It will be perceived that fig. 1. *c*. represents nine different specimens of clefs. The first, standing immediately at the right of the perpendicular column of characters and letters, shows the f-clef as placed on the fifth line of the staff and corresponds to fig. 6. *i*.; the second exhibits the f-clef placed on the fourth line and corresponds to fig. 6. *k*.; the third presents the f-clef as placed on the third line or the c̄-clef as standing on the fifth line, and corresponds to fig. 6. *l*. and *ll;* the fourth shows the f-clef on the second line or the c̄-clef on the fourth line, and corresponds to fig. 6. *m*. and *mm*.; the fifth represents the f-clef as standing on the first line or the c̄-clef on the third line or the ḡ-clef on the fifth line, and corresponds to fig. 6. *n*. *nn*. and *nnn*.; the sixth presents the c̄-clef on the second line and the ḡ-clef on the fourth, and corresponds to fig. 6. *o*. and *oo*.; the seventh shows the c̄-clef placed on the first line or the ḡ-clef on the third line, and corresponds to fig. 6. *p*. and *pp*.; the eighth exhibits the ḡ-clef as placed on the second line and corresponds to fig. 6. *q*.; and the ninth shows the ḡ-clef placed on the first line and corresponds to fig. 6. *r*.

It will readily be perceived that a careful examination of the relative position of these different clefs, will be a material facility to the student's future progress.—Tr.

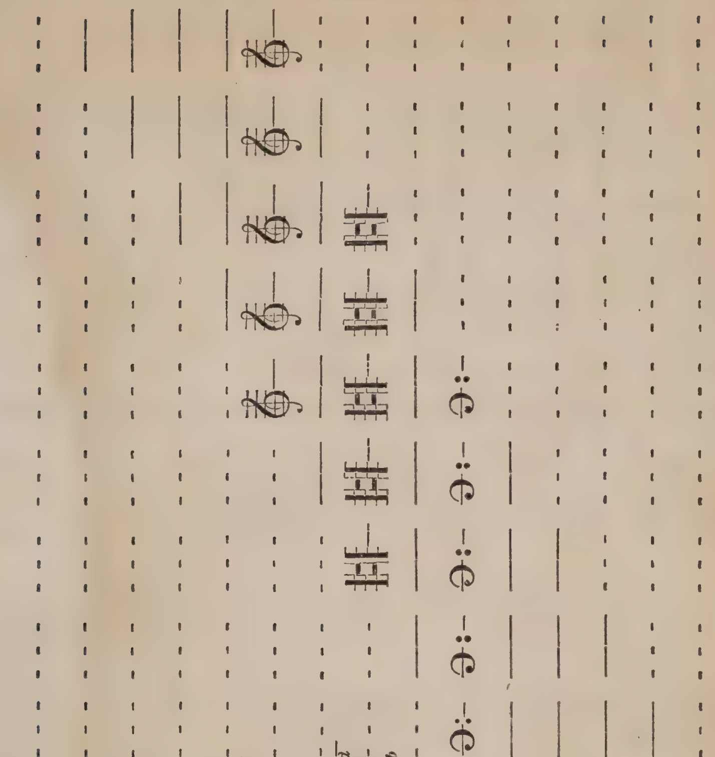
(Fig. 1. *a.*)



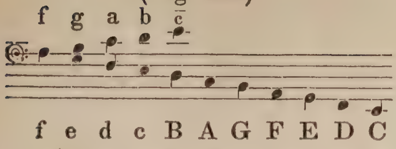
(Fig. 1. *b.*)



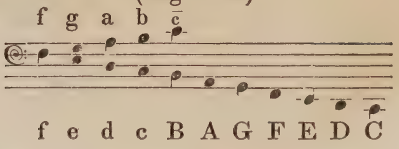
(Fig. 1. *c.*)



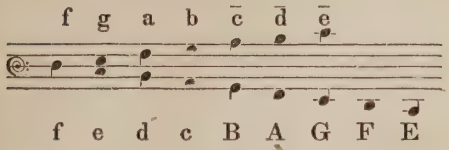
(Fig. 6. *i.*)



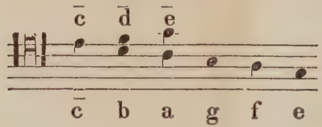
(Fig. 6. *k.*)



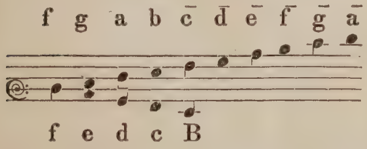
(Fig. 6. *l.*)



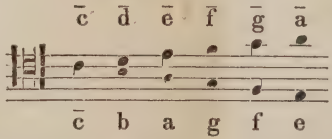
(Fig. 6. *ll.*)



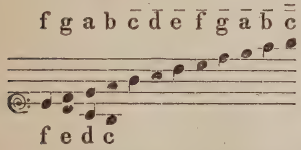
(Fig. 6. *m.*)



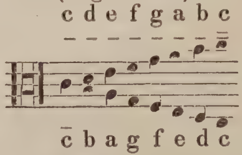
(Fig. 6. *mm.*)



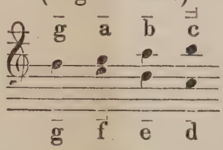
(Fig. 6. *n.*)



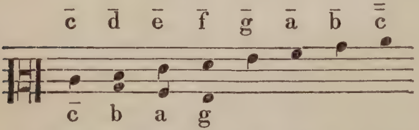
(Fig 6. *nn.*)



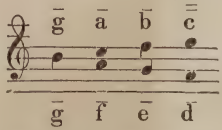
(Fig. 6. *nnn.*)



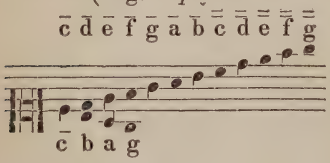
(Fig. 6. *o.*)



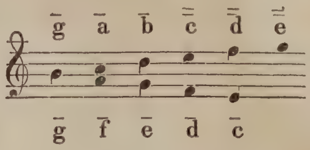
(Fig. 6. *oo.*)



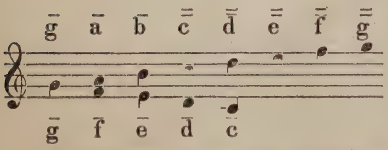
(Fig. 6. *p.*)



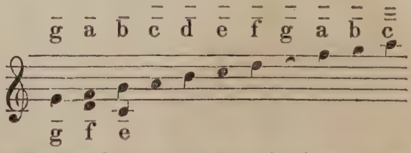
(Fig. 6. *pp.*)



(Fig. 6. *q.*)



(Fig. 6. *r.*)



I advise every one who would not be hindered at every step in the course of his studies, by want of acquaintance with the clefs that occur, to make himself familiar with them now in the outset.

REMARK.

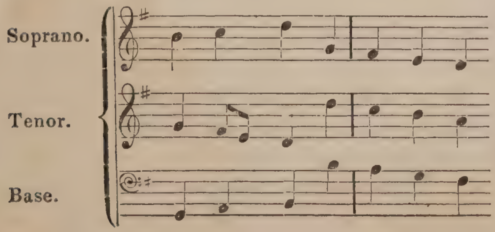
I repeat it as my decided conviction that the different clefs are by no means a troublesome multiplication of musical signs,—by no means a superfluity and an unnecessary incumbrance; but, as has already been made apparent from what precedes, rather a most estimable *facility*, which we cannot give up without subjecting ourselves either to great inconveniences or to disagreeable ambiguities and want of precision.

Let it not be said that one can get along perfectly well with only two clefs as *e. g.* with the *violin and base clefs.* In order to write a melody or a passage which lies *e. g.* chiefly within the range of tones from c to $\bar{\bar{c}}$, the violin clef is altogether too high, while the base clef is entirely too low, and the alto clef alone is properly adapted to the purpose; as is the tenor clef for the range, say from A to $\bar{a}$; the soprano clef, for that from g to $\bar{\bar{g}}$. For this reason, especially, the middle clefs (the tenor and alto clefs) were very convenient and serviceable to me in the first edition of this book for the purpose of representing examples of notes in a medium position on one single staff; whereas, in the present edition I am obliged to bring most examples either upon two staves, or to employ many added lines, or to transpose the whole from the medium position, eight degrees higher or lower, or into another key;—all which I would much rather avoid.

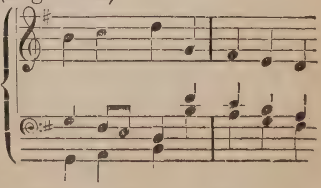
All this shows how little is gained in respect to signs, if we entirely abolish the middle clefs, confine ourselves to the two outer clefs, the very high violin and the very low base clefs, thereby rob ourselves of the great convenience which the middle clefs afford, and do not even retain *one*—say the *alto clef*, which so admirably holds a mean between the two extremes; fig. 1. *c.* page 43. Perhaps indeed the soprano clef might be replaced by the violin clef, the latter being only one degree higher; and the tenor clef might in case of necessity be at one time supplied by the alto clef and at another by the base clef: but the alto clef cannot in its lower department be replaced by the violin clef, the latter being much too high for that purpose; nor in its higher department by the base clef; this being altogether too low. How *e. g.* could the chord c, g, $\bar{e}$, $\bar{\bar{c}}$—fig. 7.1l. p. 46, be written either in the violin or in the base clef? (Comp. fig. *m*, and *n.*)

It must not be replied, that the clefs in question might be represented by the two extreme ones, taken, say, an octave higher or lower, as *e. g.* the tenor clef by the violin clef; for, on the one hand, this can be done only by conceiving the latter to be one octave lower, and in that case it cannot, on the other hand, be perceived what advantage is gained by being obliged at one time to conceive one and the same clef to be in a certain state, and at another in a different state; at one time an octave higher, and at another an octave lower. Certainly it is not more difficult to read the tenor clef as it is, than it is to read the violin clef as it is not, and to be obliged in the last case to read, conceive, and play a passage, written as in fig. 7. *i*, as it stands in *k.* and not as in *l.*

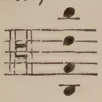
(Fig. 7. *i.*)



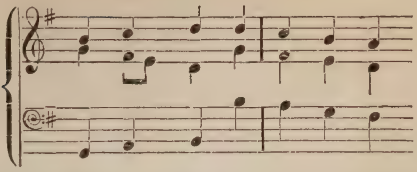
(Fig. 7. *k.*)



(Fig. 7. *ll.*)



(Fig. 7. *l.*)

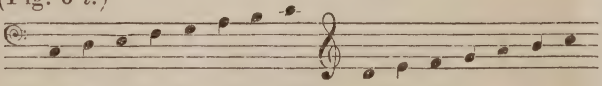


But finally, even if the different clefs were really in themselves without object or utility, as they certainly are not, still even in that case I might not be prepared to advise the neglect of an acquaintance with them (a thing surely not difficult of acquisition) and thereby render illegible all the existing scores of our excellent musical composers, in all which these clefs occur.

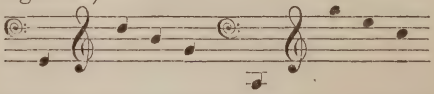
§ XXIV.

If in a passage, running at one time high and at another low, notes occur which would require an excessive number of incidental or added lines, the clef may with propriety be changed in the middle of the phrase, as *e. g.* in fig. 8. *i. k.*

(Fig. 8 *i.*)



(Fig. 8 *k.*)



If, on the other hand, very high and very low notes are to be written at the same time, two or more staves are placed one above another and connected together by means of a brace, as in fig. 7. *i.* or *k.* p. 45. (Comp. § 33.)

(C.)

TRANSPOSITION AND CANCELLING SIGNS.

§ XXV.

We have seen thus far only how the tone of every long key is represented in a place, or, in other words, on a degree, of the staff. As it respects *the tones of the short keys*, they are as destitute of an independent place on the staff, as they are of independent names. For, as the staff has places only for the tones of the long keys, there are of course no distinct places for the five tones of the short keys. Hence these five tones must find their places on the same degrees of the staff as the tones of the long keys.

Thus *e. g.* the tone between c and d, which is always *named* either as an elevated c or as a depressed d, (§ XVII.), can be represented on *the staff* either by a note in the *c*-space or on the *d*-line; the tone between d and e, either as an elevation of d or as a depression of e, &c.

This is done by setting a note in the place of that natural tone from which the derived note borrows its name; a sign however is added to this latter note which indicates an elevation or a depression, called *a transposition-sign* or *a chromatic alteration-sign*, or more concisely, *a chromatic-sign.* (Com. rem. at § XVII.)

§ XXVI.

The sign of *elevation* is the so called sharp (♯) or (♯,) and the sign of *depression* is the character ♭ (*i.e.* the small letter *b.*) *E. g.* a note in the place of g, if a sharp stands before it, denotes a tone that is half a degree* above g; and if a flat stands before it, it denotes a tone which is half a degree below g. Hence the elevated tone in this case is called g sharp ($g^{\sharp}$;) and the depressed tone, g flat (g^{b}.)

Inasmuch as these signs raise or lower the tone before which they stand to the distance of one key, we can by this means not only represent every short key at pleasure as at one time a depression of the long key above, and at another as an elevation of the long key below; but *the long keys themselves also can be written as transpositions* or *chromatic alterations*, and thus can appear under *borrowed* names. Comp. § XVIII.

Double transposition-signs have also been introduced, which elevate or depress to the distance of *two* keys. The double elevation-sign is the so called Spanish cross ×, ※, ⋇ or ⁜, and the double depression-sign is either a larger ♭, or two ♭s (♭♭) of the usual size, (the latter is the sign usually employed,) or sometimes a Greek *β*. Accordingly,the key which is otherwise called G can be written as F+ or F♯♯, *i. e.* F twice sharped; the key which is otherwise called D, can be written as E♭ or E♭♭, *i. e.* E-twice flatted; the A-key as B♭ or B♭♭,*i. e.* B-double flat, &c. Comp. p. 32.

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* It will be observed here that the term "*half-degree*" is employed instead of the usual term "semitone." Such will be the usage throughout this work. The reasons for a change on this point are entirely obvious. In the first place, the word "tone" never ought to have been employed to signify a distance between musical sounds. Such a use of it is totally foreign to its etymological derivation, and entirely counter to ordinary usage. Indeed, what could be more strange or absurd than to take a word which means *sound* and employ it to mean a *distance* between sounds? Pray, what analogy is there between these two things? And besides this violence done to all the legitimate principles of derivation and of attaching secondary and new meanings to words, the employment of a term to denote two things so totally different from one another, produces in our musical language a most unfortunate confusion and obscurity. And, finally, the author of the work before us appropriates the word "*tone*," by a specific and fundamental definition, to a large and important class of musical sounds, (§ I; p. 10.) and constantly employs it in this sense throughout his work. We seem compelled, therefore, to employ some other words than "tone and semitone" to denote the distances between tones, and perhaps no terms are more natural and intelligible, and, upon the whole, more suitable for this purpose, than the terms "*degree or step*," and "*half-degree or half-step*."—Tr.

§ XXVII.

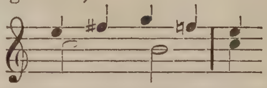
The neutralizing or *canceling sign* (♮,) also called *the restoring or resolving sign*, or concisely *the natural*, neutralizes the effect of a preceding transposition-sign, so that *e. g.* a note which otherwise would, by virtue of a foregoing elevation-sign, have been g sharp, becomes again g natural by means of the canceling sign set before it.

Since the neutralizing sign, as we perceive, revokes at one time a depression and at another an elevation, it is itself, viewed in relation to the revoked depression or elevation, at one time an elevation-sign and at another a depression-sign; or, more strictly speaking, it is the sign of a restored elevation or of a restored depression, and hence it is always in some measure *equivocal or ambiguous.*

REMARK.

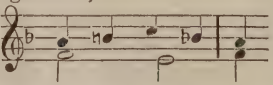
Though this ambiguity is not exactly an *essential* imperfection in our written music, still it were rather to be wished that we had two different signs: one as the sign of a restored elevation, and another as the sign of a restored depression. The equivocalness of the neutralization-sign appears especially inconvenient where a piece of music is to be transposed from one key into another; because, in that case, wherever the natural occurs it must be recognized at one time as an elevation-sign, at another as a sign of depression, and at another as a restoration-sign; and, vice versa, when the sharp (♯) occurs, it must at one time be understood as a sharp, and at another as a natural; so also the flat (♭,) at one time as a flat, and at another as a natural. If *e. g.* a passage, as in fig. 9. *i.*

(Fig. 9. *i.*)



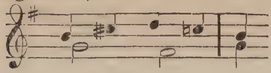
which runs predominately in C major, is to be transposed into F major, as in fig. 9. *k*,

(Fig. 9. *k.*)



it is perceived that at the second quarter note there must be placed a natural instead of a sharp, while at the fourth quarter note there must be a flat in the place of the natural. Vice versa, in transposing the example from F to C, a sharp must be placed at the second quarter note instead of the natural; and, at the fourth quarter note, a natural instead of the flat. In transposing from C to G, fig. 9. *l.*

(Fig. 9. *l.*)

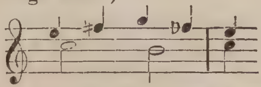


a sharp is again placed in the same situation in which there was a sharp in Example Fig. 9. *i.* and so also a natural occurs again in the same relative situation as the natural in Example Fig. 9. *i.* and thus arises an equivocalness which is attended with the disadvantage that one cannot always at the very first instant determine whether the occurring natural is a sign of elevation or of depression.—The practice of the older musical composers which is adverted to in the following section seems to show that they were sensible of the impropriety of the equivocalness here complained of.

§ XXVIII.

Our older musical composers used the natural (♮) only for revoking the flat (♭,) but not for revoking the sharp (♯,) and thus only as a sign of restored elevation, but not as a sign of restored depression; they preferred to use the flat (♭,) for the sign of restored depression, according, to which method of writing, consequently, the passage in fig. 9. *i.* would appear as follows, in Fig. 9. *m:*

Fig. 9. *m.*)



This mode of writing, however, only puts a greater degree of equivocalness in the place of a smaller one, and is at the present period entirely out of use. It is mentioned here merely in the way of historical information and for the purpose of rendering the old musical writings intelligible.

§ XXIX.

The history of the origin of the chromatic signs—♯, ♭, ♮, combines itself with the history already given in § XX. of the names of our notes.

Inasmuch as previously to the invention of the musical staff, the tones were written by means of the letters, and two different tones were designated by the letter B,* it was practised for the purpose of having some distinguishing sign, to designate the original or natural, unaltered B—the so called B *durum*, by a square formed 𝔟—after the shape of *the black monk letters* of that period.—(B *quadratum;* in French, Béquarre, Bécarre, also B quarre, more rarely B quarré; in Italian, B *quadro* or *Bisquadro;*) whereas the lowered B —the so called B *molle* was designated by a round shaped b or *b*, and hence was called the round B, after the form of our present Latin or Roman letters, (B *rotundum;* in French, B rond; Italian, B *rotondo* or *ritondo.*)

Moreover, subsequently to the introduction of our system of note-lines, or the so called staff, both of these different Bs were presented on one and the same degree of the staff; but a sign was always written in connection with the note to show whether it was intended to denote the original natural 𝔟, or the lowered *b;* namely, a square formed 𝔟 was placed before the note, in the first case; and a round *b* in the second case.

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* Originally the letter B represented the tone which we denote by it, but subsequently, when a new tone, a half degree below this, was introduced, the B was taken for the latter, and another letter, namely H, was taken for the former,—a usage which the Germans still retain.—Tr.

When afterwards the other so called chromatic tones came into use, the course of procedure in relation to them was of the same character: every raised or lowered tone was put in the place which belonged to the natural tone, *e. g.* the tone g sharp was represented by a note in the g place on the staff, and the syllable "*gis*" (*i. e.* g♯) was always written before it, &c.

It is plain, however, that the inconvenience of such a mode of writing must soon have been felt, and that shorter signs were sought by means of which it could be signified in the case of any note whatever, whether it was intended to denote an elevated, a depressed, or the natural original tone of the place concerned.

In pursuance of this object, the round *b* was chosen as the sign of *depression.* This selection undoubtedly resulted from the circumstance that this *b*, which was now habitually regarded as the sign of the depression of the tone B, and of course as the sign of the depression of the place itself in which B stood, could conveniently be taken as the sign of the depression of every other place also. (It did not occur indeed, that a new impropriety was introduced by this means, inasmuch as now a universal *chromatic sign* and an individual *tone* came to have one and the same name; that is to say, both are called *b*.) It is the present practice to give to this lowered b the form ♭ or ♭.

In consequence of a similar connection of ideas, the so called square 𝔟, which had hitherto designated the natural tone B, *i. e.* the B not lowered—B natural, was adopted as the sign of all so called natural tones; and hence, not only of all the tones which were not lowered, but also of all which were not raised. (Com. § XXVII). In the written music of modern times the form of this square 𝔟 has become changed into the well known form ♮—*the natural*—(possibly also it may be a corruption of the letter 𝔥.)

Finally, the sign of elevation (♯,) originally called B *cancellatum*, *the* B *stricken out*, *stricken through*, the *latticed* B, appears to have arisen from a similar association of ideas; and, as its name imports, it appears actually to have been a doubly crossed B, which was crossed once and again to signify that it was *not to be lowered*, but on the other hand was even *to be raised.*

§ XXX.

It is well known that very frequently, either in the beginning of a piece of music, immediately after the clef, or farther on in the course of the piece, one or more of these transposition-signs, (sharps, flats, or naturals) occurs with a view to a permanent effect. The subject of these *chromatic fore-signs* or *signatures*, is treated in the doctrine of the keys. (Theory § 141.)

(D.)

THOROUGH-BASE.

§ XXXI.

In addition to the hitherto described method of designating tones by notes, there is still another, consisting of a *compound of notes, figures, and* *other signs*, which is called *thorough base.* But as this writing in figures properly presupposes a knowledge of the entire grammar of musical composition, even if not still more than that, it cannot here be explained. In the fourth volume of the Theory it is exhibited in full.

REMARK.

Professor Maas, in his review of the first volume of the first edition of my Theory (in der Leipz. Allg. Mus. Zeitung, 1817, S. 641) regrets to find, in the foregoing explanation of our present mode of writing music, no mention made of its advantages over the designation of tones merely by figures, and that I have not raised my voice also in helping the sooner to suppress "this senseless old practice,—a practice long since known to be worthy of rejection and for this reason long ago abandoned, though now again sought to be revived:—a practice which every intelligent friend of the musical art must desire to see exterminated." I know not how to fill up the chasm here complained of, by a more weighty authority than by quoting the opinion which I have transcribed above from Prof. Maas, relative to the subject in question. Any one, however, who may wish to see an ample exhibition of the advantages of our method of writing music on the lines and spaces of the staff, can find it in Prof. Maas's Treatise in No. 6 der Leipz. allg. mus. Zeitung von 1815. Comp. also *Caecilia* VI. S. 109; VII. S. 133; VIII. S. 25, 261; IX. S. 185.

It did not occur to me as being necessary either, to say anything against *Dr. Krause's method of writing music*, (Leipz. allg. mus. Zeitung, 13. Bd. S. 497. 14 Bd. S. 117, 133,) which would take away all indications of the pitches of tones and would rob us of nearly all the advantages of our indications of the lengths of tones, while it would, on the other hand, most wonderfully sharpen up our eyesight in measuring the lengths of notes and would convert a common music writer into a geometer, or perhaps even a geometer into a writer of music. It moreover seems unnecessary here to declaim against the introduction of a mode of writing notes whose ideal is the cylinder of a barrel-organ.

DIVISION V.

DISTANCES OF TONES,—INTERVALS.

(A.)

IDEA.

§ XXXII.

Thus far we have acquired a knowledge of the tones, of their names, and of the manner in which they are written. In all this, every tone has appeared by itself: but we will now examine them in *their mutual relations as situated one above another; we will contemplate them in relation to their different comparative elevations.*

The relation of *two tones* of *like elevation* is called *unison.*

The relation, however, of two tones *not exactly equal in point of pitch,* the difference between the elevation of one tone and that of another, the distance from a higher to a lower tone is called an *interval, i. e.* an intermediate space, separation of tones, distance of tones. (Another signification appropriate to the technical word *interval,* which does not belong to the present connection, we shall become acquainted with in the doctrine of chords.)

Our technical language has a name for every conceivable interval within the limits of our system of tones, and thereby affords us the convenience of being able to name every greater or smaller difference in the pitch of tones.

(B.)

NUMERICAL NAMES OF INTERVALS.

§ XXXIII.

The name of every interval depends, first of all, upon the number of degrees which it embraces; or, in other words, in the naming of intervals it is first observed how many places on the staff the two tones are apart. The distance from any one place of the staff to the next higher or lower is called *a degree.* A note *which stands one place higher on the staff* than another, as *e. g.* one is *on* a line, and the other *next above* or *below the line;* or , *e. g.* c—d, e—f, &c.,—is said to be *one degree distant from it.*

Of two notes, one of which is in this way one degree higher than the other, the lowest is called *the first, prima* or *the prime,* and the higher one is called *the second, secunda* or *second:* and the interval, *the distance between* the two different tones, is itself called *a second.*

The interval between two notes, one of which is two degrees, *i. e.* two seconds, higher than the other, where consequently the upper one, reckoned onward from the lowest or first, is the *third,* or, briefly, the interval extending over three note-places, as or , is called *a third,* as *e. g.* g—b, f—a, e—g, &c.

Two notes which are three degrees distant from one another, and whose interval accordingly embraces *four* places, as or , constitute a *fourth,* as *e. g.* c—f, f—b, b—e, and the like.

The interval of *five* places, as *e. g.* c—g, is called a *fifth;* of *six,* a *sixth;* of *seven,* a *seventh;* of *eight,* an *eighth;* of *nine,* a *ninth;* of *ten,* a *tenth;* of *eleven,* an *eleventh;* of *twelve,* a *twelfth;* of *thirteen,* a *thirteenth;* of *fourteen,* a *fourteenth;* of *fifteen,* a *fifteenth;* of *sixteen,* a *sixteenth;* of *seventeen,* a *seventeenth.*

It is extremely rare, however, to reckon so far as this: for the most part only the first eight of the above designations are used. As we heretofore perceived the succession of the letters to repeat itself from 8 to 8, and as the eighth note-place is again designated by the same letter as the first (§ XVI,) so the ninth, inasmuch as it is the eighth degree from the second or the second from the eighth, and thus as it were another second, differing only in the circumstance that it occurs after a renewed application of the measuring scale, is also again called *a second.* In the same way the tenth is called the third, because it is as it were a renewed third, only taken within the compass of a higher octave: so the eleventh is regarded as the fourth: the twelfth, as the fifth: the fifteenth, as the octave: the sixteenth, as the second again, &c. as is shown by the following set of numbers arranged under one another:

1	2	3	4	5	6	7	8
8	9	10	11	12	13	14	15
15	16	17	18	19	20	21	22
22	23, &c.						

The higher numerical names of the intervals, however, are not *entirely superfluous;* for, on the one hand, they are needed where it is requisite to point out definitely *at what distance* from the first tone a third is to be understood: whether *e. g.* it is to be taken as an actual third, as c—e, or the tenth, as c—$\bar{e}$, or even the seventeenth, as c—$\bar{\bar{e}}$; and, on the other, the appellation *ninth,* in particular, is employed in a certain specific case which will be mentioned hereafter. Theory, § 77 seq.

§ XXXIV.

The reckoning of intervals is always *from below upwards,* as we have hitherto proceeded, and the term *third, e. g.* always signifies the third degree reckoned *upwards,* and accordingly an interval in the opposite direction would be expressed by the additional appellation *under* or *lower,* as *e. g. the lower third* from G, *the lower fifth* from B, *the under octave* from e, &c.

(C.)

ACCESSORY NAMES OF INTERVALS.

§ XXXV.

In the foregoing treatment of intervals according to the number of their degrees it must have occurred to every reader, that not unfrequently intervals of very different extent are found under one and the same numerical name. *E. g.* we called the interval e—f a second, as well as f—g; while the former is only half as large as the latter; for, the one embraces *three* keys, while the other embraces only *two.*

Consequently the number of the degrees is not alone sufficient to determine exactly the magnitude of the distance between the tones, and of course the numerical names alone are not adequate to the exact designation of this distance; but it is necessary that we look farther for some method whereby intervals of the same number of degrees and of the same numerical name, though still of different magnitude can be definitely designated and the exact distance of the tones from one another be made known: the method adopted for this purpose is that of adding to the numerical name a more *specific, distinctive appellation,* or *accessory name,* showing whether the interval is of the larger or of the smaller species.

We will accordingly now become acquainted with the intervals in this respect; we will learn to reckon them not merely, as heretofore, according to the *number of their degrees,* but will learn also *to measure* them according to their *magnitude,* and *to designate and name them* hereafter with *more specific* and accurate appellations.

(1.)

SMALL AND LARGE INTERVALS.

§ XXXVI.

We find, even in the series of the natural tones, intervals of *one and the same* numerical name, which are at one time of the larger species, and at another of the smaller. To the former we naturally give the distinctive accessory name "*large*" or "*great;*" to the latter, "*small.*"*

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* The terms "*large*" and "*small,*" it will be perceived, are here employed in the place of the more usual terms "*major*" and "*minor.*" The former are an exact and literal translation of the terms which the author himself employs, and while it is desirable on this account to adopt them in the translation, it is also desirable for the still more important reason that they are more *simple* and *intelligible* than those which we have been accustomed to use in their stead. "Large" and "small," being pure English words and among the most familiar and earliest known of all the words of our language, have a decided advantage over the Latin words "major" and "minor," on the score of being more universally and easily intelligible and of making at once a more clear, distinct, and perfect impression. Words of the old Saxon stock, such as every English or American child has been familiar with from his cradle, seem, for this reason, to be very especially adapted to be used as technical terms. There has for years been a deepening conviction in the mind of the translator that a great error is committed in the instruction books of most of the arts and sciences, in using too profusely terms which are borrowed from foreign or dead languages. The effect of such a measure must be, as it certainly is, to obscure what it should be a special purpose to make plain. Of all the books in the world, one of elementary instruction should be the most simpl

In the first place we find (as has been already observed),

(a.) *two different species of seconds;* or, in other words, the step from one tone to another lying next to it in the series of the tones of the long keys is at one time larger, and at another smaller, just according as it occupies either the distance from the tone of one key to that of the next higher, as *e. g.* e—f, or to *the second* following, so that between the lowest and the highest key there is still one intermediate key, as *e. g.* f—g. The former distance is called *a small* [*or minor*] second, and the latter a *large* [*or major*] second.

On going through the series of the natural tones we shall find the degree or second C—D or c—d, &c, *large;* D—E likewise *large;* E—F *small;* F—G, G—A, and A—B *large;* and B—c again *small:*

C D E F G A B c d, &c.
Large, large, small, large, large, large, small, large.

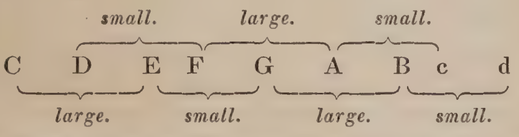
In addition to these large and small seconds lying in the series of the natural tones, many other great and small degrees or seconds also may be formed by means of chromatic elevations or depressions of one of the tones or of both. *E. g.*

Small seconds: f♯—g, c♯—d, g♯—a, d♯—e, a♯—b, e♯—f♯, b♯—c♯, f×—g♯; a—b♭, d—e♭, g—a♭, c—d♭, f—g♭, B♭—c♭, e♭—f♭, a♭—b♭♭.

Large seconds: e—f♯, B—c♯, f♯—g♯, c♯—d♯, g♯—a♯, d♯—e♯, a♯—b♯, e♯—f×: B♭—c, e♭—f, a♭—b♭, d♭—e♭, g♭—a♭, c♭—d♭, f♭—g♭, B♭♭—c♭.

Many call these large degrees or large seconds also *whole degrees*, and the small ones *half degrees*, because the latter as has been before observed, are in a manner only half as large as the former. Sometimes also even the terms *whole and half tones* have been used in this sense. Com. § XXXVIII. 1.

(b.) In like manner also *two different thirds* are found in the series of the natural tones, according as the two degrees of which the third consists are both large, as in the third C—E, F—A, G—B; or the one is great and the other small, as D—F, E—G, A—c, B—d, thus:



A third consisting of *two small* degrees does not occur in the series of the natural tones, because in this series no two small degrees come next to one another. (Comp. the diagram above.)

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and intelligible, and in order to its becoming so, it derives very great advantages from employing, as far as possible, for its technical terms, the plain, easy, and universally familiar words of our own language.—It is in pursuance of this conviction, that the translator feels called upon, so far as he can conceive himself justified in so doing, compatibly with a due deference to authority and established usage, to discard whatever is foreign in the mode of expression and to substitute in its place the most familiar simplicity.

In accordance with the above principle, the word "*large*" or "*great*" is used for "*major;*" and "*small,*" for "*minor.*" Thus "*major*" second, "*major*" third, &c. becomes *large* second, *large* third, &c; and "*minor*" second, "*minor*" third, &c. becomes *small* second, *small* third, &c.—Tr.

Besides the above mentioned small and large thirds, lying in the series of the natural tones, many others of the same magnitude may also be formed by a chromatic raising or lowering of one or both of the tones, as *e. g.*

Small thirds: f♯—a, c♯—e, g♯—b, d♯—f♯, a♯—c♯. e♯—g♯, b♯—d♯, f×—a♯, &c.; g—b♭, c—e♭, f—a♭, B♭—d♭, e♭—g♭, A♭—c♭, d♭—f♭, g♭—b♭.♭

Large thirds: d—f♯, A—c♯, e—g♯, B—d♯, f♯—a♯, c♯—e♯, g♯—b♯, d♯—f×, ... ; B♭—d, e♭—g, A♭—c, d♭—f, g♭—b♭, c♭—e♭, f♭—a♭, B♭♭—d♭ . . .

(c.) So also in the series of natural tones we find *two different species of fourths*, according as two of the three degrees included by the fourth are large and one is small, or all three are large. A fourth of the former species we again denominate a *small fourth*, and one of the latter species a *large fourth.*

C—F, D—G, E—A, G—c, A—d, B—e are small fourths: F—B is a large fourth.

Examples of *small fourths*, which are formed by chromatic transpositions, are as follows:

f♯—b, c♯—f♯, G♯—c♯, d♯—g♯, A♯—d♯, e♯—a♯, b♯—e♯, f×—b♯, &c.; f—b♭, B♭—e♭, e♭—a♭, A♭—d♭, d♭—g♭, G♭—c♭, c♭—f♭, f♭—b♭♭.

Examples of *large fourths* by chromatic transpositions: c—f♯, G—c♯, d—g♯, A—d♯, e—a♯, B—e♯, f♯—b♯, c♯—f×, &c.; B♭—e, e♭—a, A♭—d, d♭—g, G♭—c, c♭—f, f♭—b♭, B♭♭—e♭, &c.

Instead of *small fourth*, the expression *pure* fourth [perfect fourth] is frequently used, and instead of *large fourth*, the term *superfluous fourth* is sometimes employed. But we find it more consistent and congruous to use, for distinguishing the two species of intervals occurring in the series of the natural tones, the terms *small* and *large*, as distinctive accessory names that are perfectly uniform and universal, and to reserve the accessory terms *superfluous* and *diminished*, for the intervals which are of the species mentioned in the following section.

Moreover the *large fourth* is not unfrequently called the *false* fourth, sometimes also *tritone*, because it embraces three large, so called whole degrees, (three whole tones.)

(d.) *Fifths* also are found of two different sizes, according as two of the four degrees of which a fifth consists are small, and two are large, or three are large and only one small. The only *small* fifth is B—f. All the rest are *large.*

Small fifths by means of chromatic transpositions: F♯—c, c♯—g, G♯—d, d♯—a, A♯—e, e♯—b, B♯—f♯, F×—c♯,——; e—b♭, a—e♭, d—a♭, G—d♭, c—g♭, F—c♭, B♭—f♭, e♭—b♭♭——.

Large fifths: B—f♯, F♯—c♯, c♯—g♯, G♯—d♯, d♯—a♯, A♯—e♯, e♯—b♯, B♯—f×——; B♭—f, e♭—b; A♭—e♭, d♭—a♭, G♭—d♭, c♭—g♭, F♭—c♭, B♭♭—f♭——.

Instead of the name *small fifth*, the term *diminished*, or *false* fifth is frequently used; and instead of the word *large*, the term *pure* [or perfect] is not unfrequently employed. But here again we prefer to remain true and uniform to the distinguishing accessory names which we have once adopted. (Comp. remarks under c.)

It will moreover be observed here that the small fifth is the same in respect to the number of keys as the large fourth, and thus is, in this point of view, *equivocal.* We shall hereafter recur to this subject again.

(e.) That is called a *small sixth*, two of whose five degrees are small, and three large. But if four of these degrees are large and only one is small, the sixth is called a *large sixth*. Accordingly the sixths E—c, A—f, B—g, are *small*; those C—A, D—B, F—d, G—e, are *large*.

Small sixths by chromatic transpositions are as follows: F♯—d, c♯—a, G♯—e, d♯—b, A♯—f♯, E♯—c♯, B♯--g♯, F×—d♯,—; d—b♭, G—e♭, c—a♭, F—d♭, B♭—g♭, E♭—c, A♭—f♭, d♭—b♭.

Large sixths, by chromatic transpositions, are as follows: A—f♯, E—c♯, B—g♯, F♯—d♯, c♯—a♯, G♯—e♯, d♯—b♯, A♯—f×; B♭—g, E♭—c, A♭—f, d♭—b♭, G♭—e♭, c♭—a♭, F♭—d♭, B♭♭—g♭.

(f.) In like manner occur *small* and *large sevenths*, according as four of the six degrees of which the seventh consists are large and two are small, or five are large and only one is small. All the sevenths in the natural series of tones are small, except the two C—B, and F—E.

Other *small sevenths* by means of chromatic transpositions are as follows: F♯—e, c♯—b, G♯—f♯, D♯—c♯, A♯—g♯, E♯—d♯, B♯—a♯, F×—e♯; c—b♭, F—e♭, B♭—a♭, E♭—d♭, A♭—g♭, D♭—c♭, G♭—f♭, c♭—b♭.

Large sevenths in the same way are as follows: G—f♯, D—c♯, A—g♯, E—d♯, B—a♯, F♯—e♯, c♯—b♯, G♯—f×; B♭—a, E♭—d, A♭—g, D♭—c, G♭—f, c♭—b♭, F♭—e, B♭♭—a♭.

(g.) *The octave* in the natural series of tones everywhere occurs of one and the same magnitude; or, as it is usually expressed, it occurs only as a *pure* octave, there is no case in which one is found greater than another. Hence the terms *small and great* cannot be predicated of *the octave*, nor, for the same reason, of *the prime*.

(h.) *Small* and *great ninths*, *tenths*, *elevenths*, &c. are only repetitions of small and great seconds, thirds, fourths, &c.

(2.)

DIMINISHED AND SUPERFLUOUS INTERVALS.

§ XXXVII.

We have seen that in the natural series of tones, intervals occur of one and the same numerical name, while yet they are of two different magnitudes. The difference between *large* and *small* intervals every where amounts to *just one key*. Greater differences than this do not there occur; but such larger differences may be produced by the help of a chromatic transposition of at least one of the two tones, as, *e. g.* a second f—g♯, which is larger than the one hitherto known to us under the term *large*,—also a third d♯—f, which is smaller than a small third, &c.

Intervals *which are by one key larger or smaller than they occur in the series of the natural tones*, that is, one key larger than large, or smaller than small,—are called *superfluous*, and *diminished*. (Comp. remark at § XVII. No. 11.)

§ XXXVIII.

Accordingly,

(1.) The relation between two tones, both of which stand on one and the same degree or place of the staff, but one of which is one key higher than the other, as *e. g.* g—g♯, a♭—a, and the like, is denominated a *superfluous prime*, because the difference of pitch between the two tones is by one key greater than it is in the case of the prime in the series of the natural tones. (That is to say, in the latter case, between two tones, both standing on one and the same degree of the staff, there is *no difference at all:* but c and c♯ are separated by the distance of one key, and, accordingly, the difference between two tones situated on one and the same degree of the staff can amount to one key more than in the series of the natural tones.

The superfluous prime is thus, as it respects *the number of keys*, equivalent to the small second (or small so called half-tone degree,§ XXXVI. 1), and hence *ambiguous.* For, the superfluous prime, as *e. g.* g—g♯, just as the small second, g—a♭, consists of two tones of two immediately proximate keys, and the two appear on the piano-forte precisely alike.

Still however the two are essentially *different.* For two tones which in relation to one another make out a superfluous prime, stand both together on one and the same degree of the staff and are distinguished only by a chromatic sign; both obtain their name from one and the same letter; the only difference is, that one is distinguished by a chromatic character attached to it; *e. g.* G♭—G, G—G♯. But in the case of the small second all this is different: there, each of the two tones stands on a different and separate degree of the staff, and each is designated by a distinct letter, as *e. g.* F♯—G, G—A♭, &c. (Indeed, if we bring into calculation the fact that the tone G , *e. g.* is not properly quite so high—or at least ought not to be—as A♭ [§ XIX], it will appear, in this point of view, that the interval G—G♯ is not strictly quite so large as the one G—A♭.)

It results from the first mentioned great *similarity* of the small second and the superfluous prime, that both have received the common name of *a half-tone* or half degree, (§ XXXVI); and it is a consequence of the last mentioned *difference*, that, for the sake of a more exact and specific distinction, the small second is called a *large half-tone* [or a *large half-degree*], while the superfluous prime is denominated *a small half-tone* [*or a small half-degree*]. (This is truly a somewhat remarkable and at any rate rather an obscure mode of expression.)

The superfluous prime is often called also a *chromatic interval* (Comp. remark at § XVII. No. 10): (because the two tones differ only so much from one another as a chromatic transposition-sign makes them,) or a *chromatic half-tone or semitone* (see remark above referred to); and, in contradistinction from this, the small second or large half-tone [half-degree] is called *a diatonic half-tone* [*a diatonic half-degree*].

We prefer, instead of all these particular appellations, to use in all cases the terms *superfluous prime* and *small second:* by which means the whimsical distinction of great half and small half, of diatonic half and chromatic half tones [half-degrees] is at once spared.

So also the expression *half-degree* (§ XXXVI. *a.*) should be avoided,* because at one time under this term is understood a superfluous prime (a chromatic or small half-tone), and at another a small second (a diatonic or large half-tone), whereby there easily arises a confusion of ideas which can only with difficulty be avoided by the appendage *large* and *small*, as *large half-degree*, *small half-degree*.

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* The author's opinion that the term *half-degree* should be discarded is doubtless a just one. Its use is not really necessary in any case, while its abandonment, in common with that of the other terms—*half-tone, semitone, chromatic interval,* and the

In contradistinction from the superfluous prime, the non-superfluous, the real unison (§ XXII), is usually called *the pure* prime.

(2.) A *second* is said to be *diminished* when it is still smaller by one key than the small second, as *e. g.* g♯—a♭, d♯—e♭, a♯—b♭, e♯—f, B♯—c, f×—g, c×—d, c♯—d♭, f♯—g♭; B—c♭, e—f♭, a—b♭♭, d—e♭♭, g—a♭♭. This is hence, so to speak, an enharmonic interval, or, in other words, it is the relation subsisting between two enharmonically parallel tones (§ XIX.) and therefore is in itself an equivocal interval (§ XXI.), inasmuch as on the piano-forte it appears as a pure prime.

The superfluous second is still larger by the distance of one key than the great second, as *e. g.* B♭—c♯, f—g♯, c—d♯, g—a♯, d—e♯, a—b♯, e—f×, b—c×; e♭—f♯, a♭—b, d♭—e, g♭—a, c♭—d, f♭—g, B♭♭—c, e♭♭—f.

(3.) *Diminished thirds* are as follows: c♯—e♭, f♯—a♭, B—d♭, e—g♭, A—c♭, d—f♭, g—b♭♭;—g♯—b♭, d♯—f, A♯—c, e♯—g, B♯—d, f×—a, c×—e, g×—b. In respect to keys, the diminished third is a large second, *e. g.* C♯—D♯ is the same thing as D♭—E♭.

Superfluous thirds are as follows: e♭—g♯, B♭—d♯, f—a♯, c—e♯, g—b♯, d—f×, A—c×, e—g×;—A♭—c♯, d♭—f♯, g♭—b, c♭—e, f♭—a, B♭♭—d, e♭♭—g.

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like, would evidently be attended with the advantages which the author suggests, namely: it would, on the one hand, conduce to simplicity by uniformly employing only one term instead of half a dozen; while, on the other, it would leave a term to be exclusively employed which is entirely specific and definite, a term which would always point out precisely and unequivocally the thing intended. The term *superfluous prime* uniformly means the interval between the tone denoted by a certain letter and a tone denoted by the same letter when sharped or flatted; while the term *small second* as uniformly means the interval between the tone denoted by any letter and the tone denoted by the next letter above when the latter is flatted, or the next letter below when the latter is sharped, and also the interval between the third and fourth, and between the seventh and eighth degrees of the so called natural scale; and thus all is made simple, clear, and definite.

And moreover, whenever we might have occasion to speak of the distances between the successive letters or tones of the scale, without the formality of giving them their technical interval names, we could call them, as the author does, *large degrees* and *small degrees*.

If however the choice were to be made between the use of the terms *half-degree* and *half-tone*, it is plain that the author would decide with the translator in preferring the former. It is on this ground that the translator has, to a limited extent, adopted the term *half-degree*. It was thought that the settled and universal custom, which has obtained with the Americans and the English, of using the terms *tone*, *semitone*, &c. would scarcely permit a total abandonment, at present, of all analogous terms, leaving none that could be employed as substitutes and could be applied in substantially the same way. The term *half-degree* therefore has been adopted as the less of two evils.—Tr.

(4.) *Diminished fourths, i. e.* still smaller than small fourths, are as follows: D♯—G, E—A♭, B♯—e, c—f♭, F×—B, F—B♭♭, &c.

Superfluous fourths in our sense of that term, *i. e.* fourths by one degree larger than large fourths, are as follows: f—b♯, f♭—b, c—f×, b♭♭—e, E♭—A♯, &c.—That the term *superfluous fourth* is used by many music teachers in a different sense, has already been observed on page 56.

(5.) *Diminished fifths* in our sense of the word, *i. e.* fifths smaller by one degree than the small fifths, are as follows: B♯—f, B—f♭, F×—c, E—B♭♭, and the like. Here also we again call attention to the fact, as remarked on page 56, that many musicians understand a different thing under the term diminished fifth.

Superfluous fifths are as follows: C—G♯, G—d♯, A♭—e, e—b♯, F♭—c, B—f×, B♭♭—f, and so on.

(6.) *Diminished sixths* are as follows: B—g♭, A♯—f, e♯—c, E—c♭, F×—d, D—B♭♭, F♯—d♭, &c.

Superfluous sixths: E♭—c♯, G♭—e, F—d♯, G—e♯, c♭—a, B♭♭—g, E—c×, A♭—f♯, &c.

(7.) *Diminished sevenths* are as follows: B—a♭, G♯—f, C♯—B♭, B♯—a, G—f♭, F×—e, F—e♭♭, F♯—e♭, &c.

Superfluous sevenths: F♭—e, c—b♯, G—f×, E♭♭—d, A♭—g♯, &c.

(8.) The *octave* also, which in the series of the natural tones we found to be only of one and the same magnitude—only *pure* (or perfect), page 57, can, by chromatic transposition, be presented as *smaller* and *greater* than it is in the series of the natural tones. In the one case—*i. e.* when smaller,—we apply to it the term *diminished;* in the other, the term *superfluous,* as, *diminished octave, superfluous octave.*

Diminished octaves are as follows: E—e♭, D♯—d, F—f♭, B♯—b, C×—c♯, E♭—e♭♭, &c.

Superfluous octaves: E♭—e, B♭—b, D—d♯, F♭—f, B—b♯, C♯—c×, E♭♭—e♭, &c.

In contradistinction from the diminished and the superfluous octave, that which is neither diminished nor superfluous, is, as we have already observed, called the *pure* octave.

(9.) *Diminished* and *superfluous ninths, tenths,* &c. are only repetitions of the like seconds, thirds, &c., one octave enlarged.

(3.)

DOUBLY DIMINISHED AND DOUBLY SUPERFLUOUS INTERVALS.

§ XXXIX.

Doubly diminished and *doubly superfluous intervals* are also conceivable as *e. g.* a doubly superfluous second: g♭—a♯,—a doubly superfluous octave G♭—g♯, B♭—b♯,—a doubly diminished octave: G♯—g♭, B♯—b♭, &c.

Indeed, even *more than doubly* diminished and *doubly superfluous* intervals may be conceived of.

(D.)

SIGNS FOR THE DIFFERENT INTERVALS.

§ XL.

For the purpose of representing the different distances of tones by short signs, we find it convenient to employ our ordinary figures, making the figure 2 represent the interval of the second; the figure 3, a third; 4, a fourth, &c. We will specifically designate *the small* [or minor] intervals by a *dot placed* BEFORE the figure, and *the large* [or major] intervals by a *dot placed* AFTER the figure; *the diminished* intervals by *two* dots *before* the figure, and *the superfluous* by *two* dots placed *after* the figure.

According to this plan

the sign •6, *e. g.* denotes a small sixth,
" " 6• a large sixth,
" " ••6 a diminished sixth,
" " 6•• a superfluous sixth.

(E.)

EQUIVOCALNESS OF INTERVALS.

§ XLI.

By casting a glance over all the intervals hitherto enumerated, it will be observed that they are all without exception equivocal. We have already directed attention to this equivocalness in some particular instances, as *e. g.* in the case of the small fifths, the superfluous prime, and the diminished second. But all the rest also are of the same character.

To wit, in respect to the number of keys, the following intervals coincide:

(1.) *Large* intervals with others that are *small.* This is the case in respect to the large fourth and small fifth, as *e. g.* F—B and B—f, G♯—d and d—g♯, and the like.

(2.) *Large* intervals with *diminished* intervals, namely:

(*a.*) The large second with the diminished third, as *e. g.* B—c♯ and B—d^{b}, c—d and B♯—d, &c.

(*b.*) The large thirds with diminished fourths, as, *e. g.* c—e and c—f^{b}, or B♯—e.

(*c.*) The 5• with the ••6, as *e. g.* E—B and E—c^{b}; c—g and B♯—g;

(*d.*) The 6• with ••7, as *e. g.* A—f♯ and A—g^{b}, B^{b}—g and A♯—g;

(*e.*) 7• with ••8, as *e. g.* C—B and C—c^{b}; B^{b}—a and A♯—a.

(3.) *Small* intervals coincide with others that are *superfluous:*

(*a*) The •2 with 1••
(*b*) " •3 " 2••
(*c*) " •4 " 3••
(*d*) " •6 " 5••
(*e*) " •7 " 6••

In like manner it will be found that *diminished* intervals coincide with *superfluous*, and vice versa: *e. g.* ••6 and 4••; E♯—c and F—B♯, &c.

All the intervals might now, though in a less extended and formal manner, be again gone through in respect to the point here involved, and perhaps a table be made out after the following form:

"Two tones belonging to one and the same key, may be either a pure unison, as *e. g.* e—e, or a diminished second, as *e. g.* e—f♭."

"Two tones belonging to two immediately proximate keys, may be either a superfluous prime, or a small second, or a doubly diminished third, as *e. g.* e—e♯, e—f, e♯—g♭, &c."

"Two tones, when one key lies between, can be either 2•, as *e. g.* e—f♯, or ••3, e—g♭, &c."

"Two tones, between which there are two keys, may be—&c. &c."

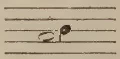
(F.)

INVERSION OF INTERVALS.

§ XLII.

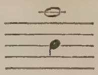
If the lower of two different tones, is raised by one octave or *by a double octave*, &c. *so that it becomes higher than the other which before was the highest;* or, which amounts to the same thing, *if the higher tone is lowered by octaves until it comes to be lower than the other,*—in short, if the two terms of an interval are reversed so that the lowest becomes the highest and the highest lowest, as *e. g.* if the lowest tone of the interval represented here at J

J



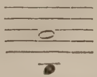
is transposed by an octave higher as at K,

K



or if the higher is made an octave lower as at L,

L



(which last is the same as it respects the point in question, inasmuc amounts to the same thing, whether the lower tone is raised abo higher or the higher is put down below the lower, since in either lowest becomes the highest, and the highest lowest,) an *inversion* o terval [*or a turning of an interval upside down*] is said to take plac

Thus the foregoing example in K is an inversion of that in J, or, which is the same thing, J is the inversion of K. For if K is again inverted, the position J again occurs, as a matter of course. Accordingly the two different positions are, as well backwards as forwards, reciprocally inversions of one another.

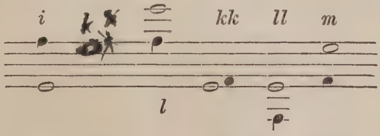
---

§ XLIII.

As the nature of an inversion consists in the circumstance, that, of two different tones, the lower becomes the higher, or vice versa, it follows,

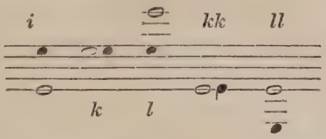
(1.) That the unison or pure prime is not susceptible of inversion, because, of two tones, neither of which is higher than the other, *the higher* cannot of course be placed under *the lower;* and it follows,

(2.) That, in order to invert two tones which are farther from one another than a diminished octave, the upper tone must be lowered two or more octaves, or the lower raised two or more octaves, or *both at the same time must be mutually transposed by one or more octaves.* For if, in order to invert a ninth, if you please, as *e. g.* $\bar{e}$—$\bar{\bar{f}}$ at *i* in the following example,

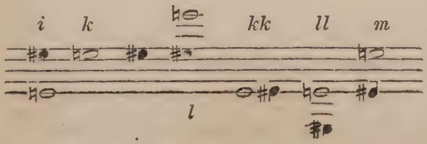


we were only to raise the lower tone $\bar{e}$ by one octave as at *k*, the interval $\bar{e}$—$\bar{\bar{f}}$ would then be changed only into $\bar{\bar{e}}$—$\bar{\bar{f}}$, in which case the $\bar{\bar{e}}$ would still remain below the $\bar{\bar{f}}$, and so consequently there would yet be no inversion. An inversion is not effected until the $\bar{e}$ is raised by *two octaves*, as $\bar{\bar{f}}$—$\bar{\bar{\bar{e}}}$, as at *l*. So likewise the example at *i* is not inverted by the transposition *kk*, the inversion not occurring until as at *ll* or *m*.

So also the pure octave cannot be said to be inverted in such a form as at *k* and *kk*, but only as at *l* and *ll*.



and the superfluous octave also, fig. *i*, is not inverted as at *k* and *kk*, but only as at *l*, *ll*, and *m*.



§ XLIV.

It is plain to be seen, that, in every inversion, the distances of the tones do not remain the same. The two tones which in the example on page 62, at J, were at the distance of a second from one another, become, on being inverted as at K or L, a *seventh* apart: or, according to the usual way of speaking, a second becomes by inversion a seventh. In like manner the third becomes by inversion a sixth, as, *e. g.* c—e become c—c̄, or E—c; the fourth becomes a fifth, as c—f; f—c̄ or F—c: (for which reason therefore many call the second, third, and fourth *radical intervals*, and the rest *derived intervals.*) And since, as we see, every thing here holds good reciprocally taken, as well one way as the other, it follows that, vice versa, the 7th becomes changed by inversion into a 2d, the 6th into a 3d, and the 5th into a 4th; *e. g.* d—c̄ becomes c—d or c̄—d̄; e—c̄ becomes c—e or c̄—ē; f̄—c̄ becomes c—f or c̄—f̄. (Hence we can with equal propriety call the 7th, 6th, and 5th radical intervals, and regard the 2d, 3d and 4th as derived from them.)

A general view of the above alterations and derivations is presented by the following table:

The	2d	becomes a	7th,
"	3d	"	6th,
"	4th	"	5th,
"	5th	"	4th,
"	6th	"	3d,
"	7th	"	2d,

or	2,	3,	4,	5,	6,	7.
	7,	6,	5,	4,	3,	2.

where the highest figure or number always stands opposite to the lowest, and the lowest opposite to the highest; because, in an inversion, the whole is reversed.

The pure octave alone gives by inversion no other interval, but presents again a pure octave, and consequently only the same interval again in a higher or a lower position.

Moreover also, all intervals which are greater than a pure octave, as *e. g. the tenth*, *the ninth*, &c. and even *the superfluous octave itself* give likewise no peculiar intervals of their own, but only the same as the third, the second, the superfluous prime, &c.

§ XLV.

The remarks which transpired in the foregoing section relative to the numerical names of intervals, apply, for like reasons, also to the accessory names. An interval with the accessory name *small* becomes one with the accessory name *large* or *great*, and the reverse; *a diminished* interval becomes a *superfluous* one; and a *superfluous* interval becomes a *diminished* one, as follows:

•2 — 7• — •2	••2 — 7•• — ••2
•3 — 6• — •3	••3 — 6•• — ••3
•4 — 5• — •4	••4 — 5•• — ••4
•5 — 4• — •5	••5 — 4•• — ••5
•6 — 3• — •6	••6 — 3•• — ••6
•7 — 2• — •7	••7 — 2•• — ••7
	••8 — 1•• — ••8

or	•2,	•3,	•4,	•5,	•6,	•7,
	7•,	6•,	5•,	4•,	3•,	2•,
and	••2,	••3,	••4,	••5,	••6,	••7,
	7••,	6••,	5••,	4••,	3••,	2••.

i. e. small seconds become *large* sevenths, and, on the contrary, *large* sevenths become *small* seconds. *The small* seventh becomes a *large* second, and the *large* second a *small* seventh. And so also ••2 becomes 7••, and 7•• becomes ••2. ••8 becomes 1••, and the latter becomes ••8, &c.

In like manner, as can easily be perceived, doubly diminished intervals become doubly superfluous ones; and the latter, again, doubly diminished intervals, &c.

It might be useful *as an exercise* to go through the different inversions of the intervals somewhat in the following manner:

The *prime*, that is to say, the *pure* prime is susceptible of no inversion.

The *superfluous* prime, as *e. g.* c—c♯, becomes the diminished octave, as C♯—c or c♯—c̄.

The *second* becomes by inversion the seventh, that is,

The *diminished* second becomes the superfluous seventh, as, *e. g.* B—c♭ becomes C♭—B or c♭—b, F♯—g♭ becomes, &c.

The *small* second becomes 7•; as *e. g.* G—A♭ becomes A♭—g, &c.

The *large* second becomes—&c.

The *superfluous* second becomes—&c.

The third becomes, &c. &c.

(G.)

GENERAL VIEW OF THE INTERVALS.

§ XLVI.

In our investigation of the intervals thus far we have found,

That the fifth, sixth, and seventh are inversions of the fourth, third, and second.

That the octave, ninth, tenth, &c. are only repetitions of the prime, second, third, &c.

That, in the series of the natural tones, every interval, except the prime and the octave, presents itself under two different magnitudes, and that the difference between large and small intervals consists in one key more or one key less.

That an interval which is by one key smaller or larger than it occurs in the series of the natural tones, is called diminished or superfluous; that any interval which is still larger than the superfluous is denominated doubly superfluous, and any one that is still smaller than the diminished is termed doubly diminished; &c.

That, finally, the large intervals become by inversion small, and, vice versa, the small become large; the diminished become superfluous, and the latter become diminished; the doubly diminished become the doubly superfluous, and the reverse.

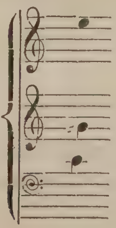
This view very much facilitates an acquaintance with the numerously multiplied different intervals. For if one only once understands the series of the natural tones, nothing is more easy than to distinguish the large and small seconds, thirds, and fourths from one another, and, by comparison with these, to know immediately all the other intervals also,—namely the large and small sevenths, sixths and fifths, as inverted small and great seconds, fourths, and thirds; and all the superfluous intervals, by the circumstance that they are one key greater than the great; and all diminished intervals by the fact, that that they are still smaller than the small. In a similar manner one comes to a knowledge of the doubly diminished and the doubly superfluous intervals, in case such occur.

This view not only saves an intolerable wearisomeness to the memory, but it also furnishes, instead of a mere knowledge got by heart, a clear apprehension of the real relations of the intervals.

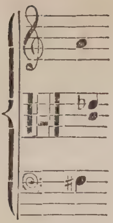
It will always be quite a useful exercise for a beginner, as a method of practising himself into a knowledge of the intervals, to take the trouble to write in notes all the species of intervals separately on all possible degrees of the staff, and then to play them on the piano-forte. It will especially be well also, in writing as above suggested, not only to use interchangeably, at one time one clef and at another time another, but also to write the intervals not merely on one and the same staff, but sometimes on two or more.

In fig. 10, below, *e. g.*

(Fig. 10.)



the tone g̅♯ is the superfluous fifth of c̄; e is the small sixth from g♯ and the large third (the large tenth) from c̄; g̅♯ is the small under-sixth from e̿ (or sixth below e̿); c̄ is the large under third (under tenth) from e̿. Or, fig. 11:



c̄ is the small fifth from f♯; ē♭ is the diminished seventh from f♯, and small third from c̄; ā is the diminished seventh from f♯, the large sixth from c̄, the large fourth from e♭,—f♯ is a small under fifth from c̄, a diminished under seventh from e♭, a small under third (under tenth) from ā; c̄ is a small under third from ē♭,—&c.

REMARK.

The musical literati have *disputed much as to how many intervals there properly are.* One assumes 52, others teach that there are only 35, 24, or even only 18, and explain the rest as "merely chimerical and imaginary intervals." But this view of the subject seems to me to be a very strange one, and the controversy involved in it, to be both a singular and an unmeaning one!

How many different grades of distance between two tones, are, in themselves and according to the nature of our system of tones, conceivable, we have already seen; the dispute can no more be on this point, than there can be a dispute in mathematics on the question, how many different magnitudes there are!

This therefore cannot properly be the meaning of the contending parties; they enter the field only on the question, *what intervals actually occur in music?* With *this* question *we* have nothing to do—at least in *the present connection*, where our only purpose is to adopt such a nomenclature as will afford us a name of a definite meaning for every conceivable species of distance between tones, whether such species of distances occur frequently, or seldom, or even never; somewhat in the same manner as we designate every point of the earth's surface, whether frequented or inaccessible, according to degrees of length and breadth [of longitude and latitude]. But who is found in this department to contend on the point, how many degrees of latitude there really are? whether there actually is *e. g.* the 89th degree? and perhaps calling this 89th degree a chimerical, a mere imaginary latitude, because he regards it impossible that it ever should be explored by a human being?

CHAPTER III.

PRELIMINARY.

RHYTHMICS.—MEASURE OF TIME.

DIVISION I

IDEA OF RHYTHM AND MEASURE.

§ XLVII.

The musical art requires, in addition to the connection of different tones, still another property, which, though it is not absolutely essential to the nature of music,* has nevertheless the power of very much enhancing its beauty. This is *rhythm* or *measured movement*, and consists in the circumstance that the times in which the tones and combinations of tones sound, are exactly *measured* in relation to each other by quotas or proportional parts, and that the times thus measured out are also accurately adjusted *in relation to the stress of voice respectively appropriate to each*, and are symmetrically accented.

---

* The author does not mean by this, that rhythm is not material to *the excellence* of music, for he repeatedly and expressly affirms the contrary. He only means to say that rhythm is not absolutely essential to the essence of music, in such a sense as that music cannot exist without it. A man may still preserve his identity and retain his essential properties as a human being, though all his limbs be cut off, and all the symmetry of his proportions be destroyed, and all his beauty be effaced: he is still a man, it is true; but no longer a man of the appropriate human comeliness and beauty, no longer possessed of the attributes which alone can give the appropriate grace and loveliness to his form, or can render him an object desirable to behold. It is in this sense that music may be robbed of rhythm, and yet be music. It is still music in essence, in the same way as a man is still a man, though deprived of his limbs, his proportions, and his beauty.

That rhythm is material to *the goodness* of music, is one of the plainest of all truths. No property is more indispensable; none is more universally appreciated by the instinctive capacities of every musical constitution. Indeed, it is not too much to say, that musical genius and the rhythmical sense are co-ordinate qualities, and that the one ascends or descends the scale of perfection precisely with the other. It probably will be found universally true, that the higher is a man's native musical genius in the general, the more delicate, acute, and prominent is his appreciation of rhythm. If there be a property in music that can charm and enwrap the feelings and that can carry us away with its fascinating and delightful impressions, it is that exact, even, regular, uniform, symmetrical movement which we call rhythm. Of all the attributes, therefore, which pertain to the musical art, this should be the last to be sacrificed.—Tr.

I say that rhythm does not belong necessarily to the nature of music, because it is a matter of fact that not all music is rhythmical or measured. In the usual choral singing of the church congregations, *e. g.* the longer or shorter duration of the tones in relation to one another is not at all adjusted to measure, but each tone is held out at pleasure, one about as long as another; and the most that is done is sometimes to accent this or that tone more or less, according to the greater or less stress of voice due to the syllable of the text. But after all, this is not a measured movement, it is not rhythm; there is in the case no such measuring and accentual adjusting of the times, as we find in rhythmical music; one can beat no time to such a performance.

If, on the contrary, a symmetrical measured division of the times is found in a piece of music, *i. e.* the time is distributed into exactly equal general divisions, and these are again divided into equal parts, and the latter are farther separated into equal smaller quotas or proportional parts, &c. and the duration of the tones in relation to one another is exactly measured according to such divisions of time, so that a general division always appears as a symmetrically arranged group of several smaller portions of time, and these taken together as a smaller subordinate group of yet smaller parts, and the accent is also symmetrically apportioned amongst all these divisions of time,—then the music is measured and rhythmical, and sustains the same relation to unrythmical music, as poetry does to prose. This is the music by far the most in use at the present day.

Its essential nature, accordingly, consists in a perfect symmetry, as it respects the duration and the accent of the tones. This symmetry is designated by the terms *rhythm*, *measure*, and also *metre*.

The doctrine of rhythm is called *rythmics*, and also *rhythmopœia*, and *metrics*.

DIVISION II.

THE MARKING OF THE DURATION OF TIME.

(A.)

DURATION OF THE NOTES AND RESTS.

§ XLVIII.

How long or short is to be the duration of a tone, is shown, in written music, primarily* by the different forms of the notes. These forms, (not to mention those employed in the most ancient times and not occurring at all at the present day,) are as follows:

---

* There are two ways of showing the duration of tones. One is to indicate it by the particular *form of the notes*, and the other is to denote it by certain *marks of expression* placed either at the beginning of a piece of music or over particular notes along the course of a piece. The former is what the author calls *the primary* method.—Tr.

(*a.*) 𝆶, called the *Maxima, the largest*,

(*b.*) 𝆷, *Longa*, the long;

(*c.*) 𝆸 or |𝆹|, |𝆸|, ||𝆹||, *Brevis*, the short, or quadrangle;

(*d.*) 𝆹, *Semibrevis*, the half-short;

(*e.*) 𝆹𝅥 or 𝅗𝅥, *Minima*, the smallest;

(*f.*) 𝆺𝅥 or 𝅘𝅥, *Semi-minima*, the half-smallest;

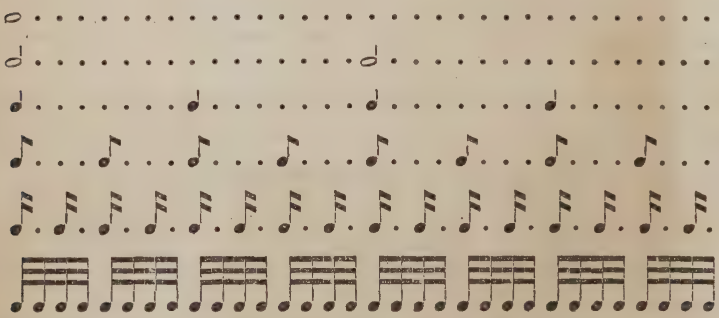
(*g.*) 𝅘𝅥𝅮 or 𝅘𝅥𝅮, *Fusa* or *Unca*, the extended, or hooked [stemmed];

(*h.*) 𝅘𝅥𝅯 or 𝅘𝅥𝅯, *Semi-Fusa* or *Bis-Unca*, the half-extended or twice-crooked [double-stemmed];

(*i.*) 𝅘𝅥𝅰 or 𝅘𝅥𝅰, *Sub-semifusa* or *Ter-unca*, the thrice crooked, [tripple-stemmed,] &c.

Each preceding note indicates, as the above names, in some of the instances, would lead one to suppose, always a duration of time twice as long as the following. The time of each following note is half as long as that of the preceding, as is shown by the diagram in fig. 12, borrowed from *Logier*.

(Fig. 12.)



Hence arose the more modern German mode of designation which probably, to most readers, is better known. To wit: the *semibrevis*, 𝅝, is taken as unity, and the name *whole-note* is applied to it. The *minima*, 𝅗𝅥, inasmuch as it is only half so long as the former, is called a *half-note*; the *semi-minima*, 𝅘𝅥, being half as long as the so called *half*, is accordingly denominated a *quarter-note*, and so on: 𝅘𝅥𝅮 *eighth-note*; 𝅘𝅥𝅯 *sixteenth-note*, &c. Those forms of notes which are greater than the *semibrevis* have from time to time changed their meaning, and are at the present period but very seldom used. No modern names for them have, therefore, been introduced, and, in case they anywhere occur, they must still be called by their original names, *brevis*, *longa*, and *maxima;* or perhaps *double*, *four-fold*, and *eight-fold notes.**

Moreover musicians are generally accustomed to teach, with entire inaccuracy, that the *brevis* has the length of *two measures;* the *longa*, *four measures;* the *semibrevis*, *one measure;* the *minima*, *half a measure:* for all this applies, as we shall soon perceive, only to certain species of measure, whereas to all the rest it does not apply. (§ LVI. LVIII.) Yet even Sulzer has adopted that gross error in his Theory of the fine Arts, in the article on notes. The *minima* has either the length of *two quarter notes* or of *four eighth notes*, &c.;—the *semibrevis*, *two half notes* or *four quarter notes*, &c.;—the *brevis*, *two semibreves* or *whole notes*, or four halves, &c.;—the *longa*, *two breves*, &c. &c.

§ XLIX.

The whole matter of the meaning and value of notes, as it has just been presented, reduces itself, as one perceives, merely to this, that (*a.*) each larger or longer note represents *the double*, *the fourfold*, *the eightfold*, &c. of a smaller one; but that we have no form of note to represent *the threefold*, *the sixfold*, *the ninefold*, &c. of a smaller note; and that thus, (*b.*) vice versa, each smaller note is either *the half*, or *the fourth*, or *the eighth* part of the larger form of note, while there is no note to distinguish *a third*, *a sixth*, *a ninth*, &c. part of a larger one.

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* It may not perhaps be without utility, to advert in this connection to the Italian and French appellations of the lengths of the notes. It is to be observed, however, in respect to these Italian and French technical terms, that their meaning is for the most part very fluctuating and undetermined; for, neither the Italians nor the French are agreed among themselves on this point, though the latter have more recently, since the time of the revolution perhaps, adopted a more definite terminology and have retained it with a tolerable degree of firmness.

𝆶 The *Maxima* is in Italian *Massima*, in French *Maxime;*

𝆷 The *Longa*, Italian *Lunga*, French *Longue;*

𝆸 or |𝅜| The *Brevis*, Italian *Breve*, French *Brève* or Carré;

𝅝 The *Semibrevis*, Italian *Semibreve*, French *Sémibrève* or Demibrève, also *Ronde;* at the present time *Blanche;*

𝅗𝅥 The *Minima*, Italian *Minima*, French formerly *Minime* or *Blanche*, but now *Demi-blanche;*

𝅘𝅥 The *Semiminima*, among the Italian theorists and writers, *Semiminima*,—among practical musicians the more usual term is *un Quarto*,—French formerly *Demi-minime*, but now *Noire;*

𝅘𝅥𝅮 The *Fusa* or *Unca*, Italian *Croma*, (Comp. Remark at § XVII.) French *Croche;*

𝅘𝅥𝅯 The *Semifusa* or *Bis-Unca*, Italian *Semicroma*, also after the German method—*un Sedecimo;* in French formerly *Semi-Croche*, but now *double croche;* by many—and even in several Italian and French dictionaries, the term is very erroneously taken to be *Biscroma*.

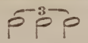
𝅘𝅥𝅰 The *Subsemifusa* or *Terunca*, Italian *Biscroma*, French Triple-croche. (One will readily notice that the appellation *Biscroma*, as here employed, does not stand in a proper relation to the term *Semicroma* (𝅘𝅥𝅯); but yet it is now currently used in this manner.)—French *Triple-croche.* (Previously to the sixteenth notes being called *Semicroches*, the thirty-second notes were termed *Double croches*, by which means there arose again among the French writers a false relation between the terms, and, with it, a confusion of their significations themselves.)

𝅘𝅥𝅱 Among the Italian practical musicians, this is called *Semibiscroma*, French *Quadruple-croche.*

It has been sought to supply this twofold defect in two different ways. (*a.*) In the first place, it has been determined that a point, (originally perhaps a second small head of a note, placed after a note, shall enhance its value to the amount of one and a half of itself, so that *e. g.* a note otherwise having the value of only two halves, a so called *whole*, becomes, if we furnish it with a dot 𝅝.
equal in value to three half notes; a pointed *half*
𝅗𝅥.
becomes in like manner equal to three quarter notes or six eighths 𝅘𝅥. 𝅘𝅥.

It is practised moreover to put a second dot after the first; in which case the last dot has half the value of the first, &c.; and thus *e. g.* the following form in a piece of music 𝅝..
represents seven quarter notes, or fourteen eighths, &c.: namely, *the semibrevis* represents four quarters; the first point, two quarters; and the second point, half as much as the first, *i. e.* one quarter; and thus, in all, there are seven quarters.

In this way we are enabled perfectly to represent the one-and-half fold, the three-fold, the six-fold, twelve-fold, &c.—and also the seven-fold, the fourteen-fold, &c. of every unpointed note; since, as was just observed, the form 𝅝. represents one-and-a-half of the whole, or three half-notes; and so also the form 𝅗𝅥. three quarter-notes or six eighths, or twelve sixteenths, &c.;—the form 𝅝.. represents the $\frac{7}{4}$ fold or the $1\frac{3}{4}$ fold of 𝅝, or $3\frac{1}{2}$ half notes, or seven quarters, or fourteen eighths, &c.

(*b.*) In the second place, in order that we might not be limited in the subdivision of simple notes, exclusively to halves, quarters, eighths, &c., *triplets* or *trioles*,* (in French *triolets*, *triols*, or *triads*,) *sextoles*, *quintoles*, and the like, have been introduced. The substance of this mode of designation consists in representing three individual thirds of a note by three notes of the next smaller species, as *e. g.* three thirds of a whole note by three half notes, with a figure 3 written over them, to signify that these half notes are not designed to represent halves, but thirds of the next higher species of note (thirds of 𝅝): 

Such a form of notes is called *a triole* or *triplet* (*i. e.* a thing of three parts, a three, a three-unit form) of half-notes; and in the same manner,

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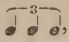
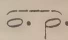
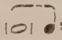
* The term *triole* is a diminutive derived from the Greek numeral adjective τρεις or from the corresponding Latin *tres*, *three*, and hence means *a little three*. Its signification, therefore, is the same as that of *triplet*; but inasmuch as we are obliged to employ the terms *quintole*, *sextole*, *septole*, &c. for similar diminutive combinations of notes, it is thought desirable, for the sake of uniformity, to use the term *triole* in preference to *triplet*. Tr.

three thirds of a half-note can be represented by writing three quarter notes with a figure 3 over them , and so on (comp. § LX.); and in a similar way can also be represented subordinate divisions into forms of five parts, forms of seven parts and the like, (*quintoles*, *septimoles*, &c.)

But all these expedients are still always defective and unsatisfactory.

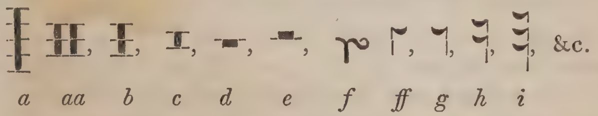
For, in the first place, as it respects the enhancing of the value of a note by the addition of a point, it is after all impossible to represent in this way such forms as that of *nine eighths*, or *nine quarters*,—say the *nine quarters* of a 9-4 measure,—in a piece of music; and there is no other means of doing this than to change a whole note by the addition of a point into a one-and-a-half fold or six-quarter note, and so also a half-note into a three-quarter note, and then to bind the two together by a curved line, (⌒), thus: . or perhaps to couple together an eight-quarter note and a one-quarter note, thus: , and the like.

So also, the subdivision into *trioles*, *quintoles* and the like, leaves much yet to desire. This subject however we can more conveniently treat in § LXII.

The consideration of the fact, that, in more ancient times, the values of notes were, in the so called *modo perfecto*, divided into threes and threes, is not appropriate to the present connection, but belongs rather to the history of the art.

§ L.

The different forms of the notes or signs of tones, have different forms of *the marks of silence*, *pauses*, or *rests*, corresponding to them as follows:



Here also each character signifies the double of the next following: character *a* or *aa* denotes 32 quarters, or 16 halves or 8 wholes.—Character *b* denotes 16 quarters, 8 halves, or 4 wholes; character *c*, eight quarters; character *d*, four; character *e*, two, and character *f* or *ff*, one quarter, &c.

We often hear modes of expression employed in reference to this subject which are entirely incorrect, or at least in the highest degree inappropriate, namely: character *a* or *aa* denotes *eight measures;* character *b*, four *measures;* character *c*, two measures, &c. A little farther on, we will show that this is true only in certain species of measure.

(B.)

DESIGNATION OF TIME.

§ LI.

The above mentioned rhythmical signs indicate the duration which a tone or a rest is to have merely in *a comparative*, *relative* point of view; but not *positively*, *absolutely* or *unconditionally;* in other words, they merely tell how many times *longer* or *shorter* one tone is *than another*, but not how long a tone is *in itself*, absolutely considered.

In order to indicate this last, that is the so called *tempo*, or, as it is also termed, the degree of *the rythmical movement*, or the measure, the only method practised, until modern times, was to employ the technical terms, *allegro*, *andante*, *adagio*, and many others, or the correspondent terms in the vernacular language of each country where music was written.

But as these designations are very uncertain and variable, the necessity of a more sure scale for the measurement of time has long been felt. (See Leipz. Musikal. Zeitung, 1813, No. 27, S. 441.)

To meet this exigence, various machines have been invented and proposed since the seventeenth century, under the names of *Measure-measurers*, *Measure-clocks*, *Musical Time-measurers*, *Chronometers*, *Rhythmometers*, *Metrometers*, *Measure-indicators*, *Tempo-indicators*, and the like, which were intended to strike quicker or slower, just according as they were regulated to this or that particular number; and hence, in compliance with this plan, musical composers, instead of employing the technical terms *Allegro*, *Andante*, and the like, were now, with reference to these striking machines, hereafter merely to place the following signs at the commencement of their piece of music, namely: ♩ 36 or 𝅗𝅥 45, &c. that is: "in the former piece of music, a quarter note is to be taken as often as there occurs one stroke of the machine, when it is adjusted to No. 36;—and in the latter piece of music, the half notes are to be performed as rapidly as the strokes of the machine occur, when it is graduated to No. 45;" and so of the rest.

Of these several machines the one that has met with the most universal reception is that which was invented some years since by the mechanician *Maelzel*, in Vienna, and was named *a Metronome* (a word derived, as many suppose, from *metron*, measure, and *nomos*, song; in which case, the form of the word would more appropriately be, *Nomometer*;—or the term is, perhaps, more correctly derived from the Greek inspector or supervisor of measures, *μέτϱονόμος*; or, literally, *metri-modus*, the prescribed manner of the measure.) The inventor, in his numerous journeys into Germany, Holland, England, France, and many other places, succeeded in persuading a large number of living musical composers into a formal subscription to his machine, in which they usually committed themselves to him to indicate the time in their compositions thereafter, according to the degrees of his machine, and by this means he was enabled to go into a profitable manufacture of these metronomes.

In fact Mälzel's machine really merited this fortune in preference to any other yet invented, partly on account of its fine internal and external mechanism, but especially because the inventor has given it such a division that its numbers always show at the same time how many such strokes make out the duration of a minute of time. Adjusted, *e. g.* to the number 60, it strikes just 60 times in a minute; thus each stroke continues a second. At the number 120 it strikes 120 times in a minute; at 50, fifty times, &c.

Now in case the time [tempo] is designated in a piece of music by this method, as *e. g.* ♩ = 60 Mälzel Metron.

this tempo or time, as one perceives, is not only unequivocally determined for ever, for all periods of time; but every reader can immediately recognize and execute the degree of movement thus indicated, in case he only possesses one of these machines and has it at hand at the time when its use is required, provided it is made and adjusted precisely like that which the musical composer himself employed in measuring and indicating his tempo or time, without any derangement or corruption; (all which indeed it is not always easy to find.)

REMARK.

It is to be regretted that the presuppositions in this case are so numerous, and particularly that such metronomical signs are not only useless to all those who do not possess these machines, but also even to those who have them, except in cases where the machine can be placed close by.

The more important and interesting the article is in itself, the more must we regret this infelicity, and the more strongly must we wish in some way to surmount it.

Now this can in fact be done* by using, instead of Mälzel's machine, as can be done with entire satisfaction, merely a simple thread pendulum, *i. e.* any small weight as *e. g.* a lead ball of any size that may be preferred, suspended by a thread; an instrument, which every one can manufacture for himself in two minutes' time.

A pendulum, it is well known, swings faster in proportion to the shortness of the string; and slower in proportion as the string is longer. That is to say, a pendulum of 38 Rhenish or Vienna inches, *e. g.* strikes just once a second, and hence just as fast as Mälzel's metronome at No. 60;—a pendulum of 9 inches, as fast as Mälzel's machine at 120;—of 55 inches, as Mälzel at 50, &c. The table standing below contains a complete comparison and reduction of the degrees of Mälzel's metronome to the different lengths of a pendulum, both in Rhenish or Vienna inches and in French centimeters.† The table is to be read thus: the strokes of Mälzel's machine, when it is adjusted to No. 50, are equal to the strokes of a pendulum of 55 Rhenish inches, or 143 centimeters;—Mälzel No. 52 is equal to a pendulum of 50 Rhenish inches or 132 centimeters;—Mälzel 80 is equal to a pendulum of 21 Rhenish inches or 56 centimeters;—Mälzel 160 is equal to a pendulum of 5 Rhenish inches or 14 centimeters, &c.

Mälzel.		Rhen. Inch.		Centimeters reduced to Metres.	Mälzel.		Rhen. Inch.		Centimeters reduced to Metres.
50	=	55 nearly	=	1.43.	92	=	16 nearly	=	0.42.
52	=	50 “	=	1.32.	96	=	15 “	=	0.38.
54	=	47 “	=	1.22.	100	=	14 “	=	0.35.
56	=	44 “	=	1.14.	104	=	13 “	=	0.33.
58	=	41 “	=	1.06.	108	=	12 “	=	0.30.
60	=	38 “	=	1.00.	112	=	11 “	=	0.28.
63	=	34 “	=	0.90.	116	=	10 “	=	0.26.
66	=	31 “	=	0.82.	120	=	9 “	=	0.25.
69	=	29 “	=	0.75.	126	=	8 “	=	0.22.
72	=	26 “	=	0.70.	132	=	7½ “	=	0.20.
76	=	24 “	=	0.62.	138	=	7 “	=	0.18.
80	=	21 “	=	0.56.	144	=	6½ “	=	0.17.
84	=	19 “	=	0.50.	152	=	6 “	=	0.15.
88	=	18 “	=	0.46.	160	=	5 “	=	0.14.

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* As I attempted to show in the year 1813 in der Leipz. Musikal. Zeitg. S. 441.

† A French centimeter is a measure of length equal to .3937 of an English inch. Tr.

(Mälzel's metronome does not extend beyond 160.)

Thus, in order to be able to execute *e. g.* the designation *Mälzel* 𝅗𝅥 = 60, without the aid of the metronome itself, we have only to take the thread of a pendulum 38 inches long (or 1.00 centimeters), and cause the ball thereon, perhaps by an impulse from the hand, to swing back and forth a few times; each stroke of the pendulum then gives the time of a half-note, corresponding to the designation, Mälzel 𝅗𝅥 = 60.

This operation is the more easy, inasmuch as such a proceeding with the pendulum requires throughout no particular exactness and care, farther than only perhaps that one do not allow the pendulum to make too large or wide vibrations, because in this case the ball imperceptibly retards its motion. On the other hand, it is not at all necessary to measure the inches with very particular exactness; for even *a very considerable* difference of length, as *e. g.* the difference between 15 and 16, amounts, musically considered, to a mere nothing; and even that between 15 and 17 or 18 is scarcely perceptible.

For this reason, therefore, in the above table of comparison, all complicated fractions of inches, *e. g.* $\frac{3}{4}$ or $\frac{5}{4}$ and the like, inasmuch as such niceties are in practice entirely imperceptible, are in part wholly suppressed, and in part reduced to the simpler fractions (to half inches) to which they approximate; and one may without hesitation even discard these simpler fractions in practice, and may *e. g.* instead of $6\frac{1}{2}$ concisely take at pleasure either 6 or 7. So *millimeters*, &c. are also disregarded.

Calculated with extreme exactness, the lengths of pendulum corresponding to the degrees of Mälzel's metronome would be as follows:

Mzl.	Rhen. In.	Centimeters reduced to Metres.	Eng. Inch.	Mzl.	Rhen. In.	Centimeters reduced to Metres.	Eng. Inch.
50	54.708	1.4298	56.340	100	13.677	0.3574	14.085
52	50.581	1.3220	52.090	104	12.645	0.3305	13.022
54	46.903	1.2258	48.302	108	11.725	0.3064	12.075
56	43.613	1.1399	44.914	112	10.903	0.2844	11.228
58	40,657	1.0626	41.870	116	10.164	0.2656	10.467
60	37.992	0.9929	39.125	120	9.498	0.2482	9.781
63	34.459	0.9006	35.487	126	8.615	0.2251	8.872
66	31.398	0.8205	32.334	132	7.848	0.2051	8.083
69	28.727	0.7508	29.584	138	7.181	0.1877	7.396
72	26.383	0.6895	27,170	144	6.595	0.1723	6.792
76	23.679	0.6188	24.385	152	5.918	0.1547	6.096
80	21.369	0.5585	22.007	160	5.342	0.1396	5.502
84	19.383	0.5065	19.961	(168	4.845	0.1266	4.990)
88	17.661	0.4615	18.188	(176	4.415	0.1154	4.547)
92	16.156	0.4225	16.638	(184	4.039	0.1056	4.159)
96	14.839	0.3878	15.283	(192	3.709	0.0969	3.820)

The difference arising from the greater or less weight of the ball is still less perceptible than that produced by the slight variation in the length of the string; it even amounts to nothing at all. The same is true of the influence of the barometrical or thermometrical state of the air, and of the circumstance that a pendulum vibrates slower near the equator than it does near the poles, and the like. All these extremely nice differences are in music entirely imperceptible.

We see from all this, with what perfect convenience a mere simple thread pendulum can supply the place of a metronome; and that it would not therefore be amiss, if the composer should write the corresponding lengths of pendulum alongside his designation of time according to the degrees of the metronome, as *e. g.*

Andante, Mälzel metron. ♩ = 60 (Pend. 38 Rhen. inch);

for, such a designation of time would be immediately practicable to every one, as well by means of a simple thread pendulum, as by means of a metronome, and might thus be understood by thousands of readers, players, or music directors, to whom a designation of time written merely according to metronomical degrees is unintelligible, for the want of an opportunity to consult the oracle of a metronome or of a reduction table. One might, moreover, for the accommodation of those who may not be acquainted with the inch used, or who may not have it immediately at command, cause an inch scale to be printed in connection with this designation of the time. Then it would be *entirely* immaterial, whether one should use the Rhenish or the Parisian inch, the English inch, the French metre [mètres], or whatever else, as a measure; for, a piece of music thus marked, carries with itself, wherever it goes, its measure of time together with the measure of the inch employed in designating the time.

Finally, the most concise method of designating the time would be that of merely giving it *according to the lengths of a pendulum alone*, and thus concisely to write:

Andante, ♩ = 38 pend.

as I proposed before *the metronome* was thought of.*

Contemplating the matter in this point of view, it were indeed to be wished that Mr. Mälzel had written on the scale of his metronome the inches of a pendulum corresponding to its degrees, as *e. g.* 38 or 1 metre, where 60 stands; in which case the strokes of the metronome are just as quick as those of a simple pendulum 38 inches or 1 metre long;—so also 14, or 0,35 met. where 100 stands;—55 or 1,43 at 50, &c. His machine would thereby afford the additional advantage that it would at once serve the double purpose of enabling one to ascertain as well a time that is given by proportional parts of a minute, as one that is designated by lengths of a pendulum. The machine thus prepared would likewise enable the composer to give his intended time by means of it at once and without the necessity of a reduction table, according to the proportional parts of a minute and according to the lengths of a pendulum—both, at the same time; and every composer moreover who indicates his time by the lengths of a pendulum, at once thereby gains the advantage of being not merely intelligible to those only who have Mälzel's metronome before them, but to every one who will employ a mere simple thread pendulum.

In conclusion, and as additional proof and illustration of the positions assumed in the above tables, the two following lemmas may be here introduced from the subject of Dynamics:

(1.) Pendulums of equal lengths vibrate in equal times, even if their weights are unlike.

(2.) In pendulums of unequal lengths, the times in which they vibrate are as the square root of their lengths; and thus the lengths of the pendulums are as the square root of the times in which they vibrate.

Therefore a pendulum which is *e. g.* to vibrate *twice as slow* as another, must be *four times as long*, and vice versa, only a quarter as long in order to strike twice as fast.

Therefore, according to the table on page 75, Mzl. 56 is = 44, but Mzl. 112 is = $\frac{1}{4}$ of 44, *i. e.* = 11;—Mzl. 50 is = 55, but Mzl. 180 = $\frac{1}{4}$ of 55 = 13$\frac{3}{4}$ (or briefly = 14;—and according to the table on page 76, Mzl. 80 is = 21.369 Rh., but Mzl. 160 is = $\frac{1}{4}$ of 21.369, thus = 5.342; and Mzl. 40 would be = 4 times 21.369, thus = 85.476

Mzl. ♩ 120, or ♩ 9.498 Rh. would be = Mzl. 𝅗𝅥 60, or 𝅗𝅥 37.992 Rh.

This subject I have more fully discussed in another place,† where I have presented a general survey of the history of the chronometer from the year 1698 onward down to the latest time.

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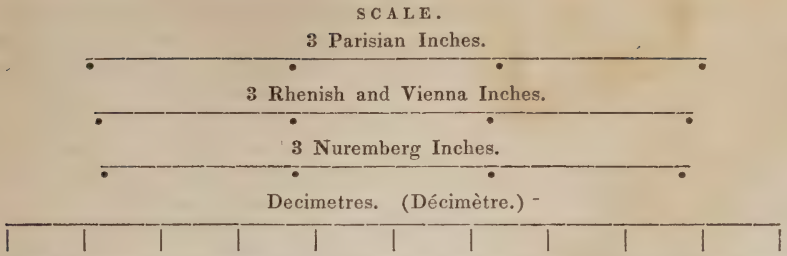
* In the year 1813 in No. 27 der Leipz. Allgem. Mus. Z. S. 441, (also copied in der Wiener Allg. Mus. Zeitung.)

† In der Leipz. Allg. Mus. Zeitg. v. Jan. 1813, No. 27, S. 441,—v. J. 1814, No. 27, S. 445; 1815, No. 5, S. 81, also in der 1. Aufl. dieser Theorie 1. Bd. S. 119 and 2. Bd. S. 334, also the article *Chronometer* der Erschischen Allgem. Encyklopädie der Wissenschaften und Künste.



SCALE.

3 Parisian Inches.

3 Rhenish and Vienna Inches.

3 Nuremberg Inches.

Decimetres. (Décimètre.)

The difference in the measure of the inch, as one perceives, is so little, that, as was observed on page 76, it can scarcely be deemed worthy of consideration.

DIVISION III.

DIVISION OF MEASURES.

§ LII.

Rhythm, as we see, consists in a symmetrical combination of different groups of time, partly larger and partly smaller. These groups of time are of two different species: the one consists of times which are unequal among themselves and are subordinately arranged under one another;* while the other consists of times which are equal among themselves, and are placed side by side one after the other as equal and parallel groups.†

The best known measure of such groups of time is that which we technically call *a measure*, and which, in written music, we are accustomed to bound by the bar. Hence, in treating the subject of rhythm, we will *begin with measures.*

A musical measure, it appears, is the measure of *several times.* The times of which it consists are called *parts of the measure* [or *measure-parts*]. These parts of measure are subdivided into *members of the measure* [or *measure-members*]; these are again divided into subordinate *smaller portions of time*, &c.

§ LIII.

A measure has either *two* or *three times* or *parts.*

A measure consisting of *two times* or *parts*, is called *even measure;* a measure consisting of *three times* or *parts* is called *uneven measure.*

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* As *e. g.* the successive subdivisions of an individual measure. *A measure* in this case is the largest time or portion of time, its *parts* are the next largest, its *members* (consisting of halves of the parts) are the next largest, and so on. Thus there is here a group of times of unequal lengths, subordinately arranged under one another.—Tr.

† As *e. g.* measures, all of which are precisely equal throughout a piece of music. Tr

The reason why only a division into *two* or *three* parts is here spoken of, and nothing is said of measures consisting of *four*, *five*, *six* or more parts, will appear hereafter.

§ LIV.

The parts of a measure can be represented as well by the larger species of notes, as by the smaller; *i. e.* we can at pleasure either take the so called half-notes as the parts of the measure, or the so named quarter-notes, or eighths, or even whole notes, &c.

According as in this way the parts of a measure are formed by the one or the other species of notes, there arise different subordinate species of measure.

The latter are usually designated by the well known signs $\frac{2}{2}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, and the like.

This species of designation, called *the rhythmical signature*, depends upon the following idea:

The signature is to show, *in the first place*, whether the measure is two-fold or three-fold? and *secondly*, what species of notes are to represent the parts of the measure? The answer to these two questions is given by two figures placed the one above the other in the form of a fraction. The upper figure gives the answer to *the first* question, *i. e.* it shows, of how many parts the measure consists. The lower figure, as the answer to *the second* question, tells with what species of notes the parts of the measure are made. The designation $\frac{2}{2}$ is accordingly that of *two*-part or *two*-fold measure, whose parts are represented in the form of *half*-notes; the sign $\frac{3}{2}$ denotes *three*-part or *three*-fold measure, where again *half*-notes represent the parts of the measure; $\frac{3}{4}$ means *three*-part or *three*-fold measure, in which, *quarter*-notes represent the parts of the measure, &c.

At earlier periods of time, other signs were employed for rhythmical signatures, as:

O, ⊙, Φ, C, ₵, 2, 3, 2⃒, &c.

and several others, whose signification has changed from time to time, and therefore has become variable and uncertain. At the present time, only a part of them are in use, as is shown in the following enumeration of the different species of measure.

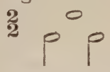
(A.)

THE DIFFERENT SPECIES OF EVEN MEASURE.

§ LV.

The simplest species of even measure, and the one that corresponds best to the usual division of notes and to the mode of naming them according to their values, is that which is formed by representing the two parts or two *halves* of a measure by *half-notes*. In that case, *the whole-note* really represents *a whole measure; a quarter-note, a fourth part* of the measure, &c. See fig. 13. *n*. below.

(Fig. 13. *n*.)



This species of measure is therefore very properly called *two-half measure.*

It is represented by the sign $\frac{2}{2}$; not unfrequently also by a large figure **2** with a perpendicular stroke through it; or also by a **C** with a similar stroke through it, (a half circle with a perpendicular stroke drawn through it,) thus:

$\frac{2}{2}$, 2̸, 𝄵.

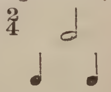
The last two signs are frequently used also for the large alla-breve measure, to which we shall attend in § LVII.

The $\frac{2}{2}$ measure also is sometimes called alla-breve measure; by the by, it would be well always to distinguish it from the above mentioned large, proper alla-breve measure, by the additional appellation of *small alla-breve* measure.

§ LVI.

But, instead of forming the parts of a two-fold measure by half-notes, we may construct them with *quarter-notes*, and thus arises *the two-quarter* measure, as in fig. 13. *o*. below:

(Fig. 13. *o*.)

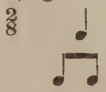


The sign for this species of measure is $\frac{2}{4}$, because such a species of measure consists of *two quarter*-notes; yet it is an improper designation, because *the quarters* here are properly *halves.*

Consequently the terms *quarters, eighths*, &c. are not here appropriate; for, the so called *half* is here *the whole* measure, *the quarter*-note is *half* of the measure, &c.

The two-eighth and *two-sixteenth* measure readily explain themselves from what has been presented above. The former occurs when we represent the parts of the measure by eighth-notes as in fig. 13. *p*.

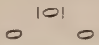
(Fig. 13. *p*.)



This species of measure is but little used. What was said of $\frac{2}{4}$ measure is easily applied to this, as also to the still more unusual $\frac{2}{16}$ measure.

§ LVII.

The two parts of two-fold measure may also be designated by *larger* notes than halves, namely by *semibreves* or whole notes, thus making what may be called *two-one measure*, or *alla-breve measure.*



The sign for this species of measure is either $\frac{2}{1}$, or a complete circle with a stroke through it, or a large figure 2, or, which is still more distinguishing, a large figure 2 intersected by a perpendicular line, to wit:

$\frac{2}{1}$, Φ, 2, 2̸.

It is frequently represented also by the sign which is more appropriate to the two-half measure, namely ₵; or by a C without a stroke; this last sign belongs rather to the four-quarter measure, which we shall treat farther on.

This species of measure, therefore, is more justly entitled to its name, *alla-breve* measure, than the previously introduced *small* alla-breve measure, inasmuch as a *brevis* or *breve* just makes out one measure in this larger species of alla-breve measure.

(B.)

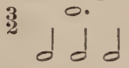
DIFFERENT SPECIES OF UNEVEN MEASURE.

§ LVIII.

Uneven measure is that which consists of *three* parts.

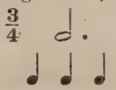
If we take half notes for the designation of such three parts of the measure, we obtain the three-half measure, $\frac{3}{2}$. A pointed whole in this case represents the duration of the whole measure, as in fig. 13. *q.*

Fig. 13. *q.*)



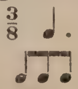
If we designate the three parts of the measure by *quarter-notes*, we have *the three-quarter* measure, $\frac{3}{4}$, as in fig. 13. *r.*

(Fig. 13. *r.*)



If we conceive *eighth notes* to represent the parts of the measure, we then have *the three-eighth* measure, $\frac{3}{8}$, as in fig. 13. *s.*

(Fig. 13. *s.*)



In a similar manner is explained the $\frac{3}{16}$ measure, not now in use.

If we choose to represent the three parts of the measure by very *large* notes, by *whole-notes*, *e. g.* we produce thereby *three-one* measure, which now seldom occurs. It is denoted by $\frac{3}{1}$ or by a large 3.

According to the usual division of our notes in respect to their length, there is no note which, taken by itself simply, can represent a three-part or three-fold measure (§ XLIX), and, in general, the names, *half*-notes, *quarter*-notes, &c. as can easily be seen, apply to all species of uneven measure in an improper and figurative sense only; the same is true also of the designations and appellations applied to these species of measure, as *e. g.* three-half, three-quarter, three-eighth, &c.; for in the $\frac{3}{2}$ measure *e. g.* the halves are properly *thirds;* and so in $\frac{3}{4}$ measure, the quarters are thirds, &c.

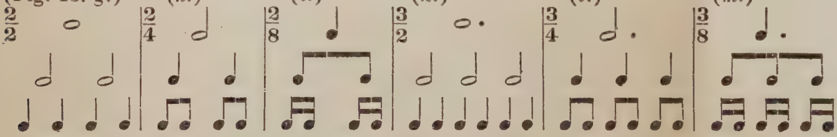
(C.)

SUBDIVISION OF THE PARTS OF THE MEASURE.

§ LIX.

The parts of every measure admit of being still farther separated into two or into three subdivisions.

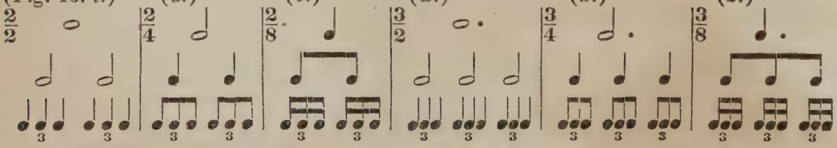
Figures 13. *g.* to *m.*



contain *even* subdivisions; *g. h. i.* contain even subdivisions of *even* parts of measure; but *k. l. m.* even subdivisions of *uneven* parts of measure.

§ LX.

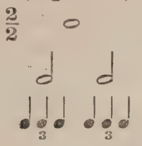
Uneven subdivisions are found in fig. 13 *t.* to *z.*



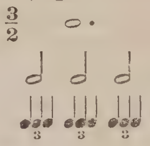
uneven subdivisions of *even* parts of measure occur in *t. u. v.;* uneven subdivisions of *uneven* parts of measure, in *w. x.* and *z.*

Since, as we have already remarked in § XLIX. page 71, our musical notation has no form of note to represent the third part of another note, so there is none to represent such an uneven subdivision of a part of the measure; but this defect must be supplied, according to § XLIX. page 71 by reducing three notes, two of which, under other circumstances, make out the value of the next larger species of note, to the value of two by means of a figure 3 placed over them. In order, *e. g.* to represent the third parts, as in fig. 13. *t.* and *w*,

(Fig. 13. *t.*)

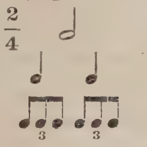


(Fig. 13. *w.*)

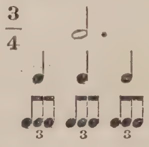


into which each half-note is distributed, we have no other sign than the quarter note, three of which now represent a half, and consequently *three quarters must have the value of a half.* Such a little group of three quarter notes is then called *a quarter triole*, *a triole,* (a thing of three parts, a three, a three-fold number of *quarter-notes,* in Italian, *terzina.*) So also eighth-trioles, are found in fig. 13. *u.* and *x*,

(Fig. 13. *u.*)

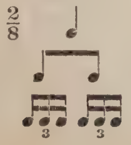


(Fig. 13. *x.*)

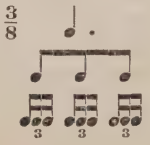


and sixteenth trioles in fig. 13. *v.* and *z.*

(Fig. 13. *v.*)



(Fig. 13. *z.*)



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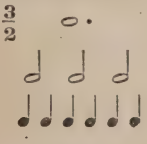
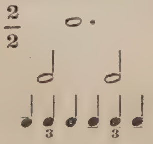
§ LX½.

It will moreover be perceived, that many of the divisions hitherto enumerated are in a certain respect very similar to one another and seem to be almost one and the same. Thus, *e. g.* the $\frac{3}{2}$ measure in fig. 13. *k.* below consists of six quarter notes, as well as also the $\frac{2}{2}$ measure in fig. 13. *t.*

(Fig. 13. *k.*)



(Fig. 13. *t.*)



So also it is perceived that, in fig. 13. *l.* on page 82, just as in fig. 13. *u.* on page 82, six eighth-notes fill the measure; and in like manner in fig. 13. *m.* on page 82, as also in fig. 13. *v.* on page 82, six sixteenths fill the measure.

By a somewhat closer view it will be perceived at the same time, that the division in fig. 13. *k. l. m.* on page 82 is still, fundamentally considered, essentially different from that in fig. 13. *t. u.* and *v.* on page 82. For in fig. 13. *k.* on page 82, the six quarter-notes are even parts or halves of uneven parts of measure, whereas in fig. 13. *t.* on page 82, they are uneven parts, thirds, of even parts of measure; in fig. 13. *k.* page 82, two quarter-notes make out one of the three half-notes which represent the parts of the measure; but in fig. 13. *t.* page 82, three-quarters make out such a part of the measure. In like manner, as will be perceived without farther explanation, fig. 13. *l.* page 82, differs from fig. 13. *u.* page 82, and fig. 13. *m.* page 82, from fig. 13. *v.* page 82.

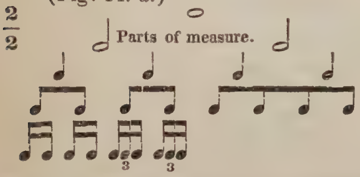
Still another essential distinction consists in the totally different division of the accents, to which subject we shall soon recur. (§ LXVII.)

§ LXI.

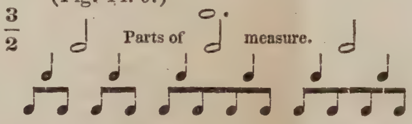
After the same manner as that in which we have seen the parts of measures divided into smaller portions of time, in what precedes, these last admit of being still *farther divided into yet smaller times*, either even or uneven.

In fig. 14. *a.* and *b*

(Fig. 14. *a.*)



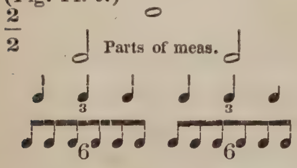
(Fig. 14. *b.*)



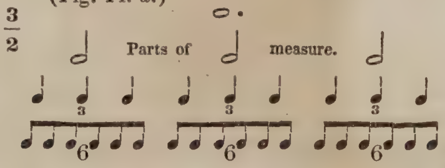
each quarter-note is again divided into two eighth-notes.

In fig. 14. *c.* and *d.*

(Fig. 14. *c.*)



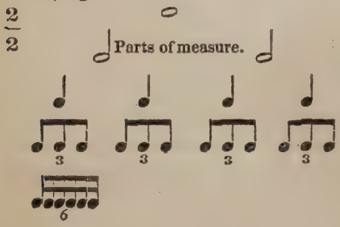
(Fig. 14. *d.*)



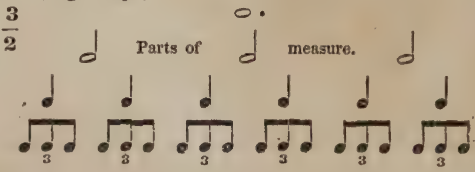
each quarter-note of the quarter trioles is farther divided into two eighths.

In fig. 14. *e.* and *f.*

(Fig. 14. *e.*)

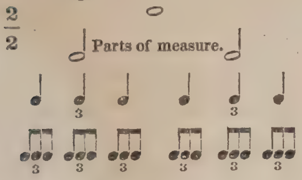


(Fig. 14. *f.*)

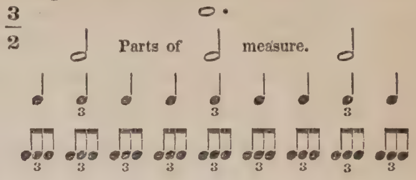


each quarter note is subdivided into an eighth-note triole; and in fig. 14 *g*. and *h*.

(Fig. 14. *g*.)



(Fig. 14. *h*.)

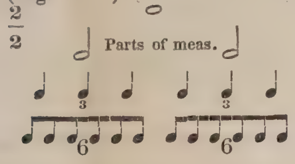


even each quarter note of the quarter trioles again separates itself into an eighth triole.

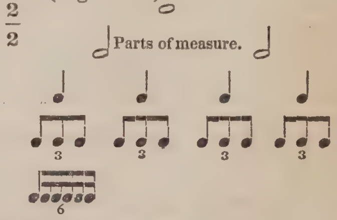
In fig. 14. *a*. on page 84, and in fig. 14. *e*. below, still farther subdivisions are exhibited, as, *e. g.* into sixteenth notes, into sixteenth-note trioles and sextoles.

The case in fig. 14. *e*. must not be confounded with that in fig. 14. *c*.

(Fig. 14. *c*.)

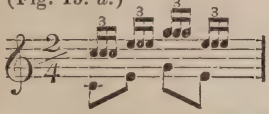


(Fig. 14. *e*.)



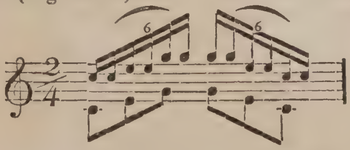
It is perceived that in both, twelve eighth-notes fill the measure; but these eighths in fig. 14. *e*. are uneven parts, thirds, of even parts, *i. e.* of the four quarters; whereas in *c*, on the contrary, the eighth-notes appear as even parts, halves, of uneven, *i. e.* of the three quarter-notes of a quarter triole. In fig. 14. *e*, the three eighth-notes make a real quarter; but in fig. 14. *c*. two eighth-notes make one of the three quarter-notes of a quarter triole. The example in fig. 15. *a*,

(Fig. 15. *a*.)



compared with that in fig. 15. *b*,

(Fig. 15. *b*.)

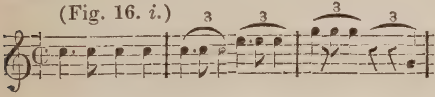


will show the difference still more conspicuously. (Comp. § LX½.) Here again there is another essential difference, depending upon the different species of *division in the accent*, to which we will again advert hereafter. (§ LXVII.)

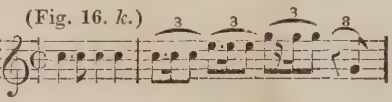
§ LXII.

From what has been presented in § XLIX. and in §§ LX—LXI, we see how it has been attempted to supply, as far as possible, the deficiency of our mode of dividing the notes in the case of uneven subdivisions which was mentioned in § XLIX, by means of trioles, quintoles, sextoles, and the like. Such helps and substitutes however are always imperfect. So far as it respects the division of a note into three or into six *equal parts*, all operates well; but when any thing farther than this is required, the mode of designation easily becomes complicated and almost confused; as, *e. g.* when one would point a note of a triole, or would make a rest in it, as in fig. 16. *i. k.*

(Fig. 16. *i.*)

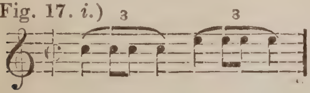


(Fig. 16. *k.*)

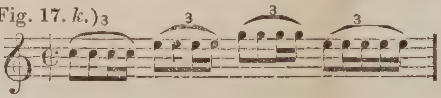


or would split *only one or two* notes of a triole into halves, as in fig. 17. *i. k.*

(Fig. 17. *i.*)

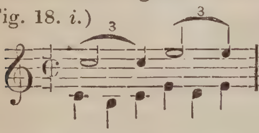


(Fig. 17. *k.*)

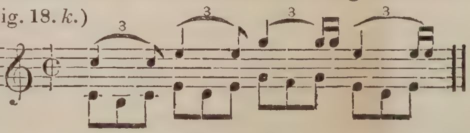


or would draw together two notes of a triole into one, as in fig. 18. *i. k.*

(Fig. 18. *i.*)

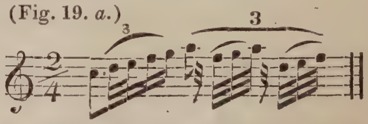


(Fig. 18. *k.*)

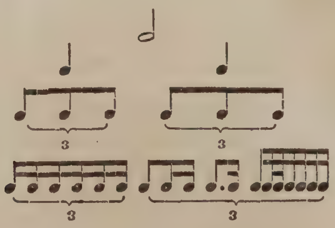


In case one would separate every note of a triole into three parts, the division would become still more complicated and entangled, as in fig. 14. *g. h.* on page 85, &c. or perhaps as in fig. 19. *a.*

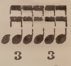
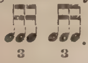
(Fig. 19. *a.*)

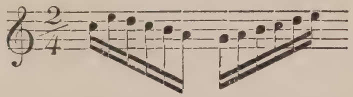


It fortunately happens that such complicated subdivisions only seldom occur, (only sometimes in very slow passages.) A brace or curved line (⏟ or ⌒) subjoined in every instance with the figure 3 would at least be very servicable on the score of perspicuity, since by means of this the reader would be given definitely to understand immediately upon the first glance, that the form of notes thus designated is *originally of a three-fold division*, as *e. g.*

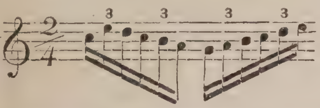
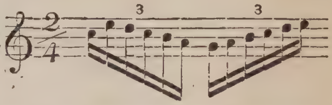


§ LXII½.

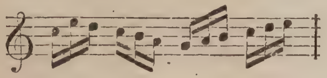
A peculiar species of indeterminateness and ambiguity to the eye of the reader sometimes arises from the fact that two small trioles, for the sake of convenience in writing, are not separated from one another but are connected together by the so called ribs or longitudinal strokes, as, *e. g.*  instead of . It is true indeed that if the figure 3 is added to each triole, as in the present instance, no ambiguity takes place; but these figures are sometimes omitted, as, *e. g.*

J 

and in such a case it remains undetermined to the eye, whether four sixteenth trioles are intended, or, which would also be a possible case, two eighth trioles subdivided into sixteenth notes, as, *e. g.*

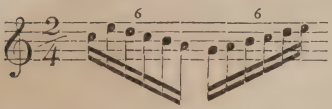
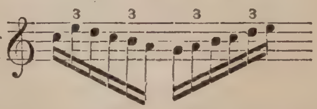
whether *K*  or *L* 

The latter is indeed the less usual, (because, as has already been observed in former sections, further divisions of triole notes but rarely occur,) and therefore, in such cases of doubt, the former meaning is always to be preferred, as being the more usual one, and accordingly the above example in fig. J is to be read as consisting of four sixteenth trioles, and thus like K and not like L. But in cases where such doubtfulness is liable to occur, it is always more certain and unequivocal never to write two trioles connected together by longitudinal strokes as in the examples J, K, or L, but rather to write each separately and by itself, as below in L L.

LL 

or, in case one chooses after all to write them connectedly, a figure 3 should always be placed over each triole, as above in K.

But instead of this perfectly clear and unequivocal manner of writing, we often find the figure 6 used in such cases instead of two 3s, as, *e. g.*

 instead of 

and such forms are then called *sextoles*, (Ital. *sestola.*) To say the least of it, this mode of writing is not so perfectly unequivocal in all cases as the latter method just mentioned, inasmuch as the figure 6 is not unfrequently employed also as the sign of a triole separated into 6 small parts, as above in fig. L, and by this means both the figure 6 and the name *sextole* are rendered equivocal.

REMARK.

I had myself, in a former edition, taken the term *sextole* in this *latter* sense as being the more usual one, namely, as a triole divided into six notes; but it is altogether more appropriate and consistent to take the name *sextole* as meaning a *pair of trioles*, and the figure 6 as their designation, (so that *e. g.* an eighth-note sextole sustains the same relation to an eighth-note triole, as $\frac{6}{8}$ measure does to $\frac{3}{8}$ measure;) whereas a triole distributed into six notes should not be named *a sextole* but *a triole* as before, and should be designated with a figure 3 and not with a 6,—both which coincide better with what is observed in the end of § LXXVII. and in the end of § LXII. Indeed this meaning is really the more usual one.

(D.)

REMARKS ON THE DIFFERENT SPECIES OF MEASURE THUS FAR PRESENTED.

§ LXIII.

If we take a review of the species of measure thus far passed over, we find that all the varieties of $\frac{2}{1}$ measure, $\frac{2}{2}$ measure, $\frac{2}{4}$ measure, &c. are fundamentally and in principle one and the same, though presented under different forms or modes of representation, according as whole-notes, half-notes, quarter-notes, &c. are chosen for the designation of the parts of the measure; and so also the different grades of uneven measure are properly only varieties of one species, only different ways of representing one and the same thing by signs.

§ LXIV.

It follows from this, that in a species of measure where the parts of measure are represented by large forms of notes, such large notes, other circumstances being alike, are performed as fast as smaller notes in those species of measure where the parts of the measure are represented by notes of a smaller form. As in $\frac{2}{2}$ measure *e. g.* the half-notes represent precisely the same thing that the quarter-notes do in $\frac{2}{4}$ measure; and quarter-notes in the former, the same as eighth-notes in the latter; eighth-notes in the former, the same as sixteenth-notes in the latter, &c;—so it appears that half-notes are executed as fast in the former, as quarter-notes are in the latter, &c.

§ LXV.

Hence it appears, finally, even a matter of indifference, which mode of writing a man chooses; every piece of music in $\frac{2}{4}$ measure might be written not only in $\frac{2}{2}$ measure, but also in $\frac{2}{1}$ measure, or $\frac{2}{8}$ measure, &c.

Thus the matter stands, considered in itself and in its relation to time; but it is conceded, that, the $\frac{2}{2}$ measure should have a somewhat different *mode* *of delivery* from the $\frac{2}{4}$ or the $\frac{2}{8}$ measure,—and that the $\frac{3}{2}$ measure also should have a mode of delivery somewhat different from that of $\frac{3}{8}$ measure; that is to say, a piece of music is in a manner delivered more lightly and softly [delicately] in proportion as it is written in the smaller notes, or, in other words, the larger is the denominator—the lower figure of the fraction; and, on the other hand, the delivery is more heavy and firm, in proportion as the species of note is greater; and thus *e. g.* the manner of delivering quarter-notes in *allegro*, is different from that of delivering sixteenth-notes in *adagio*, though the latter are perhaps as quick in their movement as the former.

In *this* respect, the difference in the designations of the measure furnishes the composer with an additional means of indicating, in a certain particular, the character in which he wishes to have his composition delivered; and consequently it is not unimportant to choose the most suitable designation of the measure. The more ancient composers were so very particular on this point, that we sometimes find in their works $\frac{2}{16}$ and $\frac{3}{16}$ measure.

DIVISION IV.

MUSICAL ACCENT.

§ LXVI.

It is not *alone* the symmetry of the exactly measured *lengths* of the times, that constitutes the essential nature and the peculiar charm of the rhythmical arrangement; but our internal feeling superadds still a certain other property. That is to say, we as it were involuntarily [and instinctively] lay more stress on the first time [or part] of each smaller or larger group, than on the following time, or on the two following times [or parts]; so that a symmetrical alternation of a heavier and a lighter impulse of voice on the successive rhythmical times corresponds to the symmetrical succession of like lengths of time, which fact gives definiteness, life, and meaning to the whole performance.

The rhythmical times which in this way receive a greater or a less stress of voice, are called *heavy* and *light* times. We also use, as designations in this case, the terms *good* and *bad*, *strong* and *weak*, and indeed *long* and *short* times (derived from the intrinsically,* long and short syllables in poetic metrics),—and also in certain connections the names *down-beat* and *up-beat.* § LXXXVIII.

In our method of writing music, the bar is always placed immediately before a more heavy time, or, in other words, the measure is regarded as beginning with the heavier time or part.

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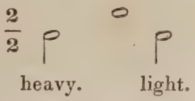
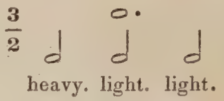
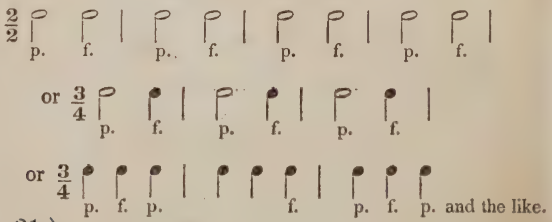
* An *intrinsically* long syllable is one that is long in itself, in contradistinction from one that is made long merely by occurring in a certain connection in poetry. The same is true of an intrinsically short syllable. TR.

Thus, in every two-part or two-fold measure, a lighter part always follows a heavier part; but in three-fold measure, *two* lighter parts follow a heavier part. So *e. g.* in $\frac{2}{2}$ measure, the first half-note is heavy, and the second light; and in $\frac{3}{2}$ measure, the first is heavy, and the second and third are light, as, *e. g.*



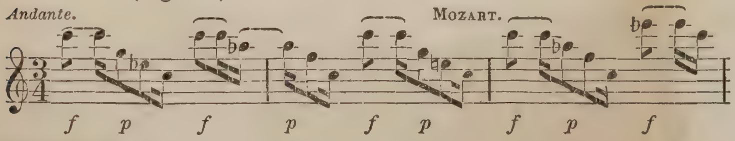


What is here said of heavy and light parts of the measure is not to be so understood as that a so called heavy or light part of the measure must really in all cases be delivered more heavily and strongly (more *forte*) than the so called light or weak part; we here speak rather of an *internal** weight which our rhythmical feeling spontaneously gives to every heavy time.—Still however, so much as this is true, that a kind of shock—a revulsive sensation is produced in our feelings, if, *on the contrary, a lighter* time is rendered more prominent by *a greater external strength of tone* than a time that is internally more heavy, as, *e. g.*



(See also fig. 31.)

(Fig. 31.)



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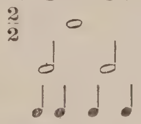
* The appellation *internal* is here used to signify the properties which are appropriate to a thing in itself considered, that which belongs to a thing according to its own nature, &c. Thus, an internal weight of a portion of a measure is that weight which naturally belongs to such portion of the measure, that weight which such part of the measure possesses as a property of its natural, constitutional structure, and which it always actually has, except when deprived of it by some foreign, extraneous circumstances. But sometimes such extraneous causes do deprive the accented portion of the measure of its natural and appropriate strength. Sometimes, *e. g.* the poetry which is set to music is so constructed that an unaccented portion of it falls to an accented portion of the measure, in which case the natural weight which belongs to that portion of the measure has to yield to the rhythmical structure of the poetry and consequently to lose its appropriate strength; and in this way a portion of the measure which is internally, intrinsically strong, becomes weak in the mode of delivery. Thus the appellation *internal* or *intrinsic*, as employed in this case, means the weight which is appropriate to a portion of the measure in itself considered, in contra-distinction from that which is actually given it in delivery; the latter being called *external*. Tr.

§ LXVII.

As in the case of two or three parts of a measure, belonging together, the first always falls more heavily upon the ear than the second or the third; so a similar difference of internal weight or accentuation takes place also in the case of *members* of the measure and in that of the smaller subordinate parts of times and in their still more minute sub-divisions.

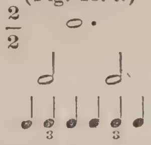
Thus *e. g.* in $\frac{2}{2}$ measure with even sub-divisions, as in fig. 13. *g.* below,

(Fig. 13. *g.*)



the first quarter note is the strongest, the third less strong, and yet stronger than the second and fourth; but in uneven sub-divisions, fig. 13. *t.*

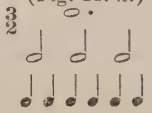
(Fig. 13. *t.*)



the first and fourth are heavier than the second and third, the fifth and the sixth.

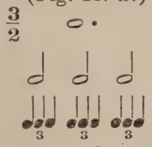
So also in $\frac{3}{2}$ measure, in even subordinate divisions, as in fig. 13. *k.*

(Fig. 13. *k.*)



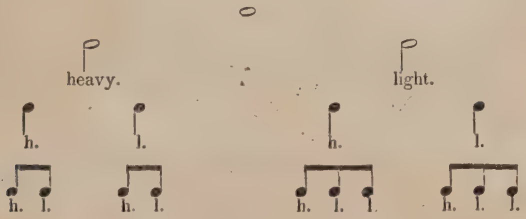
the second, fourth, and sixth quarters are lighter than the first, third, and fifth; but in uneven sub-divisions, as in fig. 13. *w.*

(Fig. 13. *w.*)



the first, fourth, and seventh are more heavy than the second and third, fifth and sixth, eighth and ninth. (Comp. § LXI. at the end.)

In like manner also the heavier portions are always distinguished from the lighter among the still more minute subordinate divisions of the times of the measure. (Comp. § LX ½. LXI. and LXII ½.)



DIVISION V.

HIGHER RHYTHM.

(A.)

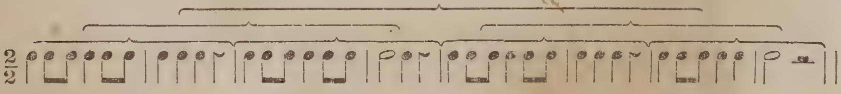
IDEA.

§ LXVIII.

Thus far we have seen how parts of measures group themselves together by pairs, or by thirds, into measures as wholes, and how they divide themselves down into smaller portions of time, and how there thus arises a symmetrical structure of members among the times of a measure, even down to the smallest sub-divisions.

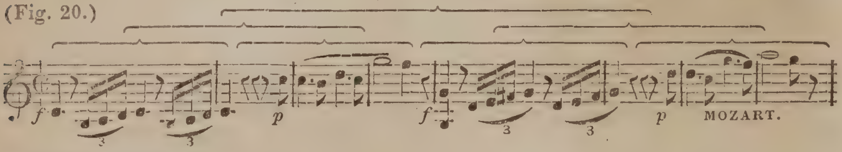
But there is still a *higher* symmetry than this. That is to say, as parts of times taken together form small groups, so also can several groups taken together be presented as parts of a larger group, of *a greater* or *a higher rhythm*,* of *a rhythm of a higher order*.

We may go still farther, and to such a greater rhythm we may annex moreover a second and a third, so that these two or three together constitute again a still higher rhythm. Thus *e. g.* in the following set,



two measures taken together constitute a small rhythm; two of these taken together, constitute again a rhythm of a higher species, and again two of the latter taken together, constitute a capital or principal rhythm. Such a combination is, in the language of music, about the same thing as a sense [sensus] in the language of speech, or the same as a verse, or a strophe, in metrics. See also fig. 20 to 24.

(Fig. 20.)



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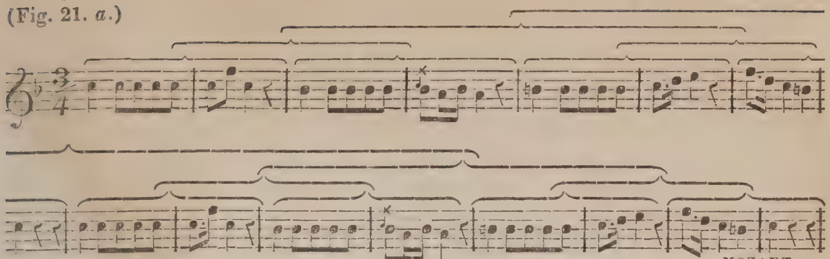
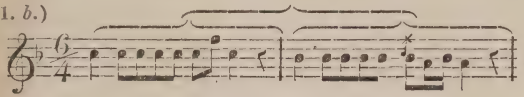
* The word *rhythm* is here taken in the sense of *a rhythmical combination*, a group of several smaller portions of time. TR.

(Fig. 21. *a.*)



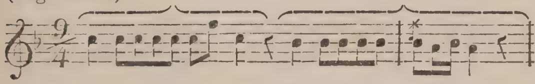
MOZART.

(Fig. 21. *b.*)



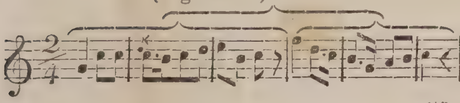
&c

(Fig. 21. *c.*)

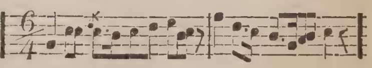


&c.

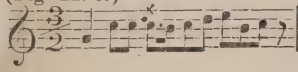
(Fig. 22. *a.*)



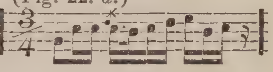
(Fig. 22. *b.*)



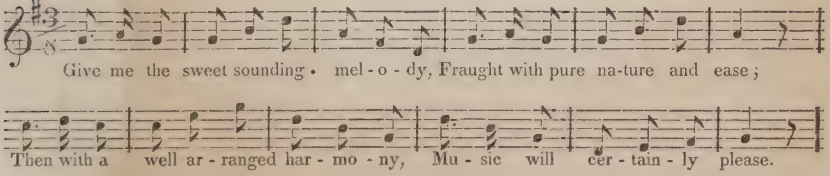
(Fig. 22. *c.*)



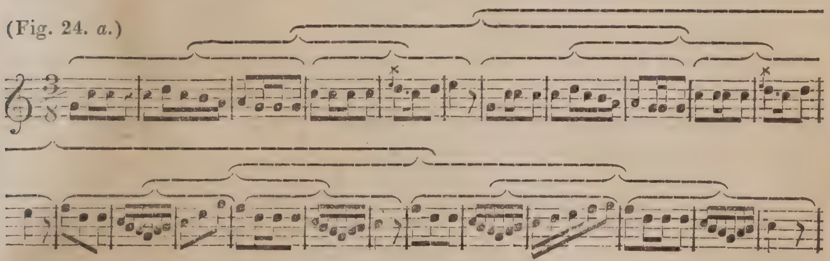
(Fig. 22. *d.*)



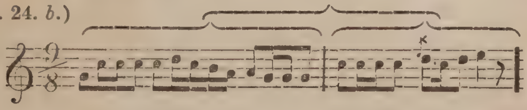
(Fig. 23.)


Give me the sweet sounding • mel - o - dy, Fraught with pure na-ture and ease ;
Then with a well ar - ranged har - mo - ny, Mu - sic will cer - tain - ly please.

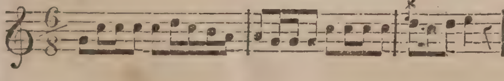
(Fig. 24. *a.*)



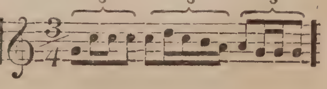
(Fig. 24. *b.*)



(Fig. 24. *c.*)



(Fig. 24. *d.*)



§ LXIX.

The construction of the members of the larger rhythms is a symmetry proceeding more by the great; it is perfectly similar to that involved in the structure of measures, except simply that it is all on a larger scale. As a measure consists of two or three parts, so two or three measures form the parts of a greater rhythm, and several such rhythms are again parts of a still higher group.

Hence the measures are distinguished from one another in such higher rhythms, in respect to their greater or less internal weight or accentuation, in the same way as the parts of measure are distinguished among themselves; *i. e.* the heavy or accented *measures* assume a prominence above the lighter, as do the heavier *parts* of the measure above the lighter.

(B.)

DIFFERENT SPECIES.

§ LXX.

In like manner as we have seen measures at one time composed of two, and at another, of three parts, and have seen both even and uneven measures produced in this way, so also can a larger rhythm be at one time even and at another uneven, just according as it is at one time formed of an even and at another of an uneven number of even or uneven groups.

Hence there are rhythms

(A.) Of an even number of even groups, as *e. g.* fig. 20 on page 92;
(B.) Of an even number of uneven groups, as fig. 21. *a.* on page 93;
(C.) Of an uneven number of even groups, as *e. g.* fig. 22. *a.* on page 93;
(D.) Of an uneven number of uneven groups, as fig. 23. 24. *a.* on page 93;

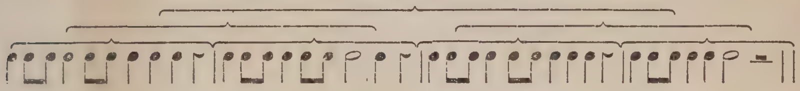
The use of the rhythms mentioned under (C) and (D), hitherto but seldom employed, might sometimes be of valuable service to composers as a means of being novel without thereby becoming odd and quaint; for, it will not be denied that the examples in 22. *a.* 23. 24. *a.* sound as smoothly and symmetrically, as any even rhythm. If this were not the fact, they would not have become national and popular songs.

DIVISION VI.

DIFFERENT SPECIES OF COMPOUNDED MEASURE.

§ LXXI.

Inasmuch as the construction of a greater rhythm is properly the same thing, on a large scale, as the construction of a measure is, on a smaller scale; and inasmuch as several measures group themselves together into a higher rhythm in the same way as the parts of a measure do in forming a measure, and thus the former becomes, as it were, a measure of a higher order or of a larger species, so it is *sometimes actually written in the form of a large or compounded measure; i. e.* instead of placing the bar after each simple measure, it is only placed after two or more measures, and the intermediate bars are left out. The set represented on page 92, *e. g.* consisting of two-measure rhythms, admits also of being written as follows:



and thus there arises by this means a $\frac{4}{2}$ species of measure. So also the minuet, written under fig. 21. *a.* on page 93, in $\frac{3}{4}$ measure, and consisting of two-measure rhythms, might likewise be written as in fig. 21. *b.* on page 93. in measures of six quarter notes, and thus in $\frac{6}{4}$ measure.

In like manner the dance, fig. 24. *a.* on page 93, written in $\frac{3}{8}$ measure, and consisting of three-measure rhythms, might also be written as consisting of large measures, as in fig. 24. *b.* on page 93, where consequently we have compounded measures consisting of nine eighth-notes—$\frac{9}{8}$ measure. Comp. also fig. 22. *a.* and *b.* on page 93.

It is to the cause here indicated, that our different species of compounded measure owe their origin. Their nature will now easily become known.

§ LXXII.

Every measure, thus compounded of 2 or 3 two-fold measures or three-fold measures, consists, as such, of at least four, or six, or nine parts of measure. The example in fig. 21. *b.* on page 93, composed of two three-part or three-fold measures, has six parts of measure. The one in fig. 24. *b.* on page 93, has nine parts of measure, because it is compounded of three three-part or three-fold measures.

Such a compounded measure, however, always contains after all only two or three *principal parts;* for, each of the two or three simple measures connected under the form of a compounded measure, now represents a *principal part* of the compounded measure, estimated or measured by a larger scale.

The same relations of accent take place in these combined or principal parts of the measure, as subsisted in the case of the simple. (§ LXVI.) That simple measure which was before the heavier one, becomes in the compound a heavier *part* of the measure, and those measures which before were light, become now light parts of measure. So also the relation of the parts of measure among themselves remains in the compound the same as before.

Accordingly, each compounded measure has more than one heavy part of the measure, but only one heavy *principal* part, and the heavy part of the heavy principal part of the measure is the heaviest of all. There are, in fig. 21. *b.* on page 93, six parts of the measure; among them there are two heavy ones (the first and fourth quarters.) But though there are six parts of measure in this example, there are still but two principal parts, of which the first is heavier than the second; and for this reason it is that the first quarter, (the first heavy principal part of the measure,) is heavier than the fourth (the second principal part of the measure.)

§ LXXIII.

Having thus far considered the nature and properties of compounded measure in general, we pass now to the enumeration of the different species of compound measures.

Thus, in accordance with the division presented on page 94, we will consider the combinations

(A.) Of an even number of even measures,
(B.) Of an even number of uneven measures;
(C.) Of an uneven number of even measures;
(D.) Of an uneven number of uneven measures.

We shall first consider those species of compound measure which are compounded of *simple measures merely*, (*i. e.* of *two* or *three* simple measures), then

(E.) Those compound measures which are composed of other compound measures, and finally

(F.) We shall add some remarks on these different species of measure.

(A.)

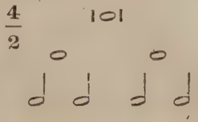
EVEN COMPOUNDS OF EVEN MEASURES.

§ LXXIV.

Two two-part or *two-fold* measures drawn into one measure by the omission of the intermediate bar, become *a four-part* or *four-fold* measure.

Two $\frac{2}{2}$ measures drawn together in this way produce the so-called *great whole* measure—$\frac{4}{2}$, where, namely, four half-notes represent the parts of the measure, as in fig. 13. *a.* below.

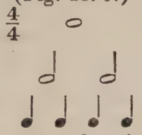
(Fig. 13. *a.*)



This species of measure is also designated by the sign of a whole circle without a stroke through it—○ or ⊙. In accordance with what was said on pages 95 and 96, the first and third parts of the measure are here the principal parts of the measure, and so of course are the heaviest parts; but, though both these are heavier than the others, still the first is the heaviest of all.

Two $\frac{2}{4}$ measures successively connected together produce the very usual four-quarter measure, fig. 13. *b.*

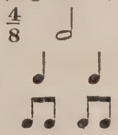
(Fig. 13. *b.*)



which is designated either by $\frac{4}{4}$, or by the sign C.

Two $\frac{2}{8}$ measures, drawn into one measure, would give a $\frac{4}{8}$ measure, fig. 13. *c;*

(Fig. 13. *c.*)



and two $\frac{2}{16}$ measure would produce a $\frac{4}{16}$ measure.

The $\frac{4}{2}$ measure is now but seldom used, and the $\frac{2}{8}$ and $\frac{2}{16}$ measure still less.

(B.)

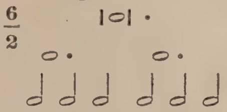
EVEN COMPOUNDS OF UNEVEN MEASURES.

§ LXXV.

Two *three-fold* or *three-parted* measures put together into one, constitute a *six-fold* or *six-parted* measure.

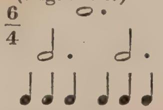
Thus, two $\frac{3}{2}$ measures drawn together, make a $\frac{6}{2}$ measure; this however is now but little used. Fig. 13. *d.*

(Fig. 13. *d.*)



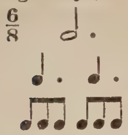
Two $\frac{3}{4}$ measures produce a $\frac{6}{4}$ measure. Fig. 13. *e.*

(Fig. 13. *e.*)



and 21. *b.* on page 93. And two $\frac{3}{8}$ measures give the well known $\frac{6}{8}$ measure, Fig. 13. *f.*

(Fig. 13. *f.*)



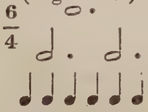
Two $\frac{3}{16}$ measures would make a $\frac{6}{16}$ measure.

Inasmuch as these species of measure, compounded as they are out of two three-fold measures, consist of *two* three-fold groups, they are always to be regarded as *even* measures, with reference to this principal two-fold division. The two principal parts of the measure are as follows: the first part of the first half of the measure, and the first part of the second half of the measure, *i. e.* the first and fourth parts of the measure; hence these two parts are the heaviest or most accented ones; the first indeed is the heaviest of all, but both are more so than any of the rest.

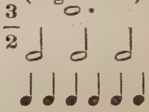
§ LXXVI.

From what has been said we may perceive how these species of measure, compounded of two three-fold measures, differ essentially from certain simple three-fold measures which they in some respects resemble. We have, *e. g.* six quarter notes in $\frac{6}{4}$ measure, just as we do in $\frac{3}{2}$ measure; (Comp. Fig. 13. *e* with fig. 13. *k:*)

(Fig. 13. *e.*)



(Fig. 13. *k.*)



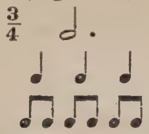
but in the former, the quarter notes are grouped by *threes*, whereas in the latter they are grouped by *twos*; in the latter, moreover, the quarter notes are *even* sub-divisions (halves) of *uneven* parts of the measure (three half notes—thirds of the measure; whereas in $\frac{6}{4}$ measure, the quarter notes are *uneven* parts (thirds) of *even* divisions or parts (two halves of the measure.) In $\frac{3}{2}$ measure, the first, third, and fifth quarter notes are heavier or more accented than the second, fourth, and sixth; but in $\frac{6}{4}$ measure, the first and fourth are heavier than the second and third, the fifth and sixth. The $\frac{6}{4}$ measure admits of being divided into two halves, each of which begins with a heavy part of the measure; whereas the $\frac{3}{2}$ measure cannot be divided into halves, without cutting in two one part in the middle.*

---

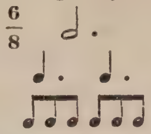
* In other words, without destroying the character of the measure and converting it into one essentially different, *i. e.* into a measure of a *double* (or sextuple) instead of a *triple* character. Tr.

Thus, the distinction between $\frac{3}{4}$ measure and $\frac{6}{8}$ measure becomes clearly apparent, as in fig. 13, *l* and *f* below;

(Fig. 13. *l.*)



(Fig. 13. *f.*)



so also that between $\frac{3}{8}$ measure and $\frac{6}{16}$ measure, or that between $\frac{3}{1}$ measure an $\frac{6}{2}$ measure, &c.

(C.)

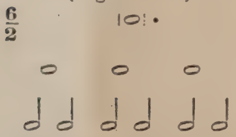
UNEVEN COMPOUNDS OF EVEN MEASURE.

§ LXXVII.

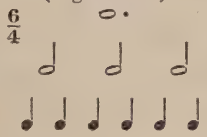
Thus far we have considered two different species of compound measure; namely, one that is produced by bringing together two two-fold measures, and another that arises from the union of two three-fold measures; in both these cases, the resulting compounds consist of two (even) general divisions and are therefore *even.* We now proceed to a consideration of *uneven* compounds.

Three two-fold measures brought together into one, now produce a *six-fold* measure; but inasmuch as it consists of THREE *principal parts,* it is uneven measure. Several varieties of this species of measure are shown in fig. 13. *aa. bb. cc.*

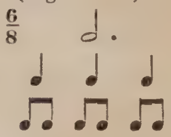
(Fig. 13. *aa.*)



(Fig. 13. *bb.*)



(Fig. 13. *cc.*)



and in fig. 22. *b.* on page 93.

These species of six-fold measure, compounded of *three two-fold* measures, are indeed similar to those mentioned in § LXXV, compounded of two three-fold measures, in the circumstance that the former, equally with the latter, consist of six parts of measure (Comp. fig. 13. *d.* on page 97, with fig. 13. *aa.* above, fig. 13. *e.* on page 97, with fig. 13. *bb.* above, fig. 13. *f.* on page 98 with fig. 13. *cc.* above, and fig. 21. *b.* on page 93, with fig. 22. *b.* on page 93;) but they are essentially diverse in the fact that a measure compounded of two three-fold measures is, in respect to its principal division, a two-fold measure; whereas the one now under consideration, formed as it is of three two-fold measures, is three-fold measure. The former consists of two groups, each containing three parts of measure; but the latter consists of three groups, of two parts each. In the former, the first and fourth parts of the measure are heavier than the second and third, the fifth and sixth; whereas in the latter, the first, third, and fifth are more heavy than the second, fourth, and sixth. (Comp. § LXXVI.)

There being then so material and so wide a difference between the two species of compound measure aforementioned, it is an infelicity, that, in the usual mode of denoting the species of measure by two figures placed one above the other in the form of a vulgar fraction, both species are marked in the same way, that is to say, the signs $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, &c. are indiscriminately employed to designate both of these different species of six-fold measure: hence, in the case of such a designation, applying as it does to both varieties in common, it is impossible to determine which of the two is intended.

Since, however, composers are ordinarily in the habit of employing only those species of measure which are compounded of two three-fold measures, and almost never those compounded of three two-fold measures, one may pretty safely assume, so long as the practice of composers remains what it now is, that every designation whose upper figure is a 6, does not denote an uneven compound of even measures—a species of measures consisting of three two-fold measures, but a compound made up of two three-fold measures. (Comp. § LXXXII. at the end.)

(D.)

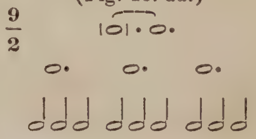
UNEVEN COMPOUNDS OF UNEVEN MEASURE.

§ LXXVIII.

Three three-fold measures, brought into one, produce a *nine-fold* measure, and thus one that is uneven in all respects.

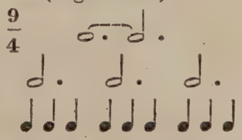
Three $\frac{3}{2}$ measures, accordingly, produce a $\frac{9}{2}$ measure. This, however, scarcely ever occurs. Fig. 13, *dd*.

(Fig. 13. *dd*.)



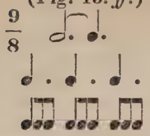
Three $\frac{3}{4}$ measures make a $\frac{9}{4}$ measure. This species of measure may very well be employed. Fig. 13, *ee*.

(Fig. 13. *ee*.)



Three $\frac{3}{8}$ measures constitute a $\frac{9}{8}$ measure,—a species of measure which occurs not unfrequently. Fig. 13, *ff*.

(Fig. 13. *ff.*)



An example may also be seen in fig. 24. *b.* on page 93.

In these species of measure, the first, fourth, and seventh parts are heavier than the second and third, fifth and sixth, eighth and ninth.

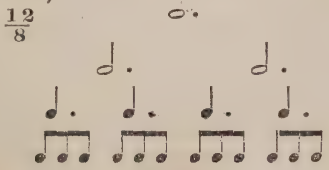
(E.)

SPECIES OF MEASURE STILL FARTHER COMPOUNDED.

§ LXXIX.

Two or three compound measures may be united into one, and in this way new species of compounds are produced.

There is however scarely more than a single species actually in use out of this whole class, and that is the $\frac{12}{8}$ measure, compounded of two $\frac{6}{8}$ measures, (or four $\frac{3}{8}$ measures:)



It is very much more seldom that we meet with the similar $\frac{12}{4}$ measure, composed of four $\frac{3}{4}$ measures or of two $\frac{6}{4}$ measures; the $\frac{12}{2}$ measure, composed of four $\frac{3}{2}$ measures or two $\frac{6}{2}$ measures; also $\frac{12}{16}$ measure, consisting of four $\frac{3}{16}$ measures; and twelve-fold measure formed of six two-fold measures; or other varieties of compound measure still more complicated, as *e. g.* eight-fold measure, sixteen-fold, eighteen-fold, twenty-four-fold, twenty-seven-fold, and the like.

All that we have said in relation to compound measures generally, applies also to these additionally compounded measures.

(F.)

REMARKS UPON THE SEVERAL SPECIES OF COMPOUND MEASURE.

§ LXXX.

Since a compound measure is nothing else than a group of two or more simple measures, it follows, first, that the parts of a compound measure, other circumstances being the same, are to be passed over, in performing, neither faster nor slower than those of the corresponding simple measure;

as, *e. g.* the quarter notes in $\frac{4}{4}$ measure are to be performed only just as fast as they are in $\frac{2}{4}$ measure; so also the eighth-notes in $\frac{6}{8}$ measure are to be passed over with the same degree of movement as the eighth-notes in $\frac{3}{8}$ measure, or in $\frac{9}{8}$ measure, or in $\frac{12}{8}$ measure, &c. (Comp. § LXIV.)

So far, then, as quickness or slowness of movement is concerned, it is wholly immaterial, whether a piece of music be written in simple measure or in compound. It is to be observed, however, that on another point there is a difference. Custom has appropriated a different style of delivery to compound measure from that which obtains in the simple; $\frac{12}{8}$ measure, *e. g.* has a mode of delivery different from the light $\frac{3}{8}$ measure, and the like. (Comp. § LXV.)

§ LXXXI.

Moreover, it is self evident, that not every piece of music, written in simple measure, can be converted into any species of compound measure at pleasure; for, it is only compound measures of even principal divisions, that are suitable for rhythms* of even measure-numbers,† whereas, on the contrary, rhythms of uneven measure-numbers are alone appropriate to measures unevenly compounded. Hence it would evidently be very improper, *e. g.* to undertake to write rhythms composed of *two* simple measures, in the form of nine-fold measure, as *e. g.* rhythms consisting of two $\frac{3}{4}$ measures, in the form of $\frac{9}{4}$ measure, (*e. g.* fig. 21. *a.* on page 93, as at fig. 21. *c.* on page 93.)

Or, on the other hand, three-measure rhythms in the form of six-fold measure, as *e. g.* three $\frac{3}{8}$ measure in the form of $\frac{6}{8}$ measure, (the example in fig. 24. *a.* on page 93, for instance, in the shape of the one in fig. 24. *c.* on page 93.) For, in the two-measure rhythm, exhibited by fig. 21. *a.* on page 93, every first and third measure is heavy or accented, whereas the third principal part of the $\frac{9}{4}$ measure, as in fig. 21. *c.* on page 93, is light or unaccented; and so of the rest. Thus the two-measure rhythm of fig. 21. *a.* does not at all correspond to the $\frac{9}{4}$ measure, but is far more accordant with the $\frac{6}{4}$ measure found in fig. 21. *b.* on page 93. So, on the other hand, the rhythm of three $\frac{3}{8}$ measures, as in fig. 24. *a.* on page 93, may very appropriately be converted into $\frac{9}{8}$ measure, as in fig. 24. *b.* on page 93, but not into $\frac{6}{8}$ measure, as in fig. 24. *c.* on page 93.

Hence it follows also that a piece of music in which small rhythms occur which are interchangably at one time even, and at another uneven, (as *e. g.* a piece in $\frac{3}{8}$ measure with rhythms, at one time, of two measures, and, at another, of three measures,) cannot properly be written either in $\frac{6}{8}$ measure or in $\frac{9}{8}$ measure. A piece of music written in any species of compound time must, on the other hand, always have its small rhythms of only one and the same kind; and a diversified, heterogeneous alternation of, at one time, even rhythms, and, at another, uneven, is not at all admissible in this case. When, therefore, a composer selects any species of compound measure in which to write, he virtually thereby imposes upon himself the obligation to construct nothing but homogeneous rhythms, those which are entirely alike among themselves; and hence arises that peculiar rhythmical roundness, that smooth and finished neatness of movement, which usually characterizes musical pieces written in such compound measure.

---

* The word "rhythms" means rhythmical forms, rhythmical combinations of notes. See §§ LXVII, LXIX, LXX. Tr.

† A measure-number is the leading number in any species of measure, as *e. g.* 2 is the measure number in all double or two-fold measure; 3, in all triple measure, &c. In other words, it is the number which shows how many parts the measure is divided into,-the upper number in the usual fractional designation of time. Tr.

§ LXXXII.

It cannot, moreover, have escaped the attention of the reader, while passing over the treatment of the different species of measure thus far, that, in many cases, compound measure is, fundamentally and in principle, precisely the same thing as simple measure written in larger notes; the only difference being in the mode of representation, or even, as is the fact in some instances, in nothing but the name.

If *e. g.* we compare the simple $\frac{2}{2}$ measure in fig. 13. *n.* page 80, or fig. 13. *g.* page 82, with the $\frac{4}{4}$ measure in fig. 13. *b.* page 97, we find the two to differ only in the simple circumstance, that, in the former, the half-notes are parts of the measure, while, in the latter, they are *the principal* parts of the measure;—and farther, that, in the former, the quarter-notes are subordinate divisions, while, in the latter, they are the principal divisions or the regular parts of the measure. Thus, the difference lies, as it were, only in idea, or in the form of writing.—In like manner, $\frac{2}{4}$ measure and $\frac{4}{8}$ measure, as in fig. 13. *h.* on page 82, and fig. 13. *c.* on page 97, resolve themselves into one and the same; so also $\frac{2}{8}$ measure and $\frac{4}{16}$ measure.

So likewise, $\frac{3}{2}$ measure, as in fig. 13. *k.* on page 82, is substantially the same thing as $\frac{6}{4}$ measure compounded of three $\frac{2}{4}$ measures as in fig. 13. *bb.* on page 99. The same is true of $\frac{3}{4}$ measure, as in fig. 13. *l* on page 82, and a corresponding $\frac{6}{8}$ measure, as in fig. 13. *cc.* on page 99.

This coincidence renders even the whole species of uneven compounds of even measures superfluous, (Comp. § LXXVIII. at the end;) since, instead of designating by $\frac{6}{4}$, as in fig. 22. *b.* on page 93, we can designate by $\frac{3}{2}$, as in fig. 22. *c.* on page 93, and, besides, we can at the same time by this means entirely avoid the equivocalness above mentioned, (§ LXXVII.) The same thing can moreover be expressed also by $\frac{3}{4}$ measure, as in fig. 22. *d.* on page 93.

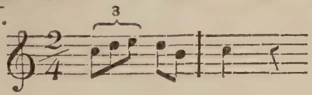
§ LXXXIII.

A similar coincidence takes place between the species of measure composed of two uneven measures and simple two-fold measure with the division into trioles; *e. g.* the $\frac{6}{4}$ measure in fig. 13. *e.* on page 98, coincides with the $\frac{2}{2}$ measure in fig. 13. *t.* on page 82; the $\frac{6}{8}$ measure in fig. 13. *f.* on page 99, with the $\frac{2}{4}$ measure in fig. 13. *u.* on page 82, and the like; and in the same way also, the uneven compounds of uneven measures coincide with uneven simple measure, as *e. g.* fig. 13. *ee.* on page 100, with fig. 13. *w.* on page 91, fig. 13. *ff.* on page 101, with fig. 13. *x.* on page 82, &c.

Meanwhile, usage has here also, on the one hand, introduced one mode of delivery for the parts of a compound measure, and another mode of delivery for the trioles. (Comp. §§ LXV. and LXXX.)

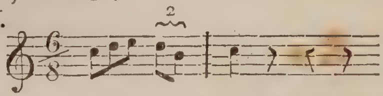
On the other hand, there is much music that admits of being written far more conveniently in $\frac{6}{8}$ measure, than in trioles of $\frac{2}{4}$ measure, and the reverse; also more easily in $\frac{9}{8}$ measure, than in trioles of $\frac{3}{4}$ measure. For, if one would write the example occurring in fig. 24. *b.* on page 93, now written in $\frac{9}{8}$ measure, in the form of trioles of $\frac{3}{4}$ measure, he must write the triplicate groups standing in the parts of the $\frac{9}{8}$ measure, in the form of trioles in the $_4$ measure, as in fig. 24. *d.* on page 93, which mode of writing, as we have already remaked on page 86, is much more circumstantial and particular. If, on the contrary, we would convert the following example—J

J.



where, in the first measure, there first occurs an uneven sub-division and then an even one,—from $\frac{2}{4}$ measure into $\frac{6}{8}$ measure, we should indeed meet with no difficulty in writing the first three notes in the form of three eighth notes of a $\frac{6}{8}$ measure, as in *K.*

K.



but what, in this case, shall we do with the following two eighths? We have no method of representing them in $\frac{6}{8}$ measure; for, all that we have the means of doing, according to our present method of notation, is merely to diminish *three* notes to the value of *two* by placing a figure 3 over them, but not, on the contrary, *to extend two* notes to the duration of *three.* (This latter practice however might with propriety be introduced.)

DIVISION VII.

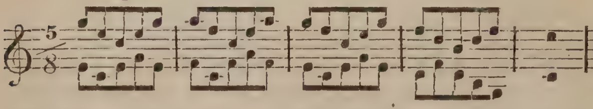
FIVE-FOLD, SEVEN-FOLD, AND OTHER SIMILAR COMBINATIONS.

§ LXXXIV.

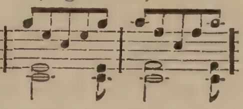
Thus far we have spoken only of *two*-fold or of *three*-fold combinations, only of *two*-fold and *three*-fold measure, or of the union of *two* or *three* such measures into four, six, eight, nine, twelve, sixteen, or eighteen-fold measure; and so also only of the subdivisions of two, three, four, six, eight, nine, twelve, sixteen, or eighteen, &c. parts of the measure, into *two*, or *three* still smaller subdivisions. That is to say, the only measure-numbers thus far treated have been simply the first primary even number 2, and the first primary uneven number 3, or such others as have arisen from the multiplication of one of these primary numbers by 2 or by 3.

Other combinations or groupings, as *e. g.* those of five or of seven parts, and the like, are far less agreeable to our ear, as may easily be seen by trying the experiment upon the examples of five-fold and seven-fold measure, found in fig. 25. *i.* to *q.* and fig. 26. *i.* to *q.*

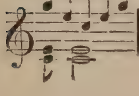
(Fig. 25. *i.*)



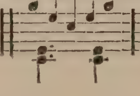
(Fig. 25. *k.*)



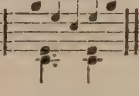
(Fig. 25. *l.*)



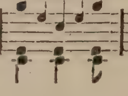
(Fig. 25. *m.*)



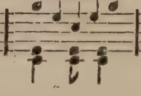
(Fig. 25. *n.*)



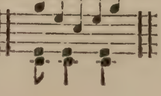
(Fig. 25. *o.*)



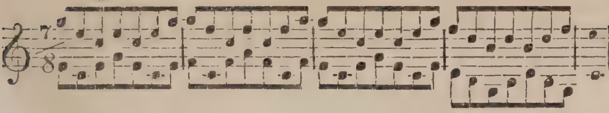
(Fig. 25. *p.*)



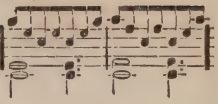
(Fig. 25. *q.*)



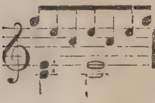
(Fig. 26. *i.*)



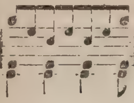
(Fig. 26. *k.*)



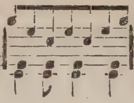
(Fig. 26. *l.*)



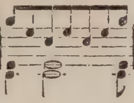
(Fig. 26. *m.*)



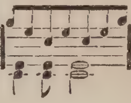
(Fig. 26. *n.*)



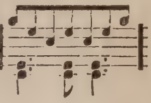
(Fig. 26. *o.*)



(Fig. 26. *p.*)



(Fig. 26. *q.*)



The origin of this fact it seems sufficiently easy to explain. In the first place, it is very natural that our rhythmical sense should not be able *easily to apprehend* groupings or combinations which do not admit of being divided and subdivided by those simplest primary numbers.

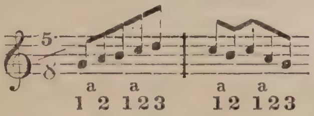
In the second place, such a rhythm has an especially halting and dragging character, arising from the fact that a grouping of this kind has too little of emphasis, that is to say, too many light parts of the measure for one that is strong. In five-fold measure, *e. g.* only the first part would be heavy, while all the following four would be light; and in seven-fold measure there would be even six light parts to one heavy one, &c. Such a scantiness of accented parts of the measure cannot be otherwise than wearisome to the ear.

If it be proposed to avoid this inconvenience by making more than one of the five or seven parts heavy or accented, and hence by considering the measure a compound one, there would arise the new evil that the measure would always in this case have the appearance of being compounded of dissimilar, heterogeneous parts, that is to say, of one even part and one uneven part; thus *e. g.* the $\frac{5}{4}$ measure would appear to be composed of a $\frac{2}{4}$ measure and of a $\frac{3}{4}$ measure. Such a union of dissimilar elements is unrythmical; for, the accentuation, in the case of five parts of the measure, can not possibly be symmetrically divided, inasmuch as it must at one time recur after the second part of the measure, and the next time after the third part.* (Comp. fig. 25. *m.* or *n.* on page 104.)

We can indeed conceive of a species of five-fold measure which would be free from the halting, limping character in question, in so far as that its halves would not be of unequal length; and that is a species of five-fold measure in which the three-fold half should, after the manner of a triole, be so abbreviated that the three parts should take only the same amount of time as the other two, and vice versa,—somewhat as in fig. 25. *r.* or *s.*

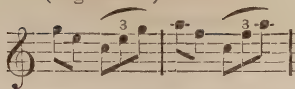
---

* *i. e.* One accent occurs after *two* counts and the next after three counts, or, in other words, one accent has *two* counts after it [*i. e.* two including the accented part as one] and the next accent has *three* counts after it, thus:

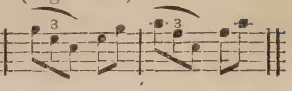


This may be read either: *accent*, one, two; *accent*, one, two, three; *accent*, one, two; *accent*, one, two, three; or: one, two,—*accent;* one, two, three,—*accent;* one, two, —*accent*, &c. Thus the accents follow one another coincidently with the alternation of the two *different* numbers 2 and 3, whereas, to make the movement symmetrical, they should follow one another coincidently with the repetition of the *same* number, *i. e.* after the same number of counts or at exactly equal intervals of time. Tr.

(Fig. 25. *r.*)



(Fig. 25. *s.*)

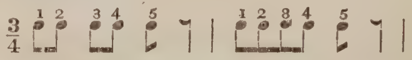


or as on page 104, J. K. But the measure in this case would no longer be properly five-fold measure, but a species of measure consisting of *two* halves of equal length, two-fold measure; and yet, even by this means, the want of symmetry and proportion would not be satisfactorily removed; for every measure of such a piece of music would still be compounded of a two-fold and a three-fold half, and hence again would not be entirely symmetrical.

How we are to regard and treat *seven-fold*, *ten-fold*, *eleven-fold*, and other similar species of measure, must be sufficiently evident already. Seven-fold measure must be compounded of two two-fold measures and one three-fold, or of two three-fold measures and one one-fold measure, or of one five-fold measure and one two-fold measure; or, otherwise, six light parts of the measure would occur successively to one heavy part. (Comp. fig. 26 on page 105.) And finally, how would a ten-fold, or an eleven-fold, thirteen-fold measure, and the like, be compounded?

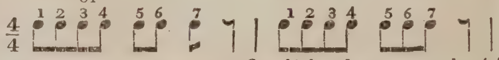
Persons are sometimes deceived in supposing that they hear a five-fold or similar species of measure, because they have counted, *one*, *two*, *three*, &c. in the following manner:

(A.)



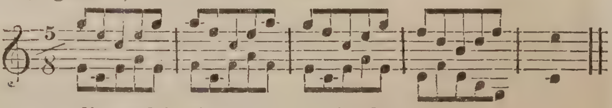
or

(B.)



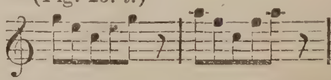
i. e. they make a momentary pause at "five" in the example (A.) and thus produce $\frac{3}{4}$ measure, of which they count five eighths aloud and pause on the sixth; and produce $\frac{4}{4}$ measure in the example (B.) by pausing (or resting) on the eighth eighth-note; or, they deliver such an example as that in fig. 25. *i.*

(Fig. 25. *i.*)

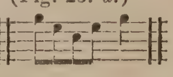


in the manner indicated in fig. 25. *t.* or in fig. 25. *u.*

(Fig. 25. *t.*)



(Fig. 25. *u.*)



or as in *r.* and *s.* above, &c. The very fact that one so involuntarily and unconsciously deceives himself on this point, shows how very natural it is to our rhythmical feeling, to our constitutional internal rhythmical sense, to reduce every rhythmical movement to 2, 3, 4, 6, 8, &c.

It is easy to see from the foregoing considerations, that, notwithstanding the vindication which many writers have often bestowed upon five-fold measure, seven-fold measure and the like, still those species of measure will never meet with general acceptance, or come into general use. Individual scraps of music only have had the appearance of use by being here and there published as curiosities, or similar pieces have been composed, merely as experiments or for the sake of singularity,* with a view merely to show that music really admits of being composed thus. Hence, it is less surprising that such species of measure, notwithstanding so many apologies in their behalf, have met with so little acceptance and have been so little introduced, than that species of measure so little admitted into music should have found so many advocates.

---

* *e. g. Boiel dieu* die Cavatine No. 10, in his *Dame blanche*, in which $\frac{5}{4}$ measure occurs composed of $\frac{3}{4}$ and $\frac{2}{4}$ measure.

§ LXXXV.

It must not be understood however from what has been said, that such five-fold, seven-fold, and other similar divisions of time, are never to be used in music.

In the first place, such a species of measure, on the very ground of its singularity, may sometimes be successfully employed for the production of some particular effect. For, even its peculiar oddness, irregularity, and strangeness find in music at one time or another their appropriate place; and hence whenever one finds it in his power to produce a particular intended effect by the use of such a species of measure, he is always at liberty to employ it.

§ LXXXVI.

Even if our rhythmical feeling is in some degree opposed to measure of this sort when taken as a *species* of measure, as *the* measure for a piece of music, still it is less disinclined to be pleased with such combinations or groupings of *the small subordinate* divisions of time; and accordingly, in the course of a piece of music, our rhythmical sense sometimes tolerates *quintoles*, *septoles*, and the like, in which, on account of the quickness of the transition over them, the unrhythmicalness of the division is almost imperceptible, (at least to the hearer, though by the player the difficulty, and I might say, unnaturalness, of such quintole or septole division is very sensibly felt.) It is indeed a short interruption or suspension of the rhythmical arrangement, while yet the piece as a whole still remains rhythmical, the only exception being that the general rhythmicalness of the piece is not continued down to these minute subdivisions; and since, as we remarked in the commencement, a piece of music may be entirely unrhythmical throughout, so it is not to be deemed an essential* fault, even if an otherwise rhythmical piece is not entirely rhythmical, down to every minute subordinate division. (§ XLVII.)

§ LXXXVII.

In like manner also as we perceived the rhythmical symmetry in such cases not to hold throughout, down to the smallest subdivisions; so we find, and especially in the longer pieces of music, that, on the other hand, such symmetry is not entirely carried through in its *upward* progression, *i. e.* in its connection with higher rhythm; for, we sometimes meet with periods of five, seven, ten, eleven, thirteen measures, and the like; so that the piece of music in this case is not arranged with rhythmical symmetry throughout its entire structure, up to the highest principal divisions.

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* *i. e.* Not essential in the sense that such partial want of rhythmicalness *radically and entirely destroys the music*, though evidently material, as it respects the appropriate grace and beauty of music. Tr.

The remark also applies here, that, inasmuch as rhythmical symmetry is not an absolute and indispensable requisite, so also the inviolate maintainance of it from the most minute subdivisions up to the highest principal divisions, is not absolutely necessary. When we shall come hereafter to treat of rhythmical designations we shall advert to this subject again. (§ XCIII.)

DIVISION VIII.

UP-BEAT, DOWN-BEAT.

§ LXXXVIII.

It is usual, in beating the time of a piece of music, to mark or signalize the commencement of every measure by *a downward* movement or beat of the hand, or of any other article that may be used for the purpose; while, on the contrary, the hand is *lifted up* at *the last* part of the measure, in order to be in a condition to move downwards again immediately afterwards, at the beginning of the following measure. In accordance with this practice it is usual to name that part of the measure in which the down-beat occurs, *the down-beat of the measure;* while, on the contrary, that part on which the up-beat takes place, is termed *the up-beat* of the measure.*

Instead of the term *up-beat*, musical writers sometimes employ the synonymous Greek word *arsis*, (from ἀιρω, *to lift up*, *to raise*, *to elevate;* and instead of *down-beat*, they use the Greek term *thesis*, (θέσις, from the verb τίθημι, literally *to set*, *to place;* but as used in contradistinction from ἀιρω, it means, *to put* DOWN, *to place or lay down.*—TR.)

The fact that, according to Rousseau's Dictionary of Music, (article *Battre la mesure*, the beat of the measure, and article *Arsis*,) the Greeks were accustomed, on the contrary, to indicate the heavy parts of the measure by up-beats, and the light parts by down-beats, and that thus they designated the heavy parts of the measure by the term *arsis* and the light parts by the word *thesis*,—and moreover that a Scarlatti was in the habit of beating time in this way,—is to be reckoned among the less practical matters of antiquity.

In contradistinction from the first and last parts of the measure which are designated by the down and the up-beats, each part of the measure which may lie between the first and the last, and which hence is usually marked by a motion of the hand or of the beating-rod towards the right or the left side, may be named *a side-beat.*

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* *q. d.* The down-beat *part* of the measure, and the up-beat *part* of the measure. TR.

Though the term *up-beat* always denotes a last and consequently a light part of the measure, still that term is by no means synonymous with the expression *light part of the measure;* for, while it is true that every up-beat is a light part of the measure, it is not true that every light part of the measure is an up-beat. Inasmuch as in every species of measure which has more than two parts, consequently in every three-fold measure as well as in all varieties of compound measure, there are *several* light parts, of which, only the *last* is denoted by the up-beat; so it follows, that not every light part of the measure is an up-beat, but is often also a side-beat.

It is not uncommon, however, to find the term up-beat improperly applied to designate such parts of the measure, as *e. g.* the second or third quarter of the $\frac{4}{4}$ measure, the second quarter of the $\frac{3}{4}$ measure, the fourth eighth of $\frac{6}{8}$ measure, and the like.

The fact that the term *up-beat* is also often improperly employed in still *other* applications, is adverted to on page 111.

DIVISION IX.

MUSICAL SOUNDS CONSIDERED IN CONNECTION WITH RHYTHM.

(A.)

RHYTHMICAL DELINEATION OF A MUSICAL PIECE.

§ LXXXIX.

The divisions of the measure, together with all the other greater and smaller distinctions in rhythmical measurement, as we have thus far attended to them, are properly the mere dry frame-work, that is to say, *merely the measure* of rhythmical structures, but by no means those structures themselves; in the same way as the yard, foot, inch, and line-measure, and the proportions according to which an architectural work is measured, or the pattern or dimensions according to which a pillar is measured, are not the structure or the pillar itself. In other words, we have thus far directed our attention to the rhythmical measure *merely as measure;* whereas we will now apply it more immediately to the object to be measured, *i. e.* to the rhythmical musical pieces themselves.

We apply the term *figure*, *phrase*, *set*, or *passage*, to every greater or smaller group of musical sounds which by means of its rhythmical delineations or structure impresses itself upon our perception as a greater or a smaller whole. Thus *e. g.* the first nine notes on page 92, are perceived as constituting together a figure or rhythmical form, and hence are called a set, though indeed only a short and subordinate one; and this set, moreover, taken in connection with the small similar group of the following eight notes, which stands next to it and forms a sort of counterpart to it, constitutes a phrase or period of a higher order, a figure or rhythmical form on a larger scale, &c. One accordingly finds in fig. 21. *a.* on page 93, eight small phrases, each consisting of two measures; in fig. 22. *a.* on page 93, two such phrases, each consisting of three measures; and other similar examples in fig. 23. *a.* on page 93, and fig. 24. *a.* on page 93.

§ XC.

On this branch of the subject we remark, in the first place, that the rhythmical arrangement or structure of a set by no means implies that all the sounds contained in it should be of equal length, but only that they should be measurable by one and the same scale and ratio—that they should be adjusted throughout to a uniform admeasurement. In other words, a passage, in order to be rhythmical, by no means requires to be constituted exclusively of eighth-notes, or of quarter-notes, &c.,—that is to say, entirely of one kind of notes; such an arrangement, on the contrary, would be attended with the most tedious uniformity, and instead of it we are at liberty to employ at one time whole notes; at another, quarters, eighths, sixteenths and the like; and again the same notes pointed, trioles, &c.; while yet the rhythmical uniformity or equality of admeasurement still continues steadily the same, consisting in the fact that all these notes of different lengths stand in such a proportional relation to one another as to coincide with the rhythmical divisions marked by the primary or principal number 2 or 3, and hence are measurable by one and the same scale, are all adjusted to one and the same plan of admeasurement.*

§ XCI.

Again, it is unnecessary that a set or phrase should begin precisely with the commencement of a measure, and close with the end of a measure, in such a manner that the limits of the rhythmical form or structure shall exactly coincide with the dividing points of the measure, *i. e.* with the bars.

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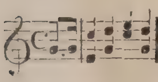
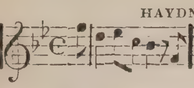
* The idea here may be expressed thus: Long and short notes may be used, mixed up together, consistently with the entire preservation of the rhythm; it being necessary only to give to each note, in delivery, that exact proportional length of time which is demanded by the comparative length of the note; or, reversing the order of the proposition, it stands thus: just in proportion as notes, in any part of the musical piece, are performed quicker than others, there must be more of them used; and, vice versa, just in proportion as any notes are performed more slowly than others, there must be fewer of them used. In this way the rhythmical movement is kept perfectly uniform, the leading rhythmical divisions of the piece, such as the two-fold or three-fold divisions, are exactly coincided with; and thus the regular, uniform duplicate or triplicate character of the movement is throughout perfectly preserved. Tr.

On the other hand, phrases very frequently occur whose point of commencement is in the middle of a measure, or somewhat before or after the middle; and the same is true of the terminating point. Hence we find a multitude of periods, alike in the beginning and in the course of a piece of music, which commence with one or more light (unaccented) notes, as *e. g.* in fig. 27 to 30. *i.*

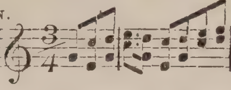
(Fig. 27.)



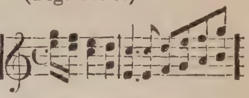
(Fig. 28.)



(Fig. 29.)



(Fig. 30. *i.*)



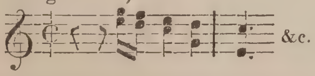
The commencement of a period with a heavy (accented) note is just as little necessary as that the first syllable in every word should be an accented syllable, or that the first word in a rhetorical sentence should be the most emphatic, or the first syllable a heavy, or so called long, accented syllable. A period commencing with a light part of the measure, may be compared to a verse of poetry beginning with an iambic or an anapestic foot, in the same way as a rhythmical commencement with a down-beat corresponds to a trochaic verse.

In ordinary speech it is usual to say of every piece of music which does not begin with the down-beat, that it commences on *the up-beat*, and hence to denominate all that precedes the first down-beat, *the up-beat* of the piece. In accordance with this mode of expression, the first notes in the above mentioned examples, fig. 27. to 30. *i.* above, would be termed the up-beat.

Such a mode of expression is obviously appropriate only in cases where the piece commences precisely with the up-beat, that is, with the last part of the measure, as in fig. 27, above, but not in such cases as those in fig. 28, 29, 30. *i.* above, where the so called up-beat includes more or less than the last part of the measure.

In conclusion, I will farther observe, that commencements of this kind, as in fig. 30. *i.* above, where the so-called up-beat amounts to more than a half-measure, are more usually written as in fig. 30. *k.* below,

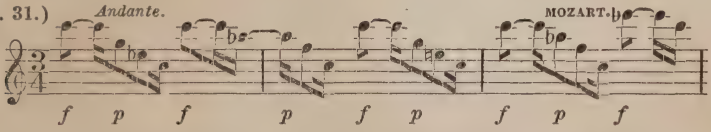
(Fig. 30. *k.*)



in which form they again appear in some measure as beginning on the down-beat.

The end of a set or passage may likewise fall, at one time, on a heavy, and, at another, on a light part of the measure: fig. 22, 23, 24, on page 93. In fig. 31, below,

(Fig. 31.)



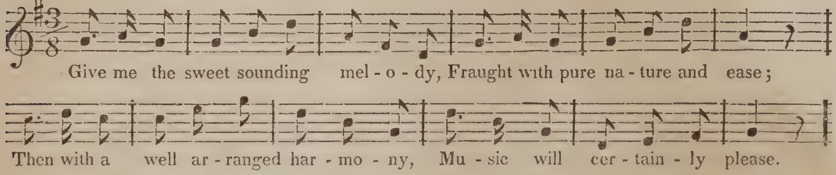
each of the different rhythmical forms or structures begins and ends on different parts of the measure, *i. e.* begins on one part of the measure and ends on a different part of the measure. The first commences with the commencement of the measure and terminates with the second part of the measure; the second begins with the third part of the measure, and ends with the first part of the following measure; the third commences with the second part of the measure, and closes with the third.

§ XCII.

The terminating point of a small rhythmical form or structure, or the point where one period ends and a new one begins, or, in general, the end of a rhythmical form which is immediately followed by another rhythmical form, is usually called *a cesura.** It is substantially the same thing as a pause or stop in language. At the end of the second measure on page 92, *e. g.* one naturally feels inclined to a pause which corresponds to a comma; and the end of the set, taken in this view, might be called a pause or stop. In fig. 21. *a.* on page 93, one recognizes a censura at the end of the second, fourth, and sixth measures; and equally perceptible are the interpunction points (pauses, stops, cesuras) in fig. 22, 23, 24, on page 93. In fig. 31, on page 111, a cesura occurs after the second part of the measure, another after the first part of the second measure, a third at the end of the second measure, and a fourth cesura after the second part of the third measure, &c.

According as the terminating point of a rhythmical form falls on a heavy or on a light division of the time, on an accented or on an unaccented part of the measure, it is usual to denominate the cesura *a masculine* (strong), or *a feminine* (weak), *cesura*. *I. e.* when the measure or part of the measure on which the last note of a rhythmical form falls is heavier than the foregoing, the cesura is called masculine, whereas in the reverse case it is called feminine. The first, second, and third cesuras in fig. 21. on page 93, are feminine, the fourth is masculine. These appellations are borrowed from poetic metrics. That is to say, in the doctrine of the construction of verses in poetry, a verse is termed a masculine one when it ends with a word whose last syllable is an accented syllable, *i. e.* more heavy than the preceding syllable or syllables, as *e. g.* cre*ate*, de*test*, counter*mand*, &c; while terminations like the following are called feminine, viz. *glad*ly, *song*ster, un*chang*ing, *joy*fully, &c. Accordingly in fig. 23. below,

(Fig. 23.)


3/8
Give me the sweet sounding mel - o - dy, Fraught with pure na - ture and ease;
Then with a well ar - ranged har - mo - ny, Mu - sic will cer - tain - ly please.

the cesuras at *mel*ody and *har*mony are feminine, while the cesuras at *ease* and at *please* are masculine. This subject will in due time be more particularly considered in connection with the doctrine of vocal composition.

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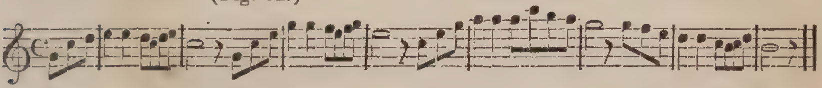
* The literal meaning of this word (from the Latin *caesura*) is *a cutting*, *a gash*, *an incision,—a cutting in two*, *a cutting in sunder;* and such, it will be perceived, is its meaning in the present case: it is a gash or incision which divides what is in other respects a rhythmical whole, into two parts. Tr.

§ XCIII.

Musical sets or passages are usually composed of a rhythmically round number of parts, *i. e.* parts which are ultimately reducible to one of the primary or principal numbers 2 or 3. Such a rhythmical equalization of parts, such a rounding and evening of the rhythmical movement, introduces into the rhythmical structure of the set a peculiar arragement, in consequence of which it (*i. e.* the rhythmical structure or character) becomes especially capable of making a definite and distinct impression upon our feelings, and of being clearly and intelligibly apprehended by the mind.*

The farther, therefore, the rhythmical symmetry in a set is carried, the more round, smooth, and intelligible it becomes. Since however every work of art becomes, by an excess of symmetrical uniformity, invested with an undue and trivial sameness, as *e. g.* fig. 32.

(Fig. 32.)



so it is practiced in the longer pieces of music, not to employ a continued succession of such perfectly rounded symmetrical phrases, but to introduce sometimes also periods of somewhat less easy comprehension. (Comp. page 101.)

(B.)

INDIVIDUAL MUSICAL SOUNDS CONSIDERED IN RELATION TO RHYTHM.

(1.)

RHYTHMICAL DISPLACEMENT OR INVERSION.

§ XCIV.

In addition to what has already been observed of the rhythmical delineation and arrangement of a musical structure or form, there still remain some things which are worthy of remark in respect to certain particular modes of placing a note in the rhythmical arrangement.

The first case of this kind which we will consider, is that which is usually termed *a rhythmical inversion* or *displacement;* namely, where, in an uneven division of time, an internally light note follows a heavy part of the measure, which light note has a longer duration than the foregoing internally heavy portion of the measure; in other words, where the lighter note, following a rhythmically heavy portion of the measure, is continued longer in one whole uninterrupted sound, and consequently is of a longer duration or value, than that internally heavy portion of the measure; or, otherwise expressed, where a note, occurring on a light portion of the measure, is held out beyond the duration of this portion of the measure and is continued on through the time of the following equally light portion of the measure, and, in consequence of such a prolongation by means of such a connection of two light portions of the measure, is rendered longer in duration than the heavy portion of the measure preceding it: *e. g.*

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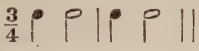
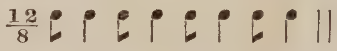
* This idea may be illustrated thus: Let a motley jumble of buildings be presented to us, without any uniform order or method in their arrangement; and how confused, indistinct, and imperfect is the impression they make! But let that same group of buildings be all methodically arranged in regular rows of two in each row, or three in each row, and then how perfectly clear, distinct, and impressive is the image they communicate to our mind,—how perfectly easy it now is to obtain a definite and intelligible conception of them! So it is, that the regular, measured equalization of parts in the rhythmical structure of a tune in accordance with certain round numbers, conduces to the clearness, intelligibleness, impressiveness of music. TR.

(A.)

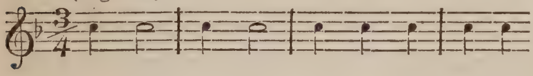


(B.)

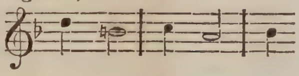


Several examples of this kind are contained in the following fig. 33—37.

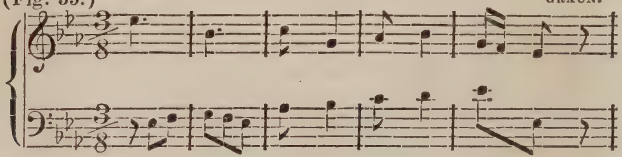
(Fig. 33.)



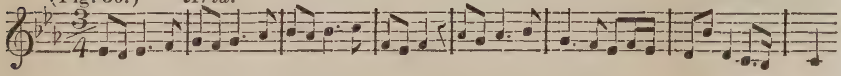
(Fig. 34.)



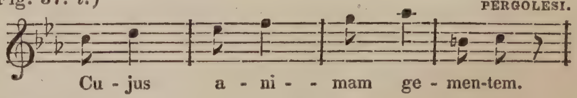
(Fig. 35.) GRAUN.



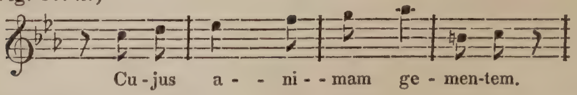
(Fig. 36.) *Aria.* HANDEL.



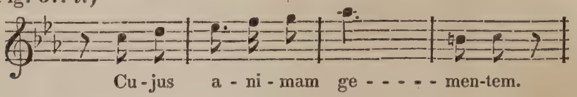
(Fig. 37. *i.*) PERGOLESI.



(Fig. 37. *k.*)



(Fig. 37. *l.*)



It is easy to perceive that inversions of this character take place *only in the case of uneven divisions of time*, *i. e.* where two light portions of the measure follow one another in immediate succession. The case of an even division of time, where a heavy portion of the measure always immediately follows a light one, as *e. g.* $\frac{4}{4}$ ♩ 𝅗𝅥 ♩ ||, and where a combination of a light portion of the measure with a following heavy portion takes place, belongs to another and different species, which we shall soon treat under the name *syncope*.

§ XCV.

In the case of such inversions, the note which is lighter in respect to accent, though longer in duration, obtains, in virtue of this its longer duration, as it were a superiority, a preponderance over the internally heavier portion of the measure which is shorter in duration; in comparison with the internally heavier portion of the measure, it, so to speak, becomes especially favored and exalted, and the regular symmetry of the rhythm is thereby in a manner reversed, displaced, or inverted; and hence, this mode of construction is called rhythmical *displacement* or *inversion.*

But while it is true that our rhythmical sense always experiences a kind of shock in the case of such an unnatural emphasis and stress upon the internally light portion of the measure, a kind of violent thrusting out of the regular beaten track of the rhythmical arrangement, a distortion of the predominant rhythmical symmetry; yet, after all, this peculiar species of sensation,—this hobbling, justling, jolting in the regular rhythmical movement,—even this very peculiarity, may sometimes, when introduced in its proper place and with due circumspection, be employed with decided advantage.

The question whether, in the example fig. 37. *i.* on page 114, quoted from Pergolesi's *Stabat mater*, the inversion, employed, as it would seem, for the purpose of representing the sobs of the weeping mother, occurs in the right place, was made in former times the subject of a very important controversy among the musical literati.*—Had I been called upon to represent the idea of weeping and sighing (*gemere,*) I should, with all due deference, have written the inversion as in fig. 37. *k.* on page 114, limited to the first syllable of "*gementem,*" if not rather even as in fig. 37. *l.* on page 114, inasmuch as, according to prosody, this syllable has the diastole and the stress, whereas the second of "*cujus*" or of "*animam*" has not. This subject, moreover, does not belong in the present place, but pertains to the doctrine of prosody, scansion, accentuation, and declamation.

Our esteemed forefathers were extremely fond of such rhythmical inversions, and it would seem that they could not hear enough of them. *Kirnberger* recommends such examples as those in fig. 36.† on page 114, as models of the most beautiful airs and of good and correct expression in vocal music,—as patterns for imitation.‡

(2.)

SYNCOPE.

§ XCVI.

One rhythmical position of a note, especially worthy of remark, is that which we term *syncope.* When, namely, a musical sound commences with a light part of the measure or with a light sub-division of a part of the

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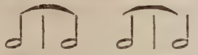
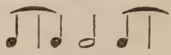
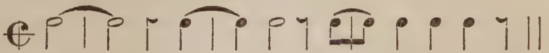
[*] See *e. g. Sulzer's Theorie*, Art. Verrückung, und Leipz. allgem. musik. Zeitung, II, S. 257 flgg.

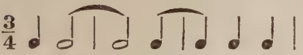
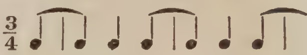
[†] An air on the text: "*Benche mi sprezzi l'idolo ch'adoro.*"

[‡] Siehe s. Kunst d r. Satzes, I, S. 223 flgg.

measure, and continues on without interruption through the following heavier portion of the measure, so that the last half of this note falls on a heavier portion of the measure than the first half, as in the following example, —we call this sound a *syncopated one*, an instance of *syncope*.

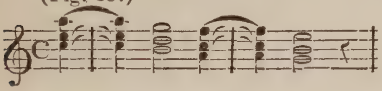
(*J.*)  (*K.*) 

(*L.*)  &c.

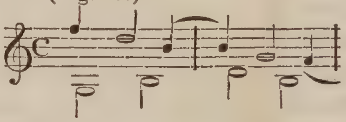
(*M.*)  (*N.*) 

(Compare also fig. 38—44, below.)

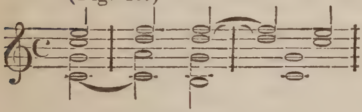
(Fig. 38.)



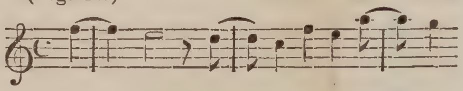
(Fig. 39.)



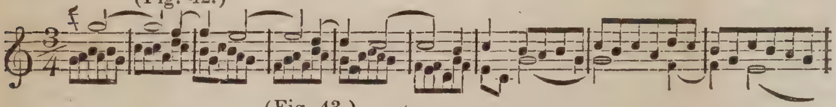
(Fig. 40.)



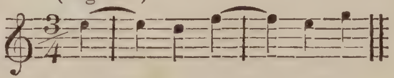
(Fig. 41.)



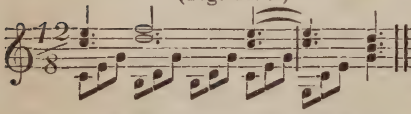
(Fig. 42.)



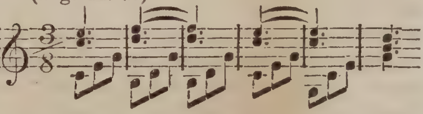
(Fig. 43.)



(Fig. 44. *t.*)

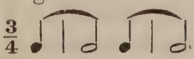
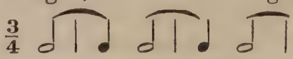


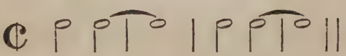
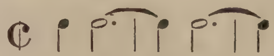
(Fig. 44. *u.*)



In a case of syncope, therefore, there are always two parts, or two smaller divisions of the measure, concerned, which, if alike in respect to length, are still different in respect to weight or accent, the first being light and the second heavy, and the two being united by the prolonged continuance of one steady sound; or, if it be preferred so to represent the matter, a continuous sound is as it were cut or divided into two halves, or in general into two parts, (and hence the name *syncope* from *Συγκοπή a cutting in two*, or *cutting in pieces*,) by the entrance of a heavier portion of the measure during the time of its performance (*i. e.* in the middle of its duration.)

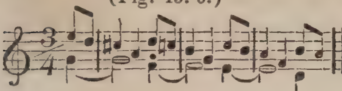
In the examples of syncope thus far presented, the two parts of the measure connected together were all of equal length; but the following forms also,

(O.)  (P.) 

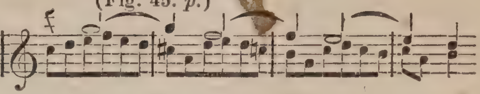
(Q.)  (R.) 

and other similar ones, are likewise called syncopated, although in the example (O.) the part of the syncopated sound falling on the light portion of the measure is only half as long as the second and heavy part; while in the example (P.), on the other hand, the light portion of the note is twice as long as the heavy portion, &c. (Comp. also fig. 45—47. below:)

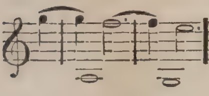
(Fig. 45. *o.*)



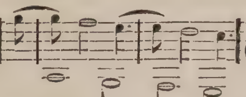
(Fig. 45. *p.*)



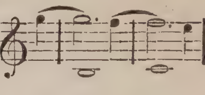
(Fig. 46. *q.*)



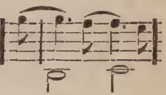
(Fig. 46. *r.*)



(Fig. 47. *i.*)



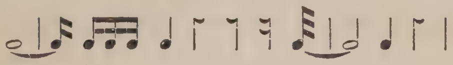
(Fig. 47. *k.*)



These latter cases may be called *unlike syncopes,* while the former may be termed *like syncopes.*

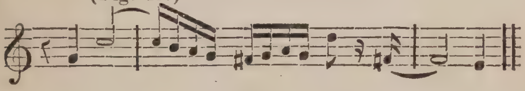
The following and other similar instances of syncope are still more unlike than those that have been mentioned, and indeed they can scarcely be entitled to the name.

(*S.*)



(Compare fig. 48, below.)

(Fig. 48.)

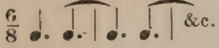


§ XCVII.

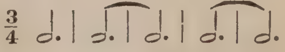
On the point in question, three-fold measure or uneven sub-divisions of members or parts of the measure are attended with the peculiarity, that the triple groups of the portions or parts of measure which occur in this case, do not admit of *an unbroken* series of *like* syncopes connected together. For, inasmuch, as the number 3 does not admit of division into equal halves, it follows that either two of these third parts of the measure always fall to the heavy side of the syncope and only one to the light, as above in O. page 116; or, vice versa, two parts fall to the light and only *one* to the heavy as in the example P. page 116, (fig. 45. *o.* and *p.* above,) or, if it be determined to have like syncopes, there must always be an unsyncopated member left in a disconnected state between the syncopated groups, as on page 116, example N. (Comp. fig. 43. on page 116.)

Smaller or larger three-fold groups may, however, be regarded as unities and may thus be connected into like syncopes by pairs, as in the following examples, F and U; or the even sub-divisions of the measure may be syncopated, as in V and W.

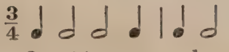
(T.)



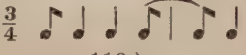
(U.)



(V.)



(W.)



(Compare fig. 44. *t, u,*—also fig. 42. on page 116.)

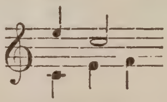
§ XCVIII.

Syncope, like rhythmical inversion, produces a species of shock or revulsion in our feelings, from the circumstance that the stress of voice falls upon the light portion of the measure involved in the syncopated form, whereas *no* stress occurs on the heavy portion; by this means the former is made to assume a prominence above the latter.

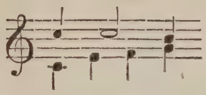
A particular application of syncope takes place in the doctrine of preparatory ligatures or ties. Theory, § 111, 114, 421, 427.

§ XCIX.

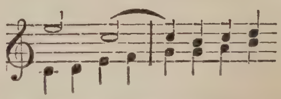
Syncope differs from the rhythmical *inversion* mentioned in former sections, in the circumstance that the merely inverted sound does not, as does the syncopated one, continue on over a portion of the measure which is heavier than that with which it began. Hence, the following set



contains a rhythmical inversion, but no syncope; whereas, in the following sets.



or

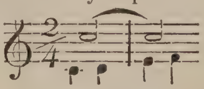


syncopes occur; because in both, in the last no less really than in the first, the portion of the measure with which the syncopated sound commences is lighter than the following one, the latter being in both cases a comparatively heavy portion.

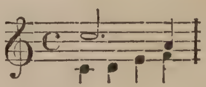
It may be still farther observed that some musical writers include the idea of syncope under the term *rhythmical inversion.**

REMARK.

We also find the idea of rhythmical inversion and syncope defined in the following manner, to wit: "Syncope consists in the fact that a musical sound is cut in two." This intersection (cutting in two) is done as follows: the sound is continued on from a weak portion of the measure into or over a strong portion, and this may happen either when the sound begins with the weak portion of the measure or when it has already commenced on some previous portion of the measure. (In this case the c̄ in the following example would be syncopated:



or



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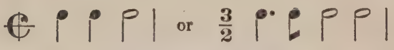
* *E. g. Koch* in s. mus. Lexicon, Art. *Rückung*, wo er, abweichend von seinem sonstigen Gewährsmanne *Sulzer*, Art. *Verrückung, die Worte Synkope* und *Rückung*, für gleichbedentend ausgiebt.

for, it continues on from the light second part or division of the measure over into the heavier third part.) "But a rhythmical inversion consists in the fact that a sound commences with a weak or light portion of the measure, which [sound] is longer than that connected with the next preceding strong portion of the measure, whether a strong portion of the measure come in during the time of this sound, and thus a syncope arise, or otherwise." (Now, to say nothing of other results, it would follow, that in the examples



the half-note commencing with the second part of the measure must be a case of rhythmical inversion, because this half-note commencing with the lighter, second half of the measure, is longer than the quarter note which occurs in connection with the next preceding heavier portion of the measure.)

And besides the essence of syncope, in accordance with the views of the subject presented in § XCVI, in nowise consists in every union of the parts of a measure into one sound.

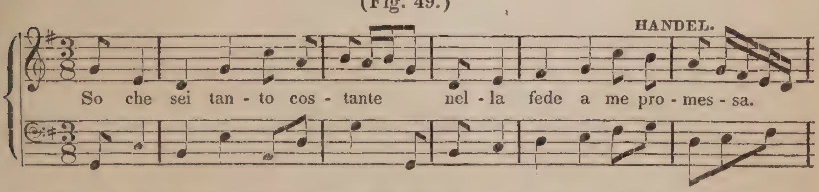
DIVISION X.

INTERRUPTIONS OF RHYTHMICAL UNIFORMITY.

§ C.

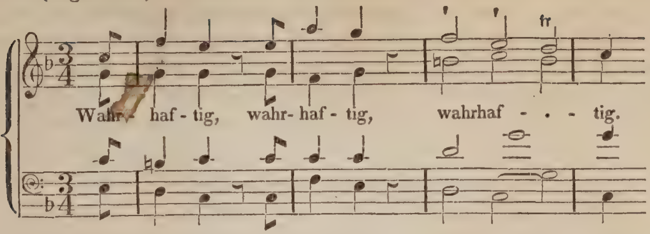
There are, as we observed on page 69, not only pieces of music in which there is no rhythm at all, but there are also cases in which, in pieces which are otherwise rhythmical, the requisite expression sometimes renders it necessary, or at least desirable, in particular places, to disturb in some measure the regular course of the rhythm. The movement, in such cases, is either *accelerated*, (*accelerando*, *stringendo*, *più moto*,) or *retarded*, (*ritardando*, *Rilasciando*, *più adagio*, and the like,)—or one suddenly makes a *pause* (*fermata*,) and continues it at pleasure; or the regular movement is in some instances *wholly destroyed*, (*senza tempo*, or in *colla parte*.) Under this head, moreover, belongs a practice, considerably usual in former times, namely, that of suddenly inserting in the middle of a piece of music a single measure which is twice as large as the rest; as, *e. g. Handel* in his opera of *Tamerlane*, fig. 49. below,

(Fig. 49.)


HANDEL.
So che sei tan - to cos - tante nel - la fede a me pro - mes - sa.

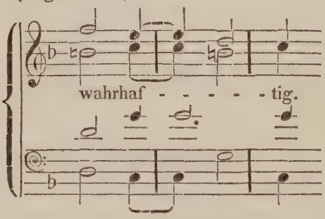
and *Graun*, in his *Death of Jesus*, fig. 50. *i.* on the following page.

(Fig. 50. *i.*)



Niceties of this character are held in less esteem at the present period, or are written in a less strange and singular form, than they formerly were, *e. g.* as in fig. 50. *i.* above, rather than as in fig. 50. *k.* below.

(Fig. 50. *k.*)



Moreover, the cases mentioned above in § LXXXV–LXXXVII, also belong in this class.

The so called *recitative*, in particular, forms as it were, an intermediate species, between rhythmical and unrhythmical music; since, in this case, the duration of the syllables and tones is but indefinitely and loosely indicated by the value of the notes, and it is left to the performer to increase or diminish, *in some measure*, according to his own feeling and choice,—a liberty however which is almost uniformly misused and which is most irrationally construed into the idea that the different values of notes in recitative *have really no meaning at all!*

CHAPTER IV.

PRELIMINARY.

FUNDAMENTAL IDEAS OF MELODY, HARMONY, KEYS, AND SCALES.

§ CI.

Having now acquired a knowledge of the elements which the musical art employs as materials with which to operate, we pass to a more particular and direct consideration of the manner in which these elements are combined together and constructed into a musical composition.

It is at once evident, however, that nothing more than a general outline of these things can be given in the present place, since the more particular and extended treatment of these points belongs to *the Theory of Musical Composition,* and may there be attended to afterwards.

§ CII.

The musical art connects the various tones into a musical composition, in two different ways: first, in such a manner as to let us hear them *following one another successively:* and, secondly, in such a way as to let us hear two or more of them *sounding at the same time.*

§ CIII.

A series of tones following one another, or, in other words, a successive combination of tones, we denominate in general *a musical series, a series or a succession of tones, a tone-series.* In so far as it is constructed conformably to the principles of art, *i. e.* in so far as it has a musical sense, it is called *a melody;* and in so far as a person is conceived of who sings such a series of tones, or an instrument is had in view on which it is played, it is called *a voice.* (This subject is more particularly and fully treated in my Theory, §§ 1—46.)

§ CIV.

Every united sounding of several tones at once, every combination of tones simultaneously heard, may be called *a pluritone.** In as far as it is made conformable to the rules of the art, it is called *a chord*, or *harmony* in the more general sense of the word. (See §§ 47—118. in the Theory above referred to.

---

* It is a matter of regret to the translator, that occasion should ever occur for the introduction of any new, and especially any foreign musical term. In some cases, how-

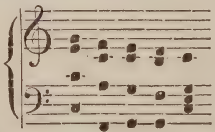
§ CV.

When our ear perceives a succession of tones and harmonies, it naturally, as the spontaneous result of its constitution, strives to find, amidst this variety and multiplicity, an internal connection, a reference to a common central point. For, as in every product of art, the mind spontaneously endeavors to find a certain unity in any case of multiplicity, a centrality of the manifold individual parts, so also it is here. The ear uniformly and in all cases desires to perceive some tone as the principal and central tone, some harmony as the leading, principal, governing harmony, about which the others, so to speak, revolve, as accessories around their principal.

An example will at once demonstrate to the ear, what is meant by the above somewhat abstractly expressed proposition.

On hearing the following passage, *e. g.*

(A.)



every musical ear perceives the tone c as being the central tone, or, otherwise expressed, as being the tone from which the passage proceeds, as it were, its starting point, and also perceives the harmony connected with this tone (C. e. g. c̄.) as being the principal harmony of the passage. (This subject is more fully treated in the subsequent parts of the Theory, §§ 119—182.)

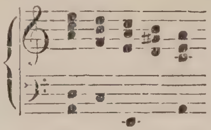
---

ever, justice cannot possibly be done either to the translation on the one hand, or to our own musical vocabulary on the other, without having recourse to terms which have not hitherto been in use, and which cannot be obtained from the native stock of our own language. Such an exigence occurs in the present instance. We have no suitable word for expressing the general idea of that compound musical sound which consists of several simple sounds performed together simultaneously. The word *chord*, it is perceived, is appropriated to a *specific* signification, namely to denote a combination of musical sounds or tones *only. under certain particular circumstances*, and consequently is not the proper term to express *the general* idea in question. The same is true of the word *harmony*. It is presumed, therefore, that, however desirable it may be to avoid, as far as possible, the introduction of all novel and foreign terms, for the sake of securing a perfectly simple and clearly intelligible style of communication to the work; still, in an exigence like the present, it will be deemed the less of two evils to introduce the requisite term. The word *pluritone*, here adopted, is derived from the Latin *plus* which, as employed in compounds, means *divers*, *sundry*, *several*,—and the word *tone*, and thus the term means *a combination of several tones, a compound sound consisting of several simples.* Tr.

§ CVI.

The principal harmony of a passage, however, may be of two different species, according as, on the one hand, *the large* third of the principal tone occurs among the tones of which it is composed, as in the harmony (C e g c̄) of the example presented above; or, on the other hand, *the small* third of the principal tone is the one that presents itself, as *e. g.* in the harmony (A c e a) of the following passage.

(B.)



The key, in the first case, is called *large* or *major, modus major or durus;* in the second case, the key is termed *small, minor, modus minor or mollis.* Hence, the example in A is in C-major, while the example in B is in *a-minor.* (Theory, § 120.)

One and the same key, however, does not always prevail throughout an entire piece of music, but several different keys may be employed and dropped one after another in the same piece; or, as it is usually expressed, a *modulation* may take place into another key, into another [principal] tone. (Theory, § 119: §§ 185—189: §§ 190—225.)

§ CVII.

The question, *how* the ear is determined or led to recognize this or that harmony as the tonic harmony, how the feeling or internal perception of this or that key is awakened in the mind, is a question which cannot here be minutely and fully discussed. (Com. Theory, §§ 191—225.) All that can be said on this subject in the present little work [*i. e.* in the present number of the general work] is simply, that the ear recognizes this or that particular key, according as it perceives harmonies which appear in some way as belonging to this or that key.

There are, namely, only certain particular harmonies which belong to any one key, and these—the family of the harmonies peculiar to a key, we denominate *the appropriate harmonies of the key*, or concisely, *the harmonies of the key.* (Theory, §§ 122—126: 146—160.)

§ CVIII.

The tones, therefore, of which the particular harmonies of a key consist, are very properly termed *the peculiar or appropriate tones of the key;* and the whole regular series of them is called *the scale, the diatonic scale, scala,* of the key. (Theory, §§ 127—143.)

Since, therefore, as the Theory of Musical Composition (above referred to) teaches, the essential harmonies of the key of C-*major*, *e. g.* are composed of the tones, c, d, e, f, g, a, and b, so, accordingly, the series of tones c d e f g a b c̄ d̄ ē f̄ ḡ, &c, constitutes the scale of C-*major*. (Theory, §§ 129—130.

§ CIX.

Every tone of a major scale, as *e. g.* of the scale of C-*major*, stands, as we see, at the distance either of a large or of a small degree from its neighbor.

c d e f g a b c̄

Large, large, small, large, large, large, small.

Now this alternate succession of large and small degrees is, as must have been already observed, just the same as that given by the long keys of a piano-forte: and, in a word, the scale of C-*major* consists merely of the series of the natural tones (see § XVII.) This remark, by the way, *explains* a matter which at an earlier period (§ XIII.) we could only *describe* by anticipation, namely the manner in which our names of notes, written music, and piano-forte keys are regulated and arranged.

That is to say, letter-names have been appropriated to just *those* tones (§§ XIV. and XVII.) which compose the scale of C-major.

It has been determined, that the degrees of our system of notes, so long as they remain unaltered by any signs of chromatic transposition, shall exhibit the tones as they occur in the scale of C-major; or, in other words, it has been agreed that seven successive degrees or places on the staff or system of note-lines, shall represent the seven tones of the scale of C-major; and this series of tones has been called the series of *the natural tones.*

The even row of the long keys of the piano-forte have been exclusively devoted to these very tones, so that these keys give precisely the scale of C-major; or, in other words, the seven tones which form the scale of C-major, have been appropriated to the seven long keys which lie side by side in an even row. (Theory, §§ 129—130.)

§ CX.

All the other major keys and scales in use are formed after the model of the key and scale of C-major, which has just been attended to; as *e. g.* the scale of G-major:

G A B c d e f♯ g, &c.

Large, large, small, large, large, large, small.

So also the scale of F-major:

F G A B♭ c d e f, &c.
Large, large, small, large, large, large, small.

In the same way we also form many other keys and scales, all which are exact copies of the key and scale of C-major, differing only in the circumstance that they are placed on other degrees of the staff and accordingly are for this reason called *transposed* keys and scales. (Theory, §§132–137.)

The signs of transposition requisite for duly representing the tones of these scales are, according to present usage, marked at the beginning of a piece of music as the so called *chromatic signature.* (§ XXX. and Theory, § 141.)

§ CXI.

As in the foregoing paragraphs we have seen the major scale arise out of the elements of the harmonies belonging to a major key, so likewise the tones

A B c d e f g♯ a, &c.
Large, small, large, large, small, superfluous, small.

form the scale of *a*-minor, inasmuch as the most essential harmonies of this key consist of these seven tones. (Theory, § 131.)

What has been said of placing copies of the major scale upon other degrees of the staff, can readily be applied also to the minor scales, as *e. g. e*-minor:

E F♯ G A B c d♯ e, &c.
Large, small, large, large, small, super. small.

So also *d*-minor:

D E F G A B♭ c♯ d, &c.
Large, small, large, large, large, super. small.

In the same manner are formed all the rest.

§ CXII.

The question started in § CVII. may probably have occasioned many a reader to recollect having heard from his music teacher, or having even read in celebrated books of instruction, that, in order to ascertain in what key a piece of music is, or, in other words, what is its principal tone or key-note, it is necessary only to look at the signature, and then at the last note, or, at most, at the last chord of the piece. Such an old woman's rule, it is true, is easy and short; but for this very reason it is also incorrect, fallacious, and inadequate, as are a thousand others which are like it.

It can only be said in general, that *a piece of music is, as a whole, in this or that key, when this or that key is the predominant one in it.*—The question, by what means the ear is led, on hearing a piece of music, to recognize the piece as being of this or that particular key, I have thoroughly examined in my Theory of Musical Composition (§§ 192—284,) and have there shown that the answer to this question can by no means be despatched by a mere single short sentence.

REMARK.

It can scarcely be necessary to add a word in confirmation of what has been said in the foregoing section.

For, in the first place, as it respects *the signature*, it is well known that every key can be written with every signature at pleasure, and even without any signature whatever. (Theory, § 143.) And again, the rule is still less suitable for ascertaining the key of each individual period, each single set in the middle of a piece of music, because modulations are continually occurring in the course of a piece of music at which the signature is not changed. (Theory, at the place above referred to.) And finally, in the usual method of constructing the signature for the scales of the minor mode, the rule in question is doubly uncertain. (Theory, § 142.)

Equally fallacious is the method of ascertaining the key and scale from *the last note* or *the last harmony* of the piece. For, in the first place, it is far from being true that every piece of music ends with the tonic harmony. It not unfrequently happens, on the contrary, that a piece, even though it terminates with a regular close and that too with a tonic harmony, yet does not terminate with the harmony of that tonic which was the tonic of the piece, as a whole, but with some other; as *e. g.* pieces in the minor mode sometimes close with the common chord of the tonic of *the major* key. In the second place, many pieces terminate wholly without any regular musical close, and in such cases it could not be ascertained at all, in what key the music is, nor in what key this or that division of a piece may be. This case is quite aptly hit by a humorous exclamation of old *Doni: "Or questa è una delle più strane cose del mondo, e proprio come dire, che, per discernere un Lione da un Cavallo, bisogni guardargli la coda; che se al povero animale sarà stata tagliata, non si potrà connoscere di qual specie sia. E se in una modulazione mancherà l'ultima nota, non si potrà discernere, in qual modo è composta."* * "*Pray, this is one of the strange things of the world; it really amounts to saying that in order to distinguish a lion from a horse, it is necessary to look at his tail; and if by any means the poor animal should happen to have that cut off, it would no longer be possible to recognize him or to tell of what species he might be. So if in a modulation [piece of music] the last note happens to be wanting, it will be impossible to determine in what key it was written!*"

Still less does it hold in all cases, that the tonic note in the end of a piece of music is uniformly the highest, or is always exclusively found in the bass.

A rule of this kind, *i. e.* one which is partially correct and applies well in many cases, might always pass well enough, provided it were given only as one that would apply in many cases but not as being universally appropriate and adequate; because, in this case, it would really furnish no certain index, and thus, though it should confer no aid, it still would not deceive the learner and therefore would at least do him no injury; but given as a real and certain index, it is not only unsuitable, but positively fallacious and deceptive.

---

* See J. B. Doni, *dell inutile osservanza dei Tuoni hodierni*, p. 237.

§ CXIII.

A more full treatment of the subject of keys and scales, than the foregoing, cannot be furnished in *a mere general course of musical instruction*, inasmuch as this subject is capable of *a satisfactory* explanation only in connection with the theory of musical composition, and especially in the doctrine of the relations of harmonies to one another and of their connection with keys according to certain kindred relations, all which involves an acquaintance with the doctrine of harmony itself.

To introduce into the present little work [*i. e.* the present number of the entire work, Tr.] those doctrines, occupying as they do, the whole of the second volume of my Theory of Musical Composition, and presupposing the whole of the first, would swell the book far beyond the limits prescribed to it; while, on the other hand, they are capable of no such important abridgment as would be requisite in order to their being included within the present limits.

What has been said in the few foregoing paragraphs, however, is sufficient for the object of this little treatise, limiting itself, as it does, to *a mere general* course of musical instruction, which does not prefer so high a claim as to induct the reader into the internal nature of the musical edifice, into the doctrine of harmony and into the doctrine of the organic or constitutional connection of several harmonies with a particular key,—things which appropriately belong to the doctrine of musical composition; and those who may desire more full and particular information upon the true nature of keys and scales, can find it in those parts of the Theory of Musical Composition which are all along referred to in the foregoing sections.

REMARK.

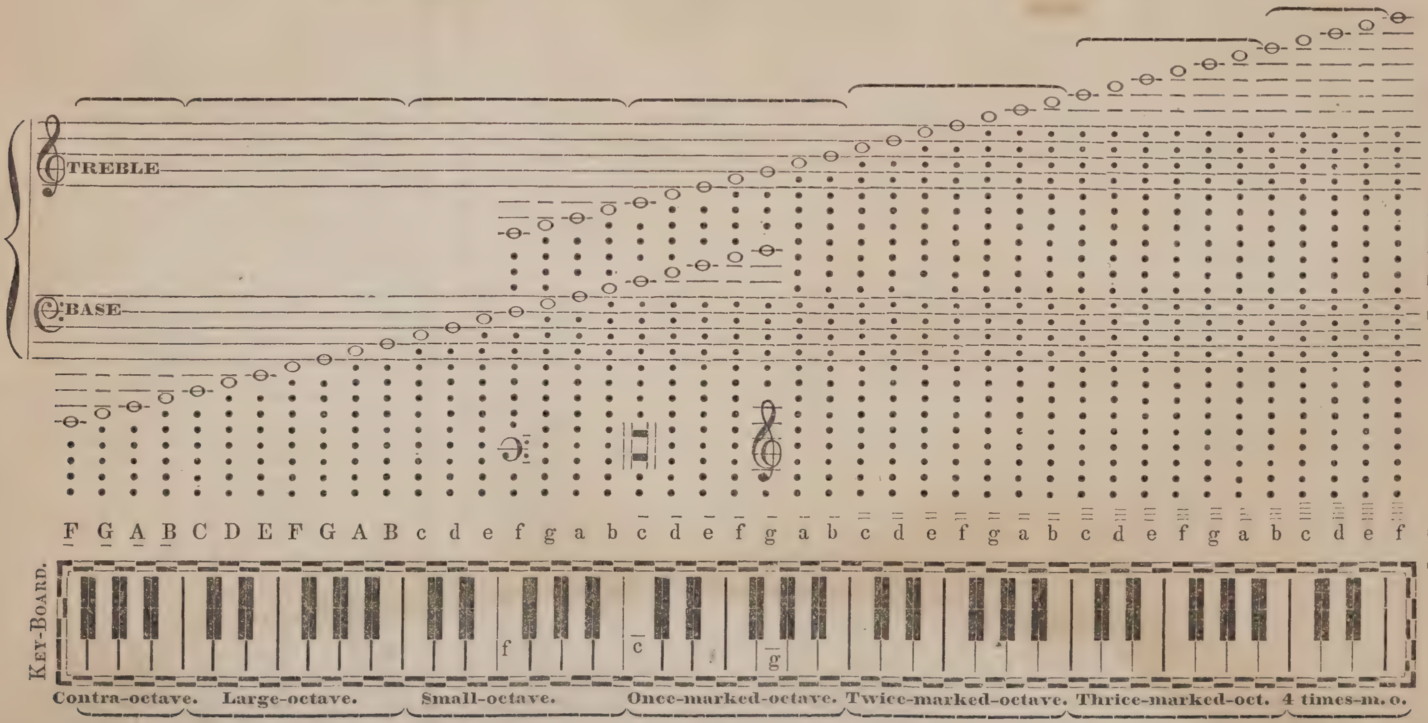
It cannot reasonably be objected to the course here pursued, that every teacher of music ought to be able, almost in the very first stages of instruction, to communicate to his pupil various things on the subject of keys and scales, of the major and minor modes, and of the signatures, and hence that a work like the present should contain far more ample instructions on these topics. For, an important infelicity is involved in the very thing contemplated by such an objection. It is a decided misfortune, that our teachers of music, from an ill-judged and unseasonable pedantry, undertake to cram so much into the poor learner, of which they have themselves no clear ideas and of which they are still less qualified to impart any such ideas to their pupils. The only lucky circumstance in such a case is the simple fact that the whole knowledge that is communicated amounts to nothing to the pupil, and thus, in the end, the case is the same that it would be if the misjudging and unskilled teacher had not troubled his pupil at all with the subject.

For, let us hear for once, in what the knowledge which is usually thus imparted on the subject of keys and scales, consists: "If," (this is the purport of the instruction,) "so many sharps or flats—♯ or ♭—are found in the signature, then the piece of music is in this or that key; and in order to determine in which, it is necessary to look at the first and the last note,'' and the like. Let the inquiry then be made of a pupil taught in this way, what is the meaning of a piece of music's being in a particular key? and he will be able, from what a teacher of this stamp has communicated to him, to give no other answer than perhaps, that, "a piece of music's being in a particular key, means that if so many flats or sharps are in the signature, the piece must be in such and such a key,'' and the like. These, then, are the clear and luminous ideas inculcated!! Now I ask, is it not far better, that one know nothing at all of keys, &c., than that he be crammed with such a parrot-like technical fustian that *means nothing* and that is moreover, as we have already observed, positively incorrect and untrue,—while, at the same time he is made to believe he knows something when such is not really the fact? For, to what does teaching *of this character* finally reduce itself? To nothing, save only that the learner knows that when a sharp or flat in the signature stands on this or that line, it has a permanent effect throughout the piece, and that thus, *e. g.* if the signature be a sharp marked on the *f*-line, he must throughout read, conceive, play or sing an *f*♯ instead of *f*. It would therefore be far better and more rational to tell him *this merely*, instead of crowding into his head an additional mass of stuff which in part means nothing at all and in part is contrary to truth, and from which he will with difficulty extricate himself afterwards and ascertain that the whole instruction given him is, on the one hand, totally without meaning, and, on the other, contains only the single truth that the sharps and flats occurring in the signature have a permanent effect throughout the tune; and it would have been far better that the music master should have simply said this to his pupil and this alone, rather than that he should have enveloped him in a mass of phrases and names of things, of whose nature it is not possible, at once and in a few words, to furnish an exhibition which should be in any measure either adequate or satisfactory.

It is *on this ground* that I have confined myself in the foregoing paragraphs solely to a few general hints, and, so far as anything more is concerned, I have simply made references to the appropriate sections of my Theory of Musical Composition; and thus I have been true to my purpose, that the present little work, even though it be limited to only a few subjects, still should not be one of those which proffer a defective article for an entire one or a superficial article for one that is adequate, or even a "*Musique mise à la portée de tout le monde ou exposé succinct de tout ce qui est nécessaire pour juger de cet art et pour en parler sans l'avoir étudié:*'' *Music placed within the reach of the whole world, or a brief exhibition of all that is necessary in order to one's judging and speaking of the art without having studied it.*

THE KEY-BOARD OF A PIANO-FORTE,

TOGETHER WITH THE BASE AND TREBLE STAVES, AND THE LETTERS.



☞ For Explanation see next page.

[17]

EXPLANATION.

The *long* keys of a piano forte are *white*, and accordingly they are so represented in this figure; but the *short* keys are *black*, and hence they appear black in this figure. The long keys moreover lie a little *lower* on the key-board, than the short ones; while the latter, on the contrary, project slightly *above* the former: and hence, the long or white keys are sometimes distinguished by calling them the *higher* keys; and the short or black ones, by calling them the *lower* keys.—The long, white, or low keys are the ones that represent the tones of the so called natural scale; while the short, black or high keys represent the sharped and flatted tones. It is to be farther observed in respect to the latter, that the same short key represents both the long key to the left of it *sharped*, and the long key to the right of it *flatted*.

The relative position of the *f*, *c̄*, and *ḡ* clefs, it will be perceived, is exhibited in notes on the base and treble staves.

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2

A
UNIVERSAL DICTIONARY
OF
MUSICAL TERMS:

TAKEN IN PART FROM

DR. WEBER'S VOCABULARY OF ITALIAN WORDS AND PHRASES,

BUT CHIEFLY FURNISHED FROM OTHER SOURCES,

AND ADAPTED TO

THE CONDITION AND WANTS OF THIS COUNTRY,

BY JAMES F. WARNER.

BOSTON:
J. H. WILKINS & R. B. CARTER.
1841.

PREFACE TO THE DICTIONARY OF TERMS.

It has been found desirable, for reasons stated in the general Preface, to make very considerable changes in the following Dictionary of Terms, both for the sake of enhancing its intrinsic value, and in order to adapt it to the musical condition and wants of this country. Indeed, it can scarcely be called *a translation* at all. No more than about one fourth part of the matter it contains was found in the original copy, and an extremely free translation has been made of even that small portion. The treatment of many articles has been materially enlarged, while that of several others has been entirely substituted. Most cases of this kind are distinguished by a star (*) placed after the article itself and immediately before the added matter, and in all cases when the article and its treatment both have been supplied by the translator, a star is placed in front of the article.

The quantity of matter contained in this Dictionary is greater than any one would suspect, who is not particularly conversant with the business of estimating the comparitive size of type and pages. A single page of it is equal to four or more pages of the same matter in the form in which it usually appears. It is hoped, moreover, that in *kind*, as well as in quantity, the matter here furnished will be found more satisfactory than that which has heretofore been accessible in this country.

It is important to observe, in respect to the manner of using this Dictionary, that many musical terms consist of several single words, and that in such cases, instead of finding the whole compound term in any one place in the Dictionary, the individual words of which it is made up must be looked out separately and singly.

If this appendage to Godfrey Weber's work should prove acceptable and useful to the musical public, it will in part compensate an amount of labor and pains-taking for which the compiler can entertain no reasonable expectation of being adequately requited in any other way.

JAMES F. WARNER.

Boston, *January* 15, 1841.

DICTIONARY

OF

MUSICAL TERMS.

A

A. This letter is used as the name of a tone. See General Music Teacher, § XX. * From the time of Aristoxenus, who is the earliest musical writer of whom we are informed, and who lived about 340 years before Christ, to the time of Guido, who flourished in the eleventh century, the tones of music were designated by the letters of the alphabet, and the lowest or first tone was called "A." Guido, in extending the system of tones, added one tone below A, and thus A ceased to be the lowest or fundamental tone. Subsequently still, changes took place in the arrangement of the tones by which C came to be the lowest, and thus that system of naming the seven principal tones was established, according to which, A became the sixth degree of the diatonic scale, a system which is still in use.

A, an Italian preposition, meaning *to*, *in*, *by*, *with*, *at*, *for*, *towards*, *upon*, *according to*, &c. * Taken in connection with the article *il*, *l'*, *lo*, and *la*, this preposition forms the Italian dative case, meaning *to the*; to wit: from *il* arises the dative singular *al*, plural *ai* or *a'*; from *l'* is formed, in the singular, *all'*, and in the plural *agli'*; from *lo* arises, in the singular, *allo*, and in the plural *agli* as before; from *la* we have the form *alla* in the singular, and *alle* in the plural. This preposition occurs in the technical language of music in a great many different connections, as *e. g. a tempo*, *a piacere*, *a tre*, *a mezza voce*, &c. &c.

*A BALLATA, *in the ballad style.* It is a common prefix to little, familiar Italian melodies.

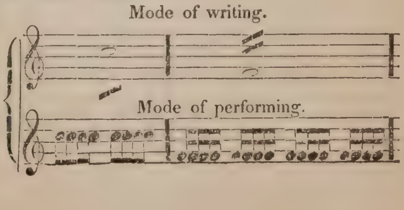
*ABBASSAMENTO DI MANO, the fall or downward motion of the hand in beating time; *abbassamento di voce*, a sinking or depression of voice; this term is the opposite of *alzamento*, a raising, a lifting up. *Abbassamento*, when employed in relation to the movement of the hands in pianoforte playing, means that the hand to which it is set, is to pass under the other.

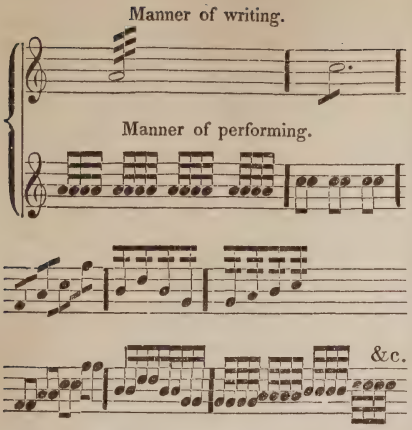
A BATTUTA, *according to the beat, according to the measure, in exact time.* This term is used to signify a return to the strict and regular time of the piece in cases where certain passages have been performed out of the regular time and rather according to the pleasure of the performer (*a piacere*, *senza tempo*, or *senza battuta*): the place at which it is designed that the regular time of the piece shall be resumed, is marked with the term *a battuta*. The term is particularly used in recitative passages. Its place is often supplied by the term *a tempo* or *arioso*.

*ABBREVIATIONS. Abbreviations occur no less in the written language of music, than they do in the written language of speech.

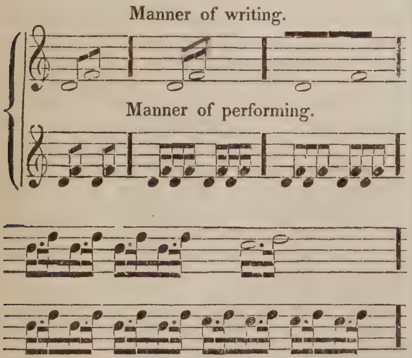
The abbreviations which are employed in writing the notes themselves consist for the most part in the use of those horizontal cross strokes which distinguish the eighth, sixteenth, thirty-second notes, &c. *i. e.* strokes which are drawn through the stems of the filled or black notes. When these cross strokes are applied to the unfilled or white notes, halves or wholes, they change the meaning of those notes. And in like manner, their application to the filled or black notes in a form somewhat different from the ordinary one (*i. e.* ♪ instead of 𝅘𝅥𝅯, &c.) changes also the meaning of the latter.

(1.) Abbreviations in the repetition of the same tone:



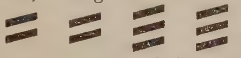


(2.) Abbreviations in the case of repeated groups of two notes each:

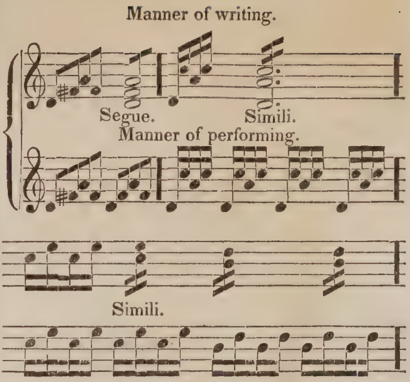


The last abbreviation is not indeed a usual one, but yet it might be employed with the same propriety as the others.

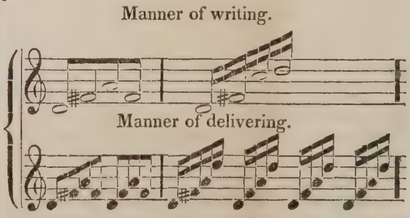
(3.) Abbreviations in repetitions of groups of three or four notes. In such cases, we employ at one time a common, general sign, and at another a particular one. The general abbreviation sign in the case of the repetition of groups of notes, is a diagonal stroke with a point on each side of it (·/.). The particular abbreviation sign in this case, a sign which is used only in the repetition of groups of eighths, sixteenths, &c. is the horizontal cross stroke repeated with the omission of the notes, as *e. g.*



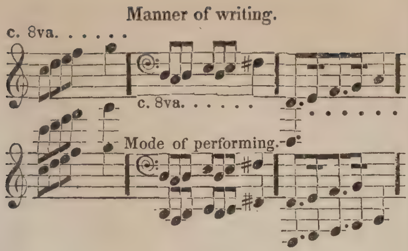
Also when groups of eighths, sixteenths, &c. consisting of several different notes are to be repeated, we sometimes employ the following abbreviations, which however should not be used except with the addition of the terms *segue* (*i. e.* proceed on in the same way) or *simili* (*i. e.* similar forms.)



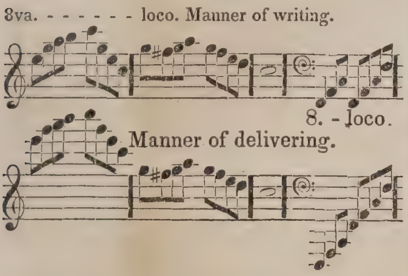
The following mode of representation would be far better, though it has never yet been introduced:



(4.) Another case of abbreviation in the mode of writing notes is that in which two voices or parts which are parallel in respect to time and which run on the same degrees of the staff, are to proceed by octaves. An abbreviation is effected in this case by writing only one part and connecting with it the sign c. 8 or c. 8va, *i. e. con ottava, with the octave.* When this sign—c. 8—stands *over* the part that is represented by notes, the octave above is intended; but when it stands *underneath*, the octave below is meant. The latter two cases are frequently expressed in a still more definite manner, thus: c. 8va a. (*i. e. con attava alta, with the higher octave*), and c. 8va b. (*con attava bassa, with the lower octave.*) In order moreover to save the trouble of writing the sign, c. 8, over every individual note, recourse is had to still an other mark of abbreviation, namely, the waved line (〰〰〰〰) or a row of points (. . . . .), which are continued either over or under the part presented in notes as far as the two parts are to proceed by octaves: or a short horizontal stroke (—) is placed over or under each following note. Sometimes also, a few of the first notes of both of the two parts which are to proceed by octaves, are written, and then one part proceeds on alone, leaving the other to be supplied by the dots, the waving line, or the horizontal strokes, as *e. g.*



(5.) Another instance of abbreviation occurs when a part which runs so high or so low on the staff as to require a great number of added lines, and consequently to diminish the clearness of its presentation and the facility of reading it, is written an octave lower or an octave higher than it is to be performed, with the sign 8 or 8va placed over or under it, or with the sign *in 8va*, or, still more definitely, *in 8va alta*, or *in 8va bassa*, as *e. g.*



In this case also we place a waving line or a row of points either over or under the series of notes so far as the latter is to be performed an octave higher or lower than it is written; and at the point where this mode of execution is to terminate and the music is again to be performed in the same range in which it is written, we place the word *loco*, *i. e. in place.*

*A Beneplacito, *at pleasure.* By this sign the composer commits the mode of execution to the pleasure of the performer.

A Capella. See *Cappella.*

A Capriccio. See Capriccio.

Accarezzevole, Accarezzevolmente: *flatteringly, fawningly, persuasively, in a caressing manner.*

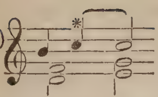
Accelerando: *hastening, moving faster and faster, increasing the quickness of the time.*

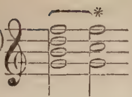
Accel^{do}. An abbreviation of accelerando.

*Accent. There are, both in music and in speech, three different sorts of accent, namely: (1) *the grammatical* accent, which, in music, we will denominate *the measure* accent; (2) *the rhythmical* accent; and (3) *the painting, descriptive* accent, the accent of *feeling.* The first has to do with the legitimate and appropriate lengths of the syllables of words, and, in music, with the regular alternate succession of strong and weak parts, times and members of the measure. The rhythmical accent is concerned with symmetrical successions of smaller and larger groups of connected words or tones, which can, and which usually do, proceed in a measured manner; though the latter is not always the case, as is shown by chorals and recitative. The longs and shorts of the grammatical accent serve as a basis for the rhythmical, as does also in the same way that perfect similarity of the measures which consists in a regular, successive alternation of strong and weak tones. Rhythmical sections in music may be compared to verses and cæsuras in poetry; they are at one time longer, and at another time shorter, than the measure, which latter [the measure] corresponds to a foot in poetry. (See General Music Teacher, §§ LXVIII. and LXIX.) The third species of accent, differing materially from the rhythmical, is that which we denominate the descriptive, painting, or expressive accent,—an accent which most minutely portrays feeling in all its variety of shades, and which breathes through the whole the animating spirit and the beautiful, expressive finish of a fresh and blooming life. It is the most spontaneous, quick, and deeply inwrought product of every good performer; while yet the proper mode of execution in the case, namely the mode of execution marked out by the feeling of the poet, it is impossible perfectly and fully to specify.

Acciaccatura, Acciaccare. The substantive *acciaccatura*, from the verb *acciaccare*, means literally *a violent seizing*, or *attacking*, and is employed in a similar sense in music, though it is used in such extremely different applications, that its signification has become entirely indefinite. At one time it is employed to indicate every short fore-note,—at another a broken and abrupt manner of striking a chord (comp. *arpeggio*),—at another every emphasized striking of a tone or chord.—(Comp. *appoggiatura.*)

*Accidental Chords. The term *accidental chord* is applied by some musical writers to a chord which, either by means of anticipation or of suspension, contains one or more notes foreign to its own proper harmony. Thus, a chord that contains some note of a following chord, before the latter as a whole is struck, as in example A below, is called *an accidental chord by anticipation;* and a chord that still retains some note of a previous chord, a chord that has been already struck and as a whole quitted, as in example B below, is called *an accidental chord by suspension.*

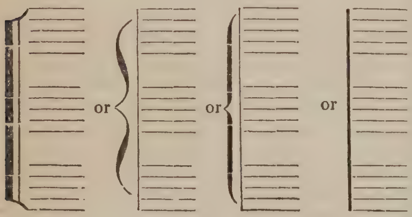
(A.)


(B.)


The notes marked with the star are the accidental notes—the notes foreign to the regular and legitimate harmony of the chords with which they combine themselves by means of anticipation and suspension. The quarter-note $\bar{c}$, in the first example, sounded in connection with $\bar{d}$ and $\bar{f}$ of the preceding chord, constitutes an accidental chord by anticipation; and the half-note $\bar{\bar{f}}$, in the second example, taken in connection with the notes $\bar{g}$ and $\bar{c}$, which [*i. e.* $\bar{g}$ and $\bar{c}$] belong to the chord of c, forms an accidental chord by suspension.

*Accidentals, or Accidents, as it is sometimes written,—(French *Accidens*,) is a term applied to sharps, flats, and naturals (♯, ♭, ♮) when they occur, not at the commencement of a piece of music as the general designation of the key, but before particular notes in the course of the piece. The Germans and Italians, and, with these, all other nations except the French, English and Americans, make no such distinction, but consider these signs as equally affecting the key whether employed at the beginning of the piece or along the course of its progress.

Accolade. This is a name which the Italians apply to the vertical lines, clasps, or braces which connect together the several staves containing the different parts of a piece of music, as is shown in the example below:



Accompagnamento: *an accompaniment*, *i. e.* a part which accompanies another; the term is particularly applied to a part which is performed by instruments in connection with others that are performed by voices. *Basso d' accompagnamento*, an accompanying base; *Parti d' accompagnamento*, accompanying voices. Comp. *Recitative*, *Ripieno*, *Tasto Solo*.

*Accompaniment: the English term corresponding to the Italian Accompagnamento.

*Accomp. An abbreviation of Accompagnamento or accompaniment.

*Accompaniment ad libitum. An accompaniment that may be used or omitted at pleasure.

*Accom. ad. lib. Abbreviation of the preceding.

*Accompaniment obligato: *an indispensable accompaniment.* This term is employed to denote an accompaniment which, unlike the *ad libitum* accompaniment, constitutes an essential element of the piece and is indispensable to the performance in order to give the intended effect.

*Accomp. ob^{to}. Abbreviation of the preceding.

*Accompanist: the performer who acaccompanies, or plays the accompanying part.

* Accopiate. An Italian participle, meaning *coupled*, *united.* When two parts are brought together, they are said to be *accopiate*, or, more properly, *accoppiate.*

*Accordatura: the tuning of an instrument; also the accordant state of an instrument after being tuned.

Accordo. This Italian word, meaning *accord*, *agreement*, *concord*, is applied in the same way as our English words *chord*, *consonant chord*, *common chord*, etc.

Accressimente: *increase*, *augmentation.*

Acetabulum: the name of an ancient instrument.

*Acoustics. This word is derived from the Greek adjective ἀκουςτικὸς, *pertaining to hearing*, *that which relates to hearing*,—from the verb ἀκουώ, *to hear.*

Acoustics, used as a technical term, means the science or doctrine which relates to *whatever is heard*, *i. e.* to *sound*, in all its varieties and relations. Acoustics, therefore, is the science of sound. The term, however, is usually employed in a somewhat more specific and restricted sense, to denote that science of sound which relates to its internal nature and its philosophical relations and principles; as, *e. g.* the manner in which sound is produced, the conducting media by which it is conveyed to our ears, the number of vibrations requisite for producing a sound of a particular pitch, the various qualities of sound produced by different vibrating bodies, &c. &c.

See also, on this subject, General Music Teacher, § IX. and §§ I—IV.

*Act Tunes. This name has sometimes been given to pieces of music played between the different acts of plays performed on the stage.

*Acute. Any high or shrill tone is called *acute*, in contradistinction from low tones, which are called *grave.*

*Adagio. The literal meaning of the word is *leisurely*, *slowly.* As a musical term it is used in two different ways, namely, as an adverb, signifying *moderately* *slow;* and as a substantive, designating a piece of music of a particular character, or a particular portion of an entire piece. In the first mentioned application of the word, namely, as an adverbial designation of time, it denotes a movement that is faster than *largo* but slower than *lento.* It may be regarded as nearly synonymous with *doucement, slowly, gently, calmly,* &c.

Adagio music is adapted to the expression of tender and plaintive emotions, inasmuch as these feelings themselves are of a slow movement; and since, moreover, feelings of this kind always move more heedfully, cautiously, and in a manner that is more rhythmically measured, and therefore require in the adagio expression by which they are exhibited the omission of every thing artificial, so the performance must be as simple as possible, while at the same time every tone must receive a particular accent or stress of voice, because every individual tone represents a new step in the movement of feeling itself.

A piece of music which is of the character just described is called an *adagio,* whether it be an entire composition or a particular passage in such a composition.

Thus it is perceived that the word *adagio* is used to designate both *time* [tempo] and *mode of delivery.* Such additional designations as *con tenerezza* (*with tenderness*), &c., are sometimes connected with the term adagio; but inasmuch as adagio itself includes in its meaning that very style of performance indicated by these designations, they are rather superfluous.

ADAGISSIMO. The superlative of adagio, meaning *extremely adagio,* or very slow. See ADAGIO.

*ADAGIO ASSAI: *very adagio, i. e. slower than adagio.* See ASSAI.

*ADAGIO PATETICO: *adagio pathetically, i. e.* in the adagio grade of time together with a pathetic, plaintive mode of expression.

*ADASIO. A different mode of spelling for Adagio.

*AD LIBITUM. This phrase is composed of the Latin preposition *ad,* signifying *to, according to, at,*—and the Latin substantive *libitum,* meaning one's *will* or *pleasure;* hence the whole phrase means *at pleasure, according to one's will.* The term is employed in reference to time and is written over a portion of music which is to be performed, as it respects movement, at pleasure. See PIACERE.

*A DUE, or A 2; *for two,* meaning a portion or piece of music designed for two voices.

*A DUE CORDE: *of two strings;* the term is applied to instruments having two strings to a tone, as is the case with our common square piano-fortes; whereas another species of piano-fortes has three strings to a tone.

*AEOLODICON: a keyed instrument whose tones are produced by thin pieces of metal so placed as to play freely, being put into motion by means of a current of air. By the pressing down of a key, a kind of wind-chest is opened, and while the air compressed therein by a species of bellows, flows out against the metalic spring or plate, the latter is put into a vibratory motion and produces a tone which is still farther modified by the manner of pressing down the key.

*AEOLIDION. See Aeolidicon.

*AEOLOMELODICON, named also *Choraleon,* is a keyed instrument invented in Warsaw, constructed somewhat in the form of an organ.

*AEOLOPANTALON. This is the name of a particular instrument which is really nothing else than a combination of *the aeolomelodicon* with *the piano-forte.*

*AEOLIAN HARP. A stringed instrument of very simple construction, consisting of an oblong box of wood, with strings of cat-gut, silk, or some other elastic substance, which are made to vibrate by the wind, producing a peculiarly soft, sweet, soothing murmur which makes at once a very delicate and a very strong impression upon the feelings.

*AEQUISONUS and AEQUISONANT: *unison* and *unisonous.*

*AESTHETICS. The Greek word ἀεσθησις, from which ἀισθητιϰὸς and hence *Aesthetics* is derived, means *a perceiving by the senses,* also *a sentiment or impression conceived of something through the medium of the senses, an internal sense of something,* and, in a word, *all those states of mind which arise from impressions made on the senses.* Hence the word comes very naturally to signify those sentiments, conceptions or feelings which result from witnessing, either by the eye or by the ear, objects of beauty and sublimity, or in other words, objects of taste. It is to this last class of ideas that the term *aesthetics,* employed as a technical term, appropriates itself. It, accordingly, means *the science in general which relates to matters of taste,* or more concisely, *the science of taste.* When the term is employed in relation to music, it means whatever belongs to matters of taste in that particular department.

In accordance, then, with this view of the meaning of the term in question, it will be perceived that every thing in music which is adapted to give us sensations either of the beautiful or of the sublime, or, in other words, every thing in music which is adapted to move our feelings at all, to produce in us any pleasurable emotions, any deep sensations, any real impressions whatever, belongs appropriately to the department of *aesthetics.* The whole doctrine of musical expression, therefore, is included in aesthetics. Whatever pertains to the giving of character, soul and meaning to music, belongs here.

Aesthetics, it will therefore be perceived, is not only one of the most important departments of musical education, but *the* most important; it embraces the things which give to music its finishing strokes and which alone invest it with efficiency and power.

Aesthetics, in its general sense, is usually understood to embrace *the theory of the fine arts and sciences, the philosophy of art, or the philosophy of beauty.* All such explanations, however, are inadequate; because, not merely *the beautiful* taken by itself, but also *the sublime*, falls within the province of aesthetics, and that too, not merely as these occur in objects of *art*, but also as they appear in objects of *nature.*

AFFABILE: *courteously, affably, in a kind and friendly manner.*

AFFETUOSO. *With feeling, with emotion, in a tender and affectionate manner.* The term is employed sometimes as the title of a piece of music; that is to say, a piece of music of a particular character is called *an affetuoso;* and again it is used as a mark of expression, to show the particular manner in which the music designated by it is to be performed; it requires, namely, a mode of expression that is characterized by feeling, emotion, tenderness and affection. A still higher degree of the same style of performance is indicated by the superlative of affetuoso, namely *affetuosissimo.*

AFFETUOSAMENTE and CON AFFETTO. These terms mean the same as the foregoing, *i. e. Affetuoso.*

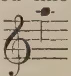
AFFLIZIONE (Con): in a manner indicative of *sadness, affliction, grief.* See DOLENTE.

AGILITA (Con): *with nimbleness, with quickness, with agility.*

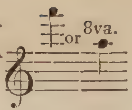
AGITATO, CON AGITAZIONE: *in an agitated manner, with restless motion, incessantly moving,* as *e. g. Allegro Agitato.* The term indicates a kind of hurried, perturbed manner of performance.

AGITATO UN POCO. This term denotes a minor degree of the foregoing, *i. e. somewhat* agitato, *a little agitatedly,* &c.

*A IN ALT. *In alt* means *above* or *on high*, and thus *A in alt* means *A above, i. e.* the A which stands on the first added line above, or the twice-marked small $\bar{\bar{a}}$: All the tones in the octave from $\bar{f}$ upward are said to be *in alt;* thus, C *in alt* is the C on the second added line above, *i. e.* the twice marked small $\bar{\bar{c}}$.



*A IN ALTISSIMO: that A which is an octave above A in alt:



*AIR (Italian ARIA): a single series of tones, forming a tune or melody. The term is employed in a variety of significations, meaning at one time a vocal part with an instrumental accompaniment, at another a mere simple song, at another the leading or principal melody in a vocal harmonic composition, &c. When the term is applied to a part in common church music, it is used in the last mentioned sense.

*ARIA DI BRAVURA. See BRAVURA.

*AL FINE, E POI CODA. Literal meaning: *to the end, and then the coda; i. e.* sing or play to the last measure, and then perform the coda. See FINE.

A LA POLACCA: *in the manner of a Polacca.* See POLACCA.

ALIQUOT TONES. See General Music Teacher, § IV. Remark.

AL, ALL', ALLA, ALLE, ALLO, AI are different forms of the Italian preposition *a* combined with the definite article *il, lo, la;* they mean *to the.* (See article A.) They occur in different connections, as *e. g. a due*, for two; *a tempo*, in time; *a rigore del tempo*, in strict time; *all' ottava*, in the octave; *alla breve*, according to the breve, reckoned by breves. (Music Teacher, § LVII.) *Alla* is often employed in pointing out a particular manner or style of performance, as *e. g. alla turca, i. e. alla maniera turca*, in the Turkish manner, in Turkish taste; *alla zoppa*, in a limping manner; and the like. See all these and other similar phrases under the articles DUE, BREVE, TEMPO, ZOPPA, &c.

The compounds of Alla with other words may be found under the latter, as *e. g.* Alla Breve under BREVE, &c.

*ALL' ANTICA: *in the ancient style.* The expression does not imply that the composition to which it is prefixed is entirely obsolete or out of use, but only that it is no longer considered as modern or fashionable.

ALLA BREVE. See ALLA and BREVE.

ALLA CACCIA. Literally *for the chase, i. e. hunting music, music in the hunting style.* See CACCIA.

*ALLA CAPELLA. See CAPELLA.

*ALLA MADRE. Literally, *to the mother, i. e. to the virgin Mary.* This is the Italian mode of designating hymns and sacred songs addressed to the virgin Mary.

ALLA MARCIA: *in the style of a march.* See MARCIA.

*ALLA MODERNA. The opposite of All' Antica, which see.

*ALLA RUSE: *in the Russian style.*

*ALLA SICILIANA: *in the Sicilian style.* See SICILIANA.

*ALLA TURCA: *in the Turkish style.*

*ALLA VENEZIANA: *in Venetian style.*

ALLEGRAMENTE: *somewhat quick; lively.* See ALLEGRO.

ALLEGRETTO. See ALLEGRO.

ALLEGRIA. See ALLEGREZZA.

ALLEGRISSIMO. See ALLEGRO.

*ALLEGRETTO SCHERZANDO. In a lively, sportive manner.

*ALLEGRI DI BRAVURA. Brilliant and striking compositions,or movements.

ALLEGRO: *merrily, joyfully, cheerfully:* the term designates a quick movement. The superlative, *Allegrissimo*, denotes a movement that is still quicker; while the diminutive *Allegretto* indicates a less rapid movement, *i. e. a little allegro.*

*ALLEGRO ASSAI. Very quick.

*ALLEGRO CON FUOCO. Quick and animated.

*ALLEGRO DI MOLTO. Exceedingly quick.

*ALLEGRO FURIOSO. Rapid and vehement.

*ALLEGRO, MA GRAZIOSO. Quick time, together with a graceful manner.

*ALLEGRO, MA NON PRESTO. Quick, but yet not extremely so.

*ALLEGRO, MA NON TROPPO. Quick, but not too quick.

*ALLEGRO VIVACE. Quick and lively.

*ALLELUJAH: *Praise the Lord.* See HALLELUJAH.

ALLEMANDE. An original German national dance in $\frac{2}{4}$ or $\frac{4}{4}$ measure, of a moderate movement. The term has now rather passed over to the German waltzes. Compare TEDESCO.

ALLENTANDO. See RALLENTANDO.

*ALL' IMPROVISTA: *in an unprepared manner*, or *without preparation.* An expression applicable to any extemporary performance, but especially so to a strain of vocal music: a kind of prolonged *ad libitum*, unstudied, unprepared and independent.

*AL LOCO: *to the same place.* An expression in violin music, applied to the shifting of the hand, signifying that the latter is to resume that place on the neck of the instrument which it has just quitted.

*ALL' OTTAVA: *in the octave.* When this term is placed *over* notes, it means that they should be performed an octave higher than they are written; and when it is placed *under* notes, it means that they should be performed an octave lower than they are written.

*ALL' ROVERSICO. See ROVESCIO, &c.

*ALL SEGNO: *to the sign.* This phrase is used in cases where music is to be repeated. It directs the performer to return to the sign (*segno*), usually marked thus 𝄋 or §, and repeat his performance. See SEGNO.

*ALT. An abridgment of the Italian adjective *alto, high.* The term is used in application to the tones which lie between $\overline{\overline{f}}$ (on the uppermost line of the treble staff) and the G of the next octave above, *i. e.* $\overline{\overline{\overline{g}}}$. Thus we say *A in alt, i. e.* $\overline{\overline{a}}$ (on the first added line above the treble staff.)

*ALTA, or 8^{VA}. This term means that the passage over which it is placed is to be performed an octave above where it is written.

*ALTISSIMO. The superlative of *alto* or *alt.* The term is used to designate notes that are higher than $\overline{\overline{\overline{f}}}$, *i. e.* higher than *F in alt.* See ALT.

*ALTERNAMENTE. The adverb of *alternativo*, with the same meaning.

ALTERNATIVO: *alternately, by turns, one after the other.* When small pieces of music are divided into two or three principal divisions, and these individual divisions are to be performed alternately, the word *Alternativo* is employed to designate such mode of performance. Thus *e. g.* in minuets, which for the most part alternate with a so called trio, the designation used is *menuetto alternativo, i. e.* in performing this piece of music one must alternately perform the minuet and the trio. In other pieces of music, as *e. g.* marches and the like, the term very rarely occurs. The adverb *alternamente* has the same meaning.

In ancient times the word *alternativo* was used to denote an entirely different thing, namely the doubling of the length of a note.

ALTO. The part in music which is to be performed by the lowest female voices,—the part which holds a medium range between the tenor and the treble. See CONTRALTO, and COUNTER-TENOR.

ALTO-VIOLA. See VIOLA.

ALTO-CLEF. The $\overline{c}$ clef when placed on the third line of the staff. See General Music Teacher, § XXIII.

*ALTO CONCERTANTE. See CONCERTO and CONCERTANTE.

*ALTO PRIMO. The higher of two altos.

*ALTO RIPIENO. See RIPIENO.

*ALTO SECUNDO. The lower of two altos.

*ALTO TENORE. The higher tenor. See ALTO.

*ALTUS. The higher, or counter tenor.

*ALZAMENTO DI MANO. The lifting of the hand in beating time, the up-beat. See ABBASSAMENTO DI MANO.

AMABILE: *amiable, affectionate*, &c. The term denotes a sweet, tender, affectionate mode of performance. *e. g. Andante amabile*, an andante which is to be delivered with an affectionate expression.

*AMAREVOLE. The same as *Amabile*, which see.

AMAREZZA: *bitterness, affliction, grief,* sadness. *Con Amarezza, with bitterness*, *i. e.* a mode of expression indicative of pain, sorrow and grief.

*Amateur. Literally *lover.* The term is applied to one who is fond of music and who may have studied and cultivated it more or less, but who does not devote himself to the art professionally.

*Ambrosian Chant. A peculiar kind of chant, so named from St. Ambrose who lived A. D. 340—398.

*A Mezza Aria: *a middle air.* The phrase is applied to a melody whose notes lie within a moderate compass, *i. e.* are neither very high nor very low. It denotes also an air partaking of the style of recitative, a style between that of singing and that of speaking.

*A Mezza di Voce. In a softened and subdued tone of voce. Also *a swell* of the voice.

Amorevole, Amoroso: *affectionate, kind, friendly.* Nearly the same as *Amabile.*

*A Morisco. *In the Moorish style:* in the style of a Moorish or Morisco dance.

*Amoroso: *tender, affectionate, engaging, captivating.* The proper mode of performing a piece of music marked with this term is manifest from the meaning of the term itself, namely, with an affecting, tender expression. One way of giving to music this kind of expression, is to connect the tones closely to one another, to draw them into one another in a sliding manner, instead of performing them at all staccato. While the accents should be distinctly perceptible and often even full of passionate feeling, they should still always be soft,and performed, not in a hard and violent manner, but with a gradual, smooth increase and diminution of the tones. The movement itself has, moreover, an essential influence in the case. Tender feeling never manifests itself in quick and sudden actions; and hence, a piece of music with the above mark over it, must be delivered not only with a softened, gliding accent, but also in a slow grade of time.

*Anche. This is a French word, primarily meaning *tube.* Hence it is employed, by the French, as the current common name of the mouth-piece in the shalm and in every other pipe apparatus similar to this, as *e. g.* that of the Oboe, Bassoon, certain Organ pipes, &c.

Ancora: *again, once more. Ancora Da Capo, from the commencement again.* Compare Bis.

*Andamento (from *Andare, to go, to proceed,* in general.) The term means *proceeding, moving forward,* and has a great resemblance in its signification to *Andante.* Compare Fugue.

Andante. *An Italian adjective meaning literally *going,* proceeding forward gradually and uninterruptedly in a perfectly usual manner,with the total absence of anything marked or prominent in any way. The term as employed in music refers not only to the movement and measure of time, but also to the mode of delivery in general. The grade of time which it indicates, holds a middle position between quick and slow. As to mode of delivery, in case the piece of music itself is not characteristic, *i. e.* particular objects are not to be represented by it, as is frequently the case in marches, *e. g.* and in plays and the like, *andante* denotes in general a gentle, calm, peaceful and contented expression, and hence its tones must neither be delivered so drawlingly and connectedly and so heavily as in *adagio,* nor yet so sharply accented and so much in the staccato form as in an *allegro.* In *andante* every thing is temperate, every thing remains in the usual, ordinary, unmarked state; this is true even of the strength or accent of the tones, the latter never assuming its place except only when the composer himself has specifically prescribed it, or the appropriate, legitimate feeling of the performer, governed by a cultivated taste, calls for it.

*Andante Cantabile. The *andante* manner together with the *cantabile* manner. See Cantabile.

Andante con Moto. See Moto.

*Andante Affettuoso. See Affettuoso.

Andantino. This term is a diminutive of *andante.* As a designation of time, it has no distinct, well defined meaning; it may however serve as the designation of *a small,* short *andante.*

*Anima: *soul. Con Anima, with soul,* with a cordial, fervent, animated expression. Animato: *animated. Anima* also means the so called soul (*i. e.* the sound-box) of such instruments as the violin, bass viol, &c.

*Anima di Musica: *the soul of music.* This expression means that the performer is to throw all possible spirit and feeling into his performance.

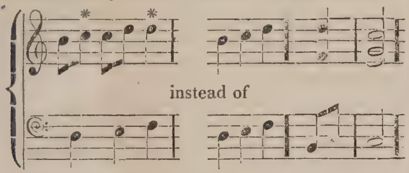
*Animatio: *animation.* This term directs an ardent and spirited mode of performance.

Animo: *spirit, mind, courage. Con Animo, with courage, with spirit. Animoso, courageous, bold.*

*Anthem. A sacred composition for one, two, or more voices, the words of which are generally taken from the prose translation of the Psalms. There are several species of anthem: *the verse and chorus* anthem, *the verse* anthem, *the full* anthem, *the solo* anthem, and *the instrumental* anthem; the first and second species consist of verse and chorus, the third of chorus only, the fourth of solos and chorus, and the fifth of any mixture of these, accompanied with instruments.

The term *anthema*, (in English, *anthem*,) was anciently applied by the Greeks to a certain kind of common dance, to which they at the same time sang.

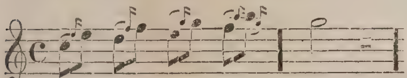
*ANTICIPATION. *Anticipation* consists in introducing into a chord any note or notes which are to form a part of the chord immediately following, as *e. g.*



The notes marked with a star are the notes of anticipation.

The term *anticipation* means also that action of the voice or finger by which a following note is sounded before its regular time. See ANTICIPATING GRACE below.

*ANTICIPATING GRACE. An embellishment consisting of a note which forestalls the succeeding note, as follows:



*ANTIPHONARIUM. The name given to the melodies and chants of the Antiphony collectively taken, *i. e.* to the volume in which they are contained.

*ANTIPHONE. The response made by one side of the choir to passages of a chant performed by the other.

*ANTIPHONS. Sacred dialogues or conversational compositions, used by the early Christian church.

*ANTIPHONY. A species of sacred composition which originally consisted of octaves and fifteenths, but which was afterwards extended to anthems and hymns, the different portions of which were sung responsively. At the present period the word *antiphony* is chiefly applied to short scriptural passages bearing some allusion to the particular festival or occasion on which it is used.

*A PARTE EQUALE. An expression applied to two or more vocal performers who, in an opera or concert, sustain parts of equal difficulty and importance, and which are alike indispensable to the general and intended effect.

*A PIACERE. See PIACERE and AD LIBITUM.

*A PLOMB: *directly, perpendicularly.* As a musical term it means *with firmness and energy*, and requires the time to be marked with emphasis and precision. The term was originally applied to that evolution by which a dancer descends upon his feet with exactness and firmness, but it is now used to denote a similarly decisive, steady and firm manner in a singer.

*A POCO PIU LENTO. Somewhat slower.

*A POCO PIU MOSSO. With a little briskness or motion.

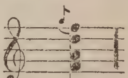
APPASIONATO, CON PASSIONE. In an impassioned manner, with emotion,—nearly synonymous with *affettuoso*, though indicative of still more fervid feeling.

*APPEAU. A small pipe or birdcall; also a warbling of the voice, in imitation of birds.

APPOGGIATO. Literally, *propped, supported, held up.* This word is used in the language of art in so many different senses, that it has become divested of all definiteness in its signification. On the one hand, it is employed to signify every instance of emphasis, as *e. g. note appoggiate, emphasized notes;* and on the other, it is used to denote incidental or passing notes or forenotes, because these as it were lean upon their principal notes. Others again use this term to denote a connected, gliding mode of delivery, where every note closely connects itself to the others, and thus, in a manner, leans upon the others, without leaving any gap or break between. Compare ACCIACCATURA.

*APPOGGIATURA. The same as *appoggiato*, except simply that *appoggiato* is a participle, while *appoggiatura* is a substantive.

*APPOGGIATURE. The English word corresponding to the Italian *appoggiatura*. The term *appoggiature* is more commonly applied in this country to an ornamental fore-note which constitutes no essential part of the harmony and which is usually written in a small form, thus:



*APPRISE. An apprise is a sign placed after the last note of a staff, for the purpose of guiding the eye to the first note of the succeeding staff. See DIRECT.

ARBITRIO: *will, judgment, opinion. A Suo Arbitrio, according to his will, at pleasure,*—the same as *A Piacere.* See PIACERE.

ARCATA and ARCATO: *bowed.* The term is used in reference to violin music, to show that the passage to which it is applied is to be performed with the bow.—See ARCO.

*ARCHET. The French name for the bow of any stringed instrument.

ARCO: *bow. Coll' Arco*, with the bow, in contrast to *Pizzicato. Punta d' arco*, or, more correctly, *Punta dell' arco, the point or top of the bow. Arcata, bowed, done with the bow.* Compare CONTRARCO, LEGNO, &c.

ARDITO. With spirit, boldness, energy

The term denotes that the passage marked with it, is to be delivered with a bold and spirited expression.

Aria. *_Aria_ is the Italian word which corresponds to our English word _air;_ both mean primitively that element which we call air, _i. e. air_, in the strict and natural sense of the term. It is from this natural meaning of the word that all its significations are derived, as a technical term in the musical art. As a musical term, it means first, any varied single succession of musical sounds arranged in a pleasing, agreeable manner,—so to speak, running lightly, easily, naturally,—in a flowing, elastic manner, and thus analogously to the moving of the breeze. In this sense the term is, accordingly, synonymous with _melody_,—a signification in which it is continually used, as _e. g._ when we speak of a national _air_, of the _air_ "God Save the King," of the _air_ "Hail Columbia," and the like. The term means, secondly, a single vocal part accompanied by instruments. Thirdly, it means the principal melody in a combination of several vocal parts, as, _e. g._ when we use it to designate a part in common church music,—the part, namely, which at once takes the highest notes of the tune and contains the spirit, soul, and life of the whole: the air, so to speak, is the animating spirit of the piece. Again, fourthly, the term is used to designate a particular, comparatively short portion of a large piece, as _e. g._ a particular part of _an opera_, _a cantate_, or _an oratorio._

*Aria Concertata: _a concerted air._ An air with accompaniments.

*Aria d' Abilita: _an air of ability, an able air._

*Aria di Bravura: _a bold, spirited. sprightly air._

*Aria di Cantabile: _a singable air_, _i. e._ an air eminently of a singing character.

*Aria Fugata: _a fugued air._

*Aria Parlante: _a speaking air._

*Aria Tedesca. A German melody, or melody in the style of German song.

*Arie Aggiunte: _added airs._

Arietta: _a little aria or air._ The word is sometimes written _Ariettina._ Compare Aria and Arioso.

Arioso: _lightsome, airy, gay._ As a musical term the word denotes at one time every air-like piece of music, and at another a particularly singable or singing passage occurring in a piece, in contradistinction from the more declamatory and speaking passages; it is particularly applicable in the case of a recitative when individual passages occur which are to be sung _a tempo_ [_in time_] and in a connected melody, and where, thus, the declamation passes into a proper singing, as _e. g._ in "Tamino's and the Priest's recitative in the porch of the temple," &c. Compare Battuta.

*Armonia. The Italian word for _harmony._

*Armonica. The name of a musical instrument invented by Dr. Franklin, consisting of wine glasses, or others of similar shape, tuned diatonically by the requisite graduation of the size, &c. and played by being rubbed on the edge with the wetted finger. —See Harmonica.

Armonici. An Italian adjective in the plural number, meaning _harmonic._ It is particularly used in the phrase _suoni armonici, harmonic tones._ See General Music Teacher, § IV. Remark.

*Arpa. Italian for _harp._

*Arpa Doppia: _a double harp._

Arpeggiamento. } See Arpeggio.
Arpeggiatura. }

Arpeggio: _harpeggiate, harp-like, in the manner of the harp._ The term is employed to denote a harp-like striking of a chord, _i. e._ a striking of its tones quickly in succession, one after the other, instead of striking them exactly together. Compare Theory of Musical Composition, § 22.

Passages of this kind are particularly called _arpeggios_ in the case of instruments played with a bow, where chords consisting of three or four notes are performed quickly by strokes of the bow on one, three or four strings, though strictly this term is more appropriate to chords which are to be struck _pizzicato._ See the article Acciaccatura.

Arsis. See General Music Teacher, § LXXXVIII. _Arsis_ is a Greek word meaning literally _a raising, a lifting up;_ as a technical term in music it means the same as _up-beat._

Assai. An Italian adverb, meaning _very, in a high degree._ It occurs in many different connections, as _e. g. piano assai, very soft; presto assai, very quick; rallentando assai, gradually stopping, retarding the motion, slackening the movement._

Assoluto: _absolutely_, &c. This term is employed in the language of the theatre as synonymous with _singly, solely, alone;_ as _e. g. prima donna assoluta_, the first female singer alone. (In cases where there are _two_ first female singers, it is usual to employ the expressions _prima donna,—altera prima donna._) Compare Buffo.

*A Tempo: _in time; i. e._ when the regular time of a piece has been deviated from by some species of _ad libitum_ passage, the term _a tempo_ is introduced to show that at the point where it occurs, the regular time of the piece is resumed.

*A Tempo Dell' Allegro: _in allegro time._

*A Tempo Giusto: _in just time; i. e._ in proper and steady time.

*A Tempo Ordinario: _in ordinary time._

*A tre: *for three, i. e.* for three voices.

*A trois mains: *for three hands.*

Attaca; *S' attacchi.* Imperative of *attaccare, to hang, to fasten, to attach, to append.* This word is sometimes written at the end of a piece of music which passes immediately into a following piece, for the purpose of showing, that after having closed the first piece, the second is to be immediately subjoined to the first without stopping at all between the two. It is usual in this way *e. g.* to write the words *attaca l' allegro* at the end of an *adagio* which is immediately followed by *an allegro.*

*Atto: *an act.* One of the divisions of an opera or an oratorio.

*Aubade. An *aubade* is a *morning* concert in the open air, as a *serenade* is an *evening* performance in the open air. See Serenade.

Audace: *bold, fearless,* and even *impudent.* Compare Ardito.

*Augmentation. When, in any part of a fugue, the subject is taken up in notes of double the value of those in which it commenced (as *e. g.* whole-notes for half-notes,—half-notes for quarter-notes, &c.) the process is called *augmentation.*

*Auletes. The Greek word for flute-player.

*Avena: *a reed.* The Latin name of a musical instrument.

*Azione sacra. A solemn or sacred musical drama.

B

B. The name of a particular tone. Sometimes the additional appellations *durum, quadratum,* &c. are connected with B thus used, as *e. g. B durum, B quadratum, Bĕcarre, B quadro,* &c. In order to designate a tone somewhat below B—about half-way between B and A, it is usual to employ the terms *B flat, B rotundum, B molle,* &c. See General Music Teacher, §§ XX and XXIX.

*Ballad. A species of song of a peculiarly simple and natural construction. The term is at the present period chiefly applied to a little lyric tale or short series of simple reflections, expressed in a few verses, each of which is sung to the same tune.

Ballet. (Italian *Balletto.*) This term means in general a sort of mimic dance accompanied by music. It is also used to designate a dramatic story told in metrical action, accompanied with music.

*Balli. Dances introduced between the acts of Italian operas.

Ballo. See Ballet.

*Banda: *Band.*

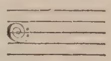
*Barcarolles. The songs sung by the Venetian Gondoliers.

Barcaruola. The same as *Barcarolles* above.

*Bard. *Bard* is an ancient name of a poet and singer. It is nearly synonymous with *minstrel.*

Baritono, English Barytone. The term is used in music to designate a man's voice, midway between the base and tenor.

Baritone-clef. *The baritone-clef* is the *f-clef* placed on the third line, thus:



See General Music Teacher, § XXIII.

*Barrel Organ. An organ whose tones are produced by the revolution of an enclosed cylinder. It performs its tunes by means of pins and staples inserted in the cylinder.

*Bar. *Bar* is the name of those lines drawn across the staff which divide the piece of music into measures. The term is sometimes very improperly applied to the measures themselves.

Bass or Basso. The Italian name of the lowest part in harmony. The English word corresponding to it is *Base.* See Basso.

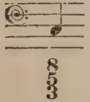
Bassetto,—Bassett. *Bassetto* or *Bassett* is merely the diminutive of *Basso,* and accordingly means, literally rendered, *a little base,* and indicates in general a base lying somewhat higher than the usual one —a base which consists of tones which are not low in themselves, a base on a small scale. (See the article *Basso.*) This term is especially employed to designate those passages occurring in a piece of music whose parts are otherwise fully furnished in the execution, when the proper low base instruments, such *e. g.* as the contra-violono or double-bass viol, are silent, and the higher instruments, such as the second violins, or the tenor-violins, or even the violoncello, carry the base, (the lowest part.) We accordingly find in the base part of many organs a flute apparatus of only four-feet tones, designated by the name *Bassetto.*

Basso. Primitively an Italian adjective, signifying *low.*—(I.) The word as used *adjectively,* occurs in many different connections, as *e. g. all ottava bassa, in the lower octave; corno in B-basso, a low B-horn,* &c.—(II.) As *a substantive,* the term designates what we in English call *Base* or *Bass;* with this sense also the word occurs in different applications. (1.) The term *il Basso* is used to denote the fundamental tone or note, the lowest tone of any pluritone or chord. (2.) The word *Basso-voice* or *Base-voice* is employed to denote the lowest voice of a piece of music for several voices. (3.) The term *Base-voice,* moreover, is employed to signify the lowest species of singing-voice, that species of voice which is for the most part appropriated to the singing of the Base tones. The name *Basso* is sometimes also applied to one and another base instrument, namely, to the *contra-viol*, *violono*, or *double-bass viol*, and not unfrequently also to the *violoncello*, or *base-viol*. Thus we speak of *a contra-violonist*, or of *a violoncellist;* and we say also, "my base is well stringed," "my *base has a strong tone*," &c. It is usual, moreover, to call all the lowest tones of any instrument *base*. Thus we say of a violin, *e. g.* whose lowest tones (say from *g* to $\bar{d}$) are very full and sonorous, that it has a fine base; and, in accordance with this usage, we give the name *base-beam* or *base-bridge* to the small beam which runs along inside the violin directly under the lowest string. Compare moreover BASSETTO.

*BASSO CONCERTANTE. That base by which the lighter or more delicate parts of a composition are accompanied, and which is generally performed by the violoncello, and sometimes by the bassoon.

BASSO CONTINUO. This term literally means nothing else than merely a continued, uninterrupted base. Such a base can be conceived of in several points of view. When, *e. g.* in a complete musical performance, so called ripieno (full or supplementary) voices or parts, and consequently ripieno base-voices or parts are written out, while they are to be performed only with the so called *tutti*, or, in other words, only with those passages which are to be given with special strength and fulness, and are elsewhere to pause or be silent,—so, in contrast to such ripieno bases, those bases which are to be played throughout are sometimes designated by the term *basso-continuo.*—So also when, in a piece of music with a full score, the base—the lowest voice or part, appropriated at one time to one instrument, and at another time to another, though always remaining still the lowest voice or part, in whichsoever division of the score it may lie, is expressly written in a continuous series of the score by itself, or is fully written out in any other way,—such a continued, uninterrupted base is called a *Basso continuo.*

The term *Basso continuo* is also sometimes employed to designate a bass that is figured for the purpose of indicating the harmony connected with it and of which [harmony] it is the foundation, as *e. g.*



Here the $\begin{smallmatrix}8\\5\\3\end{smallmatrix}$ placed under the note *c*, signifies that the harmony formed by the notes of the other *parts* immediately over it, consists of the third, fifth, and eighth,—*i. e.* the chord of *c*.

BASS-CLEF or BASE-CLEF. See General Music Teacher, § XXIII.

*BASSO FONDAMENTALE: *Fundamental base.* A fundamental base is one consisting of the radical or fundamental notes of the several chords of any piece of harmonic composition.

*BASSO PRIMO: *the first base.* The term is used to designate the fundamental base in contradistinction from a base of any other character.

*BASSO RECITANTE. This expression is employed in contradistinction to *Basso ripieno*, and implies that the part to which it is affixed is the base of the small chorus. See BASSO RIPIENO.

*BASSO RIPIENO. This term indicates, in opposition to *Basso recitante*, that the part to which it is applied is the full base or the base of the great chorus.

*BASSO RIVOLTATO. That base which does not consist of *the fundamental* notes of the harmony, but of some of the other notes of the chords, as *e. g.* of *E* or *G* in the chord of *C*,—of *A* or *C* in the chord of *F*, &c.

*BASSO SECONDO: *second base.* The opposite of BASSO PRIMO; that is to say, the base which, instead of consisting of the fundamental notes of the harmony, consists of the thirds or fifths of those notes. See BASSO REVOLTATO.

*BASS-VIOL. A base instrument with four strings, the lowest of which is *C;* the next higher, *G;* the next higher still, *d;* and the highest, *a*. The more current name for this instrument at present is *Violoncello.*

BATTERE. The down-beat; *Nel battere*, in the down-beat of the measure.

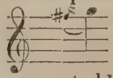
BATTIMENTO. The beat; nearly the same as *Mordente.*

BATTUTA. The beat, the beat of the measure. See A BATTUTA.

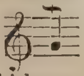
B CANCELLATUM. See B.

B DURUM. See B.

*BEAT. A short note of embellishment, which is always a small second or half-degree lower than the note which it graces, and always precedes the note. When this ornamental note is expressly written, it is exhibited thus:



but when it is represented by a sign instead of being written, it appears thus:



BÉCARRE. See B.

BECKEN. The name of a Turkish musical instrument, corresponding to the Italian *Piatti.*

BEITONES. The German name for the accessory tones mentioned in General Music Teacher, § IV. Remark.

BEMOL, BEMOLLLE, BEQUADRO. See B.

*Bellezza Della Voce. Beauty or sweetness of voice.

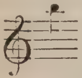
*Bell-tone. A peculiarly musical, clear, sweet tone, possessed only by superior soprano voices.

*Bell Metallo di Voce. A clear and brilliant tone of voice.

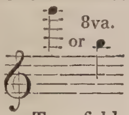
*Bene Placito. A phrase by which the performer understands that he is at liberty to ornament and variegate the music *at pleasure*.

*Ben Marcato: *well marked*, *i. e.* in a distinct, pointed manner. See Marcato.

Bianca: *white*. The Italians give this name to the half-note (𝅗𝅥) on account of its head's being white, *i. e.* not filled like the quarter-notes, &c.

*B in Alt. The third note in alt, namely $\bar{\bar{\bar{b}}}$, *i. e.*  See Alt.

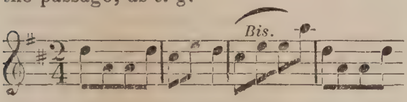
*B in Altissimo. The third note in altissimo, namely $\bar{\bar{\bar{\bar{b}}}}$, *i. e.*



*Binary Measure. Two-fold or double measure.

Bis. A Latin adverb signifying *twice*. (I.) This term is sometimes appended to passages of music, for the purpose of showing that the passage with which it is connected is to be played or sung twice.—(II.) It is sometimes used in the case of a musical performance, as an expression of desire to hear a well received piece again, and when thus used it has the sense of *again*, *once more*, *from the beginning again*, &c. The word *ancora* is often used in the same way, and sometimes even *da capo*.

*The extent to which this term applies, in the first mentioned signification, is usually determined by a curved line drawn over the passage, as *e. g.*



The notes to which *Bis* applies in this example are those in the third measure; these the term *Bis* requires to be repeated.

Biscroma. See General Music Teacher, § XLVIII.

*Bisinia. A term used in piano-forte music, when the notes or passages performed by one hand are regularly repeated by the other. The term is founded on the word *Bis*. See Bis.

Bisquadro. See B.

Bis Unca. See General Music Teacher, § XLVIII.

Bizzarro: *whimsical*, *smart*, *humorous*, &c. bordering even upon the insipid.

Bollero. A Spanish national dance melody in ¾ time, which is sung with dancing, and is accompanied with the playing of the castanet.

*Bombardo. The name of a base instrument, resembling *the Bombix* of the ancient Greeks. See Bombix.

*Bombix. An ancient Greek instrument, formed of a long reed or tube.

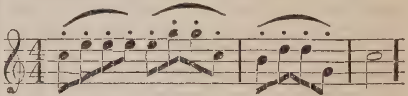
*Bourée. An old French dance in $\frac{4}{4}$ measure.

*Boutade. A kind of impromptu ballet in the *capriccio* or *fantasia* style, formerly a favorite of the Parisians.

B Quadratum,—B Quadro. See B.

Brava. See Bravo.

*Braced Points: thus:

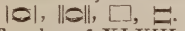


These points, with their braces or curved lines, indicate a mode of performance intermediate between the legato or slurred, and the staccato.

*Braces. This term is frequently applied to those perpendicular curved or straight lines which are used to bind together the several staves containing the parts to be sung or played together, or, as we say, the several parts of the score. In some cases where the parts are very numerous these braces are omitted.

Bravo: *brave*, *valiant*, *courageous.*—This term is usually employed in music as an expression of applause, and that too even in the superlative degree, *bravissimo.* In Italy the expression *bravo*, as an adjective, is used at one time with the masculine termination, and at another with the feminine, by applying the term *bravo* or *bravissimo* to a male virtuoso or performer, and the term *brava* or *bravissima* to a female virtuoso or performer; and in cases where there are several male and female performers concerned, the terms *bravi* and *bravissimi*, also *brave* and *bravissime*, are employed. But out of Italy, the expression *bravo* is usually employed in an adverbial way without distinction of gender or number.

Bravura. An Italian substantive from the adjective *Bravo*, *bold*, *brave*, &c. and hence literally meaning *bravery*, *boldness*, &c. As a musical term, however, it is used with reference to a particular species of skill in the musical art. The word is more commonly employed to designate, by way of eminence, that particular sort of musical ability which consists in the proper delivery of bold, splendid and imposing passages; and accordingly, usage not unfrequently *e. g.* classifies female singers into two different species, namely into *bravura singers* and *adagio singers*, or *cantabile singers*,—*cantante di bravura*, and *cantante d' espressione;* the last mentioned species of singing is called *canto d' espressione, canto spianato* or *sostenuto. Aria di bravura, a bravura air,* an air whose delivery is understood to involve a special amount of professional skill, particularly in executing splendid, bold passages. *Con bravura, with bravery, with boldness, with an imposing, splendid mode of delivery.*

Breve. Originally a Latin adjective meaning *short,* and employed in music to designate a short note, that is to say, a note that is short in comparison with a certain other note which is twice as long and is called *a longa. The brevis* or *breve* is twice as long as the note which we now call a whole note, and is of the following forms, . See General Music Teacher, § XLVIII.

Alla-breve measure is that species of measure whose parts consist of *breves.* See General Music Teacher, § LVII. The expression *alla-breve* is sometimes used also as a designation of time, and in that case indicates a pretty rapid movement (tempo), perhaps about the same as *a cappella.*

Brillante: *shining, sparkling, glittering.* This word, as a musical term, implies a sprightly, gay, volatile style of composition and performance. *Allegro brillante,* an allegro which is to be played or sung with a brilliant, sparkling style of execution.

*Brio: *metal, fire, life,*—and hence *vivacity, animation,*—as *e. g. con brio,* with animation, &c.

Brioso. An Italian adjective from *Brio,* meaning *full of life, animated, spirited,* &c.; it is nearly synonymous with *vivace.* The word is half Italian and half Spanish.

*B Rotundum. See B.

Bruscamente. A term corresponding to the French *Brusquement,* and nearly synonymous with *impetuous, boisterous,* &c.

*Buccina. An ancient military wind-instrument, the form and tone of which are supposed to have resembled those of the trumpet.

*Buffet Organ. A small organ.

Buffo. An Italian adjective, meaning *ludicrous, comical, sportive, facetious,* and the like. It is frequently used to designate the character of a piece of music or of a musical work, as *e. g. duetto buffo, a jocose, facetious duet; aria buffa, a comic, ludicrous air,* &c. The expression *Opera buffa, in particular,* is used in a very widely extended and general sense, while a strictly religious and orthodox usage of language allows the appellation *serious opera, opera seria,* to be applied alone to that which is serious, pure, and highly pathetic, as, *e. g.* to *Ifigenia, Clemenza di Tito, Olimpia;* while every other species is designated by the ambiguous predicate *Opera buffa,* in accordance with which usage, *Don Juan* always bears the title *Opera buffa.* Used as a substantive, the word *un buffo* or *buffone* means a comic, jocose personage—a merry-andrew, who in the opera is usually a base-singer,—*basso-buffo,* or *basso-comico;*—more rarely, a *tenore buffo.* In the language of the theatre, especially of the Italian theatre, it is usual to distinguish two sorts of *buffos;* the high-comic, and the low-comic. It is required of the former that he be at least a good singer, if not even a decidedly superior one, and for this reason he is distinguished from the low-comic by the epithet *buffo cantante, a singing buffo;* of the last mentioned character only at best but a tolerable singing capacity is demanded, the chief requisites in him being a comic playing and the gift of luidcrous caricature. For this reason, the latter is, by way of pre-eminence, called *buffo comico,* or *buffo caricato,—buffo burlesco,* and sometimes *buffo assoluto* (*i. e.* absolutely, entirely, totally buffo.) Compare article Assoluto.

*Buffo Caricato. See Buffo.

Buffonescamente: *ludicrous, comic, facetious, buffoon-like.* Compare Buffo.

*Bugle. The name of a musical horn. An instrument much used in the chase, and hence called by the Germans *Waldhorn, i. e. wood-horn.*

*Buonaccordo. An instrument whose key-board is somewhat smaller than that of the common piano-forte, for the accommodation of young children.

*Buon Cantate. An accomplished singer.

*Buon Gusto. Good taste; a clear and correct idea of what is beautiful and excellent in composition and performance.

*Buon Mano. An instrumental performer who is master of a brilliant style of execution, is said to have a *buon mano, a good hand.*

Burla. See Burlesco and Buffo.

Burlesco, Burlescamente: *droll, facetious, comical, funny,* &c. This word is an Italian adjective derived from *burla, a jest, a drollery, a burlesque,* &c. It denotes an expression of the low, but yet humorous comical;—*burlando,* in a sportive, ludicrous manner. Compare Buffo, Grottesco, and Caricato.

*Burletto. A species of comic opera.

C

C. This letter is employed as the name of a particular tone. See General Music Teacher, § XIV. The tone C is the one with which the so called natural scale commences,—a scale which has neither flats nor sharps.

Cabaletta, (frequently also *Cabbalet-*

ta, better, perhaps, *Cavaletta.*) This term is applied in the fashionable musical language of the Italians to a very particularly musical, agreeable and soothing passage occurring in a larger piece of music and especially in an air (aria.) It not unfrequently happens that an Italian audience, both in Italy and elswhere, listen to a whole air simply for the purpose of being entertained by *the cavaletta.*

CACCIA. *A chase*,—a hunting song or an instrumental imitation of hunting music. *Corno di* or *da caccia*, *a chase horn*, *a hunting horn*, or *bugle horn ; Oboe da caccia*, see OBOE.

CADENCE. See CADENZA.

CADENZA. *A cadence.* This word is employed in the technical language of the musical art in a great variety of significations. (1.) It sometimes means that full and extended ornamentation which skillful performers (virtuosos) were formerly (more rarely at the present period) accustomed to introduce into their performance of a piece of music just before its close, particularly in concert pieces, bravura airs and the like. (2.) The word *cadenza* or *cadence* is not unfrequently used as synonymous with the word *trill.* The French, in particular, are accustomed to use their word *cadence* in this sense. Again, (3.) the word *cadenza* or cadence has still another meaning, as employed in reference to musical composition. We understand by the term, when employed in this connection, *every harmonic progression, where, after a four-fold chord* (*dominant seventh*), *there follows a three-fold chord* (*common chord*) *of the same key.* (Theory, § 252.)

*CADENZA SOSPESA : *suspended cadence.*

CAESURA, or CAESURE—also CESURE. See General Music Teacher, § XCII. *This term is sometimes erroneously taken to mean a portion of a musical piece, an extended succession of notes, a certain extent of melody. The term properly means, however, not any portion of music itself, but merely a resting point between certain portions,—a mere rhythmical break or momentary suspension. The term is borrowed and adopted into music from poetry, and has substantially the same meaning in the one that it has in the other. As it signifies, in poetry, a point of momentary rest, so also in music it signifies the same; and it is particularly employed in the latter to denote the *rhythmical termination* of either a small or a large portion of a melody, or to designate that point of musical measure where a melodic foot, or rather a melodic rhythm, ends.

CALANDO: *declining, decreasing, abating*, &c. The term, as used in music, means an abatement either of the strength of the tone or of the quickness of the movement, or of both together. The former is denoted by the phrase *Calando nella forza* (and thus far is synonymous with *diminuendo*), while the latter is designated by *Calando nel tempo*, (equivalent to *Rallentando*, *Slargando*, or *Ritardando ;*)—both together are designated by *Calando nel tempo e nella forza.* Frequently, however, the word *Calando* is written entirely alone, and then it is left undetermined, what the composer intends by it; it is usually understood in such a case, however, that there is to be both an abatement in the strength of the tone and a retardation of the movement. Still, many understand by the term *Calando*, when standing alone, merely a diminution of the strength of the tone, as *e. g.* Koch, in his Musical Lexicon; and thus far it is pretty nearly synonymous with *Decrescendo*, or *Diluendo*, *Diminuendo*, *Marcando*, *Morendo*, *Perdendosi*, *Scemando*, *Smorzando*, and with all the other words which convey the idea of *diminution, decrease, fading away.*

CALMATO: *calmed, appeased, quieted, at rest. Con calma, with rest, with calmness.*

*CAMERA: *a chamber.* The term is applied to music composed for the chamber or parlor, and not for the stage.

*CAN. The Welch word for *song*, (as if from the Latin *cano, to sing.*)

*CANON: *a rule.* As a musical term, this word designates a peculiar species of musical composition in the form of a perpetual fugue; *i. e.* though each voice sings the same melody, yet, as each commences at a different time from the others, they all sing different portions of the melody at the same time. This species of composition derives its name from the fact that it is constructed very particularly *according to rule.*

CANTABILE. This Italian term, which means literally *singable, adapted to be sung*, &c., is employed in music in two different senses. (1.) We denominate all that *cantabile* which has a decidedly pleasing, flowing melody; and, in this sense of the word, we speak of this or that especially musical or singable passage of a piece of music, and that too, not merely of vocal, but also of instrumental music, and thus we speak of *cantabile* or cantable passages of a piano-forte sonata, and say of a violinist, that he executes the *cantabile* well. (2.) The word *cantabile* is also used as the title of a piece of music, and then it designates a piece that has a moderate movement, and a simple, singable mode of delivery.—Compare ARIOSO, CABALLETTA, CANTILENA, CANZONE.

*CANTADOURS. Strolling singers, who, as early as the ninth century, wandered about Provence, performed on temporary stages in the open air, and derived a subsistence from the gratuitous contributions of their surrounding auditors.

Cantante. An Italian participial adjective, signifying literally *singing*, and properly denoting, when employed in music, *a person who sings, a singer*, but sometimes used also to designate the vocal part of a musical composition.

Cantata, Cantatina. The word *Cantata* or *Cantate* is used in music to designate every independent, complete, and somewhat elaborate piece of vocal music, in so far as such piece has not a more specific name. In particular, the term *cantata* or *cantate* is frequently applied to pieces of *occasional* music, as *e. g.* Feast cantate, Consecration or dedication cantate, Jubilation cantate, Peace cantate; and the like. The diminutives *Cantatilla*, and *Cantatina*, designate, of course, short cantates, cantates of a limited compass and extent.

The term *Cantata* or *Cantate* is sometimes used to denote a particular species of vocal composition, comprising recitative and air. This species of music which is understood to be particularly elegant and impassioned in its character is said to have been invented by Barbara Strozzi, a lady of Venice, in the seventeenth century. It originally assumed the form of an opera, but was afterwards so curtailed as merely to embrace two or three melodies, interspersed with recitatives, and adapted to a single voice. In this latter style it became used in Italy, Germany, and England; in the latter of which countries it exercised the genius of some of the ablest musicians. The *Alexis* of Dr. Pepusch, and the *Cymon* and *Iphigenia* of Dr. Arne are examples.

Cantatilla. See Cantata.

*Cantatrice. A female vocalist.

*Canticae. The name formerly given to act-tunes or short musical interludes, whose object was to diversify and relieve the action of the principal piece.

*Cantici. The old *laude* (*hymns of praise*) of the Catholic church. These adulations of the virgin, and of the saints and martyrs, were first adopted about the 12th century.

Cantilena. This Italian word, which is nearly synonymous with *song* or *melody* in English, designates, in the language of music, sometimes the specially singable, melodious passages of a large piece of music; and thus it is said of a piece, whose melody is in general flowing and musical or singable, that it has a fine *cantilena* or *cantilene;* and it is also said of a composer who is particularly fortunate in the introduction of agreeable, melodious, pleasing passages, and of an able performer (a virtuoso) who is particularly successful in the execution of such passages, that they are great in the *cantilene* or *cantilena.* Compare Cabaletta, and Cantabile.

The term is sometimes used to designate the air or upper part of any vocal composition.

*Cantilena Scotica: a Scotch air or tune.

Canto. This Italian word means literally, *a song*,—the Latin *cantus*,—and is employed in different senses. (1.) It is used to denote not only the song or singing of the human throat, but also as synonymous with the word *melody;* and in this way it is used in compounds, as *e. g. canta fermo*, as, in Latin, *cantus firmus*, *cantus durus*, or *B-duri*, and *cantus mollis* or *B-mollis*, and the like. (2.) In particular, especially in the ancient church music, the name *Canto* or *Cantus* is applied to *the Discant* or *Soprano voice* or *part.* The reason for this latter usage would seem to be the fact that the melody of a piece of music usually lies in the upper or discant voice or part.

*Canto Figurato. When, after the invention of counterpoint, harmony began to assume a more artificial and ornamented form, and melody was harmonized with skill and effect, such improved state of vocal composition was denominated *Canto figurato, i. e. figurate singing* or *song*, in contradistinction from *Canto fermo, plain, unfigured, simple singing* or *song.*

*Canto Plano: *Plain chant* or *song.*

*Cantore. The Italian word for singer.

*Canto Recitative. A species of vocal composition that combines air with recitation, that sings while it speaks, and adorns the verbal expression of sentiment with the beauty of melody.

*Cantor. The Latin word for singer; in the general sense. The correspondent word in Italian is *Cantatore*, and in French, *Chanteur*. The word *Cantor* has sometimes been employed by way of eminence to designate the principal or leading singer of a choir; for this sense of the term, the Italians employ the word *cantore;* and the French, the word *chantre.*

*Cantorate. The office of a cantor; and in cases where there is a particular residence appropriated to the one holding this office, the term cantorate is applied to that also.

Cantus, Cantus Durus, Cantus Mollis. See Canto, and General Music Teacher, § XX.

*Cantus Figuratus: *figurate singing or song.*

*Cantus Firmus. The Latin corresponding to the Italian *Canto fermo*, and to the French *Plain chant, i. e. uniform, monotonous, plain singing*, where all the notes are of the same length and the structure of the music is of the simplest style.

*CANUN. A Turkish musical instrument, in the form of a dulcimer strung with cat-gut.

CANZONE. This word, corresponding to the French *Chanson*, means in Italian primarily any species of song. The more specific and most usual meaning of the term is a melody either with or without text, (according to Koch's Lexicon, *without*,) and of short extent. Thus *e. g.* we apply the term *canzone* to those melodies to which variations are set in whatsoever form. In former times, this term was employed to designate those small pieces of music consisting of four or more voices or parts which [pieces of music] were specifically designed to be executed in small private circles,—(parlor or chamber music.) At the present period, however, the term, when employed singly and alone, is used only in the wider sense above designated.

According to Brossard's *Diction. de Musique*, pièces de symphonie were designated with the term *Canzoni;* and the word also signified in his time, *a sonata;* and, when employed over a piece of music as a mark of expression, it was synonymous with the word *allegro*. According to Castil-Blaze's Diction. de Mus. *Canzone* and *Chanson* differ in the circumstance that the former applies to serious and grave subjects, while the latter applies only to gay, delicate and light ones,—for which latter species the Italians employ rather the name *cantilena*. Amidst all these diverse, fluctuating definitions of the word in question, it is sufficient to know, that the term *Canzone* is used, at the present period, to designate *short, light*, and, for the most part, *Italian songs, written in Italian taste.*

*CANZONETTA. *A canzonetta* is *a canzone* in a smaller form; it is usually a small song, expressive of a delicate sentiment.

*CANZONET. The English of *Canzonetta*. *Canzonet*, however, seems to have departed from its appropriate signification in some cases, particularly in England, where it is employed to mean a vocal composition of considerable length, consisting of several parts.

*CAOINAN. An *Irish Requiem*. See the term KEENERS.

CAPELLA. The Italian word for *chapel*. See *Cappella*.

The phrase *Alla Capella*, in addition to its other meanings, was employed to signify, in the old church style, a vocal performance without the use of instruments; for, originally all church music consisted in pure vocal performance, and no instruments whatever were employed in connection with it.

*CAPISCOLUS. An old term signifying the leader of a choir or band.

*CAPISTRUM. An article used by the ancient trumpeters, to prevent the bursting of their cheeks when blowing with great violence. It extended from ear to ear, embraced the face, and was so effectual as to be very generally used.

CAPO. The Italian word for *head, beginning, cause*, &c. It is variously employed in music, but always in senses analagous to its primitive and proper meaning, as *e. g. Da Capo*, or, abbreviated, D. C. *from the beginning*. (Compare articles ANCORA and BIS;)—*Capo d' orchestra, the head* or *leader of the orchestra; Capo Violino, the first violin; Capo d' opera, a work of first rate merit, a master production, chef d' oeuvre.* See also CAPOTASTO.

CAPO D' ASTRO. See CAPOTASTO.

CAPOTASTO, (sometimes barbarously written *Capo d'astro.*) A compound Italian term from *capo, the head, principal, chief*, &c., and *tasto, touch*,—thus literally meaning *the principal touch*. The term is used to denote, (1.) The bridge, (in stringed instruments with bridges, such as the Guitar, Base-viol, &c.) over which the strings pass from the peg to the finger-board and on which they in their natural position lie, in contradistinction from other bridges or ridges on which the strings are made to lie only by pressing them down, and thus *capotasto* means *the principal bridge*. See CAPO.

For the convenience of the Guitar player an arrangement has been devised whereby the principal bridge can, just according to necessity, be removed at pleasure one or more half-tones or half-degrees higher. This is done by means of an apparatus which firmly and steadily holds down all the strings between the principal bridge and the next bridge, or between the latter and the next following, &c.,—a thing which can easily be effected either by firmly binding down the strings in the requisite place with a chord or string, or by fastening, with a screw or otherwise, a little clasp of wood or ivory adapted to the purpose, transversely over the strings. By this means the bridge lying next before the clasp or tie comes to represent the principal bridge—the *capo-tasto*. The facility afforded by this arrangement consists, as is readily perceived, in the fact that the guitar player, *e. g.* can very easily play in C♯ major by merely transposing the principal bridge in the manner above described, having then nothing to do but merely to play in C major. In consequence of the above usage, it not unfrequently happens that the little piece of wood fitted to be screwed on for the above mentioned purpose is itself called a *capo-tasto*. (2.) The term *capo-tasto* is, in all stringed instruments, also applied by common usage to the bridge which occurs next to the peg; and in conformity with this usage, the term is, (3.) Applied to the making of a bridge by means of the thumb, &c. in violoncello playing,—*far il capotasto*, as the Italians express it.

CAPPELLA: *a chapel.* This word occurs in music in a great variety of different applications. Used as *a designation of time*, the expression *A Cappella*, or *Alla Cappella*, means nearly the same as *Alla-breve*;—as an indication of *style*, *a cappella* or *alla cappella* is equivalent to *church style*, *i. e.* the style of the chapel or church. The term *cappella* is also used to designate the entire group of musical artists employed for church music, (often also those employed for other kinds of music,) whose leader is called *maestro di cappella*, *chapel master*. The false spelling of this word, namely *capella* for *cappella*, should carefully be avoided; for, *alla capella* would mean—*in the style of a young goat*,—and *maestro di capella* would signify *a young goat-master*, and the like,—*capella* meaning *a young goat.*

*CAPRICCIETTO. Diminutive of *capriccio*, which see.

CAPRICCIO: *freak*, *fancy*, *whim*, *caprice.* This word, as a musical term, is applied to every piece of music which arbitrarily deviates more than the so called *fantasia*, *fantasy*, or *phantasy*, from the usual forms of musical composition, and which thus passes over into the singular, the strange, often into the droll, odd, and irregular,—for all which the composer, by writing *capriccio* over his piece of music, as it were saves himself the trouble of giving any reasons in his justification; for, instead of these, the superscription *capriccio* virtually says: "I have written thus strangely because I wished so to do,—it was from a whim or caprice of my own," &c. It cannot, moreover be denied, that genuine, distinguished geniuses may produce some very beautiful specimens of music in this odd, irregular style; and indeed we are not without some examples. The name *capriccio* is also frequently given to those musical exercises in which the composer designedly accumulates difficulties, merely from caprice, as it were, but yet really with the design of giving the player an opportunity to exercise himself in overcoming what would be in other circumstances troublesome difficulties. *Capriccietto*, a small, short *capriccio; capriccioso*, *capricciosamente*, *with a droll*, *facetious*, *humorous style of delivery. A capriccio;* see the article PIACERE.

*CAPRICCIOSO: *humorous*, *facetious*, *capricious*,—an Italian adjective from *capriccio*, which see.

*CAPRICE. The same as *Capriccio*, which see.

*CAPRICIETTO, (with one c instead of two.) The word is thus written by some composers.

*CARACTÈRES DE MUSIC or MUSIQUE. A term applied by the French to all sorts of signs used in music.

CAREZZANDO, CAREZZEVOLE. See ACCAREZZEVOLE.

CARICATO, from *caricare*, (in French *charger*, *surcharger*,) *to load*, *to load heavily*, *to overload*, &c. *Caricato* is a participle from this verb, and means *loaded*, *overloaded*, *extravagant*, *excessive*, &c. and is most usually employed in reference to *Burlesco*, (*facetious*, *merry*, &c.) or *Grottesco*, (*grotesque*, *comical*, *ridiculous*,) or in similar or related significations. *Caricatura* is the correspondent substantive, and means *an exaggeration*, *an excessive*, *over-strained representation.* This is the word from which we derive our English word *Caricature.*

*CARILLONEUR. A performer on *the Carillons* or *chimes.*

*CARILLONS. Chimes consisting of small bells, diatonically tuned,—sometimes carried in the hand, sometimes suspended in time-pieces, in which at regularly returning periods, they perform the melody to which they are set.

*CAROL, (from the Italian *carola*, *a dance*, *a country dance.*) The term is now variously used. It is sometimes employed as the the name of a Christmas or Easter Ballad,—a species of poetic and musical composition which originated in Italy. Its character was at first that of excellence, distinguished by beauty of thought and by tasteful expression; but it was afterwards degraded by itinerant minstrels.

*CAROLA. An Italian word which, when used as a musical term, is nearly synonymous with *ballata* in its best sense.

*CARILLON. An air composed for chimes.

CASSA. *Literally, *a chest*, *trunk*, *case*, &c. For its technical meaning, see TAMBURO.

*CASTAGNET. The old way of spelling *castanet.*

CASTAGNETTE, *(In Spanish, *castagnuelas*, and in French, *Castagnettes*,) properly *thumb-rattles*, are a species of rattling instrument which were probably known even to the ancient Greeks, and are found at the present day, especially in the East. They came from this quarter into the southern countries of Europe, particularly into Spain and the southern part of France. They consist of two small and very hard pieces of wood, hollowed out in the form of basins, and are as exactly fitted to each other, as the two halves of a nut-shell. Their name may have been derived from the chestnut wood out of which the Spaniards made them, or possibly from their usual brown color. They are played with the fingers of both hands, by fastening the two parts to the thumbs with a band (and hence their German name *Daumklappern, thumb-rattles*), and by then sliding the other fingers one after the other quickly over them, thus producing a species of trill, which renders the rhythm of the singing or dancing in connection with which they are used, very sensible, and which imparts to the same a very lively, sprightly character. The Spaniards, and for the most part, the southern French, scarcely ever dance without the use of the castagnette (castanets.)

*Castorion. This was a name given to a species of martial melody or military music among the ancient Greeks, which was played by wind instruments shortly before the attack of an enemy, for the purpose of exciting courage in the minds of the soldiers.

*Castrato, (in English *a castrate*, or *castrated person* or eunuch.) This term is applied to an artificially formed soprano or treble singer, namely to a man whose voice has been retained in a feminine or childhood state by means of early castration. This method of making soprano singers has been, in Italy and elsewhere, somewhat extensively practised.

*Catena [or Cataena] di Trilli. A continuous and rapid succession of trills, literally *a chain of trills.*

*Catch. A vocal composition for several voices, the parts of which are so contrived as to produce a whimsical play upon the words of one singer by the expressions of another. In order to produce this effect, the first singer begins alone, and when he has reached the end of his part, he proceeds to the second, while the next performer takes the first; after this, the third performer takes the first part, the second performer the second part, and the first performer the third part; so that no two performers being engaged upon the same words at the same time, an opportunity is afforded for what might be called *cross-readings*, and the introduction of wit and humor. This species of music is not at the present period much used.

Cavaletta. See Cabaletta.

Cavatina. The word *cavatina* is applied in general to a *small* song and is synonymous with *arietta* or *ariette.* Sometimes the word *cavatina* is applied specifically to a singing passage written in measured time and inserted in a recitative, and when used in this way, is synonymous with *arioso.* Compare also *cabaletta.*

*Cavalquet or Le Marche. The name which the French apply to a particular piece of martial music for the trumpet, used as a signal for the march of the cavalry.

*Cavata. The same as *cavatina.*

C. B. An abbreviation for *col basso, with base.*

C Clef, *i. e. the c-clef.* See General Music Teacher, § XXIII.

*Cebell. An old air in double time. Its distinguishing characteristic was, that it consisted of quick and sudden alternations of high and low notes.

Cembalo, Gravicembalo. } The common, generic name of all instruments of the harpsichord species. The French term for the same is *Clavecin.*

*Centone: *a patch-work*, &c. The term technically means a piece of instrumental music designedly compounded of several others and connected together only by a few appropriate connecting passages, —a species of quodlibet in magnificent style.

*Cervalet. A wind instrument about five inches in length, but producing very deep tones. It is blown through a reed, but, in tone resembles a bassoon.

*Chacone. An air of Arabian origin.

*Chalmey. See Chalumeau.

Chalumeau. See Scialumo.

*Chanson. A French word, meaning *song.*

*Chansonette. Diminutive of *Chanson*, meaning *a little song.*

*Chant. A very simple harmonized melody, to which are sung the more lyric portions of the sacred Scriptures, though not in measure. Chants are of various character and description, as *e. g.* the plain chant and the figurate or figured chant, the Ambrosian chant and the Gregorian chant. This species of music has been much used in the Christian churches from the earliest period. Being simple in its style and grave in its character, it has always been found peculiarly adapted to sacred purposes, and hence, amidst all the changes that have taken place in music generally through a succession of many centuries, it has steadily retained all its essential features and has constituted the greater portion of all the music employed by the christian churches. See Canto, Canto fermo, and Cantus firmus.—Chant. A French word for *singing, song*, or *tune*,—corresponding to the Italian *canto.*

*Chantant. This word, regarded as of French derivation, is employed to designate music, particularly instrumental music, which is of an easy, smooth and graceful character, *i. e. singing music*,—chantant meaning *singing, singable* or *melodious.*

But as a word of English derivation, namely an adjective from *chant*, it means music which is composed in the style of chants, music which has the chant character.

*Chant en ison. A style of psalmody confined to the utterance of only two different tones; much in use formerly, but now little.

*Chanterelle. This is the name which the French give to the $\bar{\bar{e}}$-string of a violin; they also apply the term in general to any small and shrill sounding string on the lute, harp and other similar instruments which are strung with cat-gut.

*Chanteur. The French for *singer.*

*Chantre. See Cantor.

*Chanteuse. The French for *a female singer.*

*Chapelle. The French for *chapel.*

*Character. The general name for any musical sign.

*Chariot Air. A musical air of the ancient Greeks.

*Chasse: *chase.* This term is applied to a piece of music in which the circumstances and occurrences of a chase are expressed, or rather painted, by tones.

*Che. This word is sometimes used in Italian as a conjunction, meaning *than*, and in this sense it often occurs in music, as *e. g. piu che lento, more than lento, i. e slower than lento.*

*Chelys. A stringed instrument, so ancient as to have had its invention attributed to Mercury. Its frame consisted of a shell, and the shell of the original has been supposed to have been found by Mercury on the banks of the Nile.

*Cherubical Hymn. A hymn called by the primitive christians *Trivagium.*

*Chevalet. French, for the bridge of a violin, base-viol, &c.

*Chiroplast. An apparatus invented by Logier for the guidance of the hands and fingers of young practitioners on the piano-forte. It consists of two moveable brass frames, each having five vertical apertures or openings, similar to those between the prongs of a table-fork, through which the thumb and fingers are introduced. Each of these openings corresponds with the key to which it is intended to guide the finger it holds; and the two frames being made to slide along a brass horizontal rod, may, by means of a screw, be fixed over any part of the key-board. Each finger being thus constantly kept over its own proper key, it is not only impossible that any finger should fall erroneously, but a good position of the hand is also preserved, and a future ease and steadiness of execution is ensured.

*Chitarra. The Italian word for *Guitar.*

*Chiudendo: *concluding;* as, *e. g. chiudendo col motivo, closing with the subject.*

*Choir. This term is used in several different senses. (1.) It means that enclosed portion of a cathedral which is appropriated to the performance of divine worship; (2.) In catholic countries, a large hall, separated by a grate from the main area of the church, for the use of the nuns; (3.) That part of a church appropriated to the singers; (4.) Any collection of singers. The last mentioned signification is the one in which the word is now usually employed in this country.

*Choir-Organ. That portion of the stops of an organ which is employed in accompanying solos and the softer parts of chants. The expression *Choir-organ* is used in contradistinction from that of *full-organ.*

*Choral. The word *choral* is used in music both as a substantive and an adjective. It is primarily an adjective derived from chorus, (a word from the Greek χορός, meaning, originally, *a dance*, then *a dance accompanied with singing*, then *a company of singers and dancers*, and finally *a group of singers alone—a choir.*) Thus choral, as an adjective, means that which relates to a choir, that which belongs to a chorus. We accordingly speak of a choral hymn, meaning thereby a hymn that is to be performed by a chorus; and of choral music generally, meaning music that is to be performed by a chorus. But the word *choral* is also used as a substantive. It is often employed as the name of a particular species of musical composition, namely a composition of a peculiarly simple and uniform character, particularly designed and adapted to sacred purposes. Music of this character is very extensively used in the religious worship of Germany, and hence we frequently hear the term *German* choral applied to it. It should be performed with a slow movement, and in a grave and feeling style.

*Choral-book, (German,*Choralbuch.*) A collection of choral melodies, either with or without a prescribed harmonic accompaniment; the book in which the choral melodies, used in a particular region of country or in a particular church, are written in notes. The arrangement of the different choral-books is also quite diverse. In some the harmonies are subjoined in notes, while in others we find only the base, together with the requisite figuring.

*Choralist. A choral singer; a choral leader.

*Choral Music is music composed and performed in the style and manner of a choral. The term also means music in parts, so to speak, *chorus* music, in contradistinction from solo music, &c.

*Chord. A combination of tones, arranged according to rules of art and simultaneously performed.

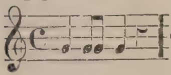
The term is sometimes used also to designate any simultaneous combination of tones whatever.

*Chordaulodion. The name of a

musical instrument invented by Frederick Kaufmann, of Dresden. Its internal structure has never been made known.

*Chordometer. An instrument for measuring the strength of strings.

*Choriambus. The name of a musical foot, consisting of four notes, of which the first and fourth are long, while the two intermediate ones are short; *how* long and *how* short, is a matter of indifference, though the two short notes must be equally short, and the two long ones equally long. Thus, *e. g.* there is a choriambus in the following passage,



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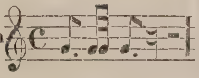

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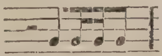


*Chorist. A chorus or choir singer.

*Chorion. A hymn sung in celebration of Cybele.

*Chorister. A name sometimes applied to the leader of a choir.

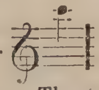
*Chorus. A Latin word from the Greek χορὸς, primarily meaning *a dance*, but subsequently *a company of singers*. Accordingly, the term *chorus* means, (1.) A group or collection of singers, and (2.) the music performed by such body of singers, *i. e.* music composed in several parts, each of which is to be performed by several singers acting in concert, while all the parts are to be combined together in one united, simultaneous performance. The word *chorus* is often used, moreover, to designate such a piece or passage of music in contradistinction from a solo, a duet, or a trio passage, and the like.

Chroma,
Chromatic. } See General Music Teacher, § XVII, and Remark. Compare Croma.

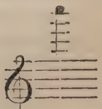
Chromatic Signs. See General Music Teacher, § XXV—XXX.

Chronometer. See General Music Teacher, § LI.

*C in Alt. *i. e.*



*C in Altissimo. The tone which is an octave higher than *C in alt*, namely:



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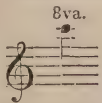


Cinellen [or Cinelle], also called *Becken*, and *Piatti*. A certain Turkish musical instrument, rather adapted to make a noise, than to produce pure musical sound.

Cinque: *five; A cinque, for five voices.* Sometimes also a quintette is called *a cinque.*

*Cithara. An ancient instrument, of the harp species.

*Cithara Bijuga. A cithara with two necks.

*Cithara Hispanica. A Spanish Guitar.

*Citharistic. An adjective derived from *cithara*, and applied to music composed for the harp; as, *e. g. sonata citharistica, a harp sonata.*

*Citole. An old musical instrument, consisting of a little box, over the top of which strings were distended.

*Cittam. The name formerly given in England to the Guitar.

*Clangor Tubarum. A military trumpet used by the ancient Romans, a sample of which was dug out of Pompeii, about the middle of the last century.

*Clarichord. An ancient keyed instrument, which, on account of its softness of tone, occasioned by the strings being partially enveloped with cloth, was sometimes called *a dumb spinet.*

*Clarinet. A wind instrument blown with a reed. *Clarinet* is the English name of the same instrument which the Italians call *clarinetto.* See Clarinetto.

Clarinetto: *the clarinet.* The tone of the clarinet very strongly resembles that of a trumpet, and it is from this circumstance that the former instrument derives its name, to wit *clarinet*, the diminutive of *clarino, a trumpet;* and thus *clarinet* means *a little trumpet.* A particular species of clarinet, which is a fifth lower than the C-clarinet, bears the name *Base-clarinet*, *Base-horn*, or *Bassetto-horn*, *Corno Bassetto* or *di bassetto*, *Clarone*, *Clarinetto dolce*, and sometimes also *Clarinetto d' amore.* Compare the article *Bassetto.*—The diminutive *clarinettino* sometimes designates a clarinet of a small caliber.

*Clarion. An octave trumpet.

Clarino: *a trumpet, a clarion.* It is usual to apply this term to the series of the higher and highest tones of the trumpet; and the highest or first-trumpet part in a piece of music is called *a clarino* part, and the one who plays this part is called the *clarino* player or blower. It is to be presumed that the word *clarinetto* is derived from *clarino.* Compare Tromba

Clarone. See Clarinetto or Clarinet.

*Clausula Affinalis. This is a Latin name which the old musical composers applied to a cadence in a key related to the fundamental or predominant key of the piece, as *e. g.* a cadence in the key of F major, after a modulation has taken place into this key from the key of D minor.

*Clausula Dissecta. The old Latin name of the so called half-cadence.

*Clausula Peregrina. This term

formerly meant a cadence in a neighboring key, whose fundamental tone was not contained in the scale of the principal key.—In more recent times it is taken to mean a cadence in any neighboring key.

*CLAUSULA PRIMARIA or PRINCIPALIS: *the principal close.* Such was the Latin name of the usual cadence in the principal key. Inasmuch as this cadence occurred, for the most part, only at the close of a piece of music, it received also the name *clausula finalis, i. e. the final close.*

*CLAUSULA SECUNDARIA or DOMINANS, *the secondary or dominant close*, was the name given to the cadence in the fifth.

*CLAUSULA TERTIARIA or MEDIANS. This term was formerly applied to the cadence of a piece of music in a minor key, when such cadence took place in the key of the third.

*CLAVECIN or CLAVESSIN is the French name of the harpsichord.

*CLAVES SIGNATAE: *marked keys* [*tones* or *notes.*] This term was applied by Guido to the colored lines by which he expressed the pitches of the notes, or rather to the notes themselves whose pitches were thus designated. These lines were afterwards adopted by others, and were continued in use until the introduction of the so called *clefs* or *cliffs.* It was practised, to designate the fundamental or lowest note of the scale of any particular key by a certain mark or sign, and the note thus distinguished was called *nota signata* or *clavis signata*, while the remaining notes of the scale, whose pitches, being regularly reckoned from that of the marked or fundamental one, could easily be known without any particular mark of designation, were called *claves* [notae] *intellectae* or *non signatae.* Thus, in the use of the scale of C, the tone *c*, being the fundamental one, from which all the other tones of the same scale are reckoned, was designated by a sign standing before it. And thus, *c* was the *nota* or *clavis signata*, while the remaining seven tones, namely *d, e, f, g, a, b*, being understood by their distances from the first, and therefore having no particular mark to designate them, were called *claves intellectae* or *non signatae.*

*CLAVES INTELLECTAE or NON SIGNATAE. See *Claves Signatae*—also *Clavis.*

*CLAVICEMBALO. An Italian name of a harpsichord.

*CLAVICIMBALUM. Latin name of the harpsichord.

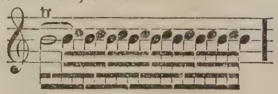
*CLAVICITHERUM. See CLARICHORD.

*CLAVIS. A Latin word properly meaning *a key.* It occurs in music with several different significations. (1.) It is used as a general name of the different *clefs* [*keys*] by which the position of the letters or tones on the staff is designated. Compare the article CLEF. (2.) The word *clavis* was employed, particularly in former times, as synonymous with *note* or *tone*; as *e. g.* in the works of the Latin writers. See NOTE; also CLAVES SIGNATAE. (3.) It is used to designate the lever appended to the bellows of an organ. (4.) It is applied to those moving apparatuses in keyed instruments, by the pressing down of which with the finger the tone is produced, thus to the keys. (5.) It is sometimes used to denote the keys of wind instruments, inasmuch as these, in a manner, open and shut the sound-holes.

*CLEF or *CLIFF. This word means literally *a key*, and such is substantially its meaning as employed in music; a clef being a particular sign, showing where the letters stand on the staff, and thus *a key* to the situation of the letters on the staff. The term which the Germans employ for the same purpose, namely *schlüssel*, also means *key.* The sign called by this name is affixed to some one particular line of the staff, to show where some one of the seven letters stands, and the place of this letter being thus made known, the places of all the others is readily ascertained by tracing them from this. A number of different signs have been employed as clefs. For a view of these, of their different positions on the staff, and of whatever else relates to the subject, see General Music Teacher, § XXIII.

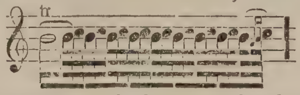
*CLĔF DE FA is a term applied by the French to the *f-clef; Clĕf de sol*, to the *ḡ-clef;* and *Clĕf d' ut*, to the *c̄-clef.*

*CLOSE PLAIN SHAKE. A semitonic shake, of rapid movement—less energetic and sweet than *the open shake*, and closing without a turn, thus:



See OPEN SHAKE.

*CLOSE TURNED SHAKE. A close shake which ends with *a turn*, thus:



*C MAJOR. The key or scale of C without flats or sharps, with its short diatonic distances, or small seconds, between the third and fourth, and between the seventh and eighth degrees. It is called *major, i. e. the larger*, because its first third is a large third. This scale is taken as the model of all the other major scales; that is to say, the relative distances of its degrees are adopted by all the other major scales.

*C MINOR. The key or scale of C with three flats; called minor because its first third is a minor or small third.

*C Natural. The tone C, neither flatted nor sharped.

*C. O. Choir organ.

Coda, *(Latin *Cauda*:) literally, *a tail.* This term is employed in music as follows. When a piece of music embraces a particular portion or portions which are to be repeated and is not in itself brought to a satisfactory close, and, for the purpose of bringing it to a full and satisfactory termination, a distinct and additional portion is appended to it, the latter is called *a coda.* In such a coda it is usual briefly to present the principal thoughts of the composition a second time, frequently by making a modulation first, and often, repeatedly, into the key of the subdominant, then into the key of the dominant, and finally into the key of the tonic, in which the piece is brought to a full and perfect close; in this way the whole harmony proceeds with the most brilliant possible melodic forms into the chords of the cadence. Codas are particularly frequent in variations, in which case they are appended to the last variation; and the composer, especially if he extends them to a considerable length, not unfrequently makes them extremely difficult, and thereby not only gives the player an opportunity to develop a higher degree of skill than he can in the variations themselves, but also takes pains to heighten to the utmost degree the general impression of the whole piece.

*Coi: *with the*, as *e. g. Coi bassi*, *with the basses; Coi violini*, *with the violins.*

*Col, Coll', Colla, Colle, Coi, Cogli. See Con.—*The preposition *con*, (*with*,) combined with the definite article *lo, l'*, (*the*,)—thus meaning *with the*, as *e.g. col arco, with the bow.*

*Col Arco: *with the bow.* An expression from which the violinist learns that in the place thus marked he is to use his bow.

*Collinet. See Flageolet.

*Colla Punta dell Arco: with the point of the bow.

Coloratura; often, Coloratur*e*: *decorations, ornaments, embellishments.*—See Fioretto, Fioratura.

Come: *as*,—*e. g. Come sopra, as above; Come prima, as at first.*

*Comes. The name formerly applied to those of a band who followed the leader.

*Come Sopra: *as above.* This expression is employed to denote a return to the former grade of time in a piece of music, after a passage has been performed in a different time; the term more commonly used is *a tempo.* The expression *Come Sopra* is moreover employed in the score, when a part is to proceed in unison with another of the same name written above.

*Come Sta: *as it stands; i. e.* perform it exactly as it is written.

*Common Chord. The chord of *one, three, five*,—to which *eight* is sometimes added; called a *common* chord, because it so frequently occurs in music.

*Comodamente. The adverb of Comodo, which see.

Comodo, sometimes written Commodo. This word literally means *convenient, conveniently*, and is sometimes used in music as a designation of time, and in such a case means simply that the piece of music is to be performed in *a convenient* grade of time; the movement thus designated corresponds nearly to *the andante* movement, or to moderate *allegro.*—*A suo comodo*, at the convenience of the player or singer, nearly synonymous with *a suo arbitrio.*

Compiacevole, Compiacevolmente, } *Agreeable, pleasing*,—somewhat like the French *complaisant.*

*Componere. Italian, *to compose.*

*Compositore. Italian, *a composer.*

*Composizione. Italian for *composition.*

*Composso: *composed.*

*Compossura: *a composition.*

*Compound Common Time. A name sometimes given to a species of time containing six quarter-notes or six eighth-notes in a measure.

*Compound Triple Time. A term sometimes applied to a species of time having nine quarters or eighths in a measure.

*Compressed Harmony. Harmony whose parts are close to one another.

*Con, co', col, coll', colla, colle, collo, coi, con gli: different forms of the Italian preposition *Con*, combined with the definite article. They mean *with, with the*, and occur in a great variety of different connections, as *e. g. con fuoco, with fire; col basso, with the base; coll' arco, with the bow; colla parte, with the part, i.e.* with the principal part or voice; *colle trombe, with the trumpets; coi fagotti, with the bassoons; con gli stromenti, with the instruments;* and the like.

*Con Affetto: *with affectionate feeling, with kind emotion.*

*Con Celerita: *with quickness.*

*Concento. The union of voices and instruments.

*Concert. A musical performance in which several persons are engaged. See Concerto.

Concertante or Concertant,—also Concertanto, or Concertando.—These terms mean a piece of music in which the individual voices or instruments for which it is written, perform the melodies interchangeably with the principal voice or instrument, so that between the solo passages of the principal voice or instrument, they all perform together; thus, in a manner, striving with the principal voice, (whence the name *concertante*, &c.,

from the verb *concertare*, meaning *to strive, to contest*, &c. See CONCERTO.

*CONCERTINO. The name given to the principal part in the performance of a concert.

CONCERTO,—also CONCERT. The word *Concerto*, derived from the Latin or the Italian *concertare*, thus primarily referring to a strife or emulatious contention, and therefore denoting literally a musical strife,—is employed in the technical language of music in two different senses.—(1.) It is used to signify the public performance of sundry independent pieces of music written in several parts, by a union of musicians, either instrumental or vocal, before an assembly of hearers. (2.) It is applied to a piece of music itself, by whose execution one or more instrumentalists are enabled to display their musical skill. The French apply the term *un concerto* to a piece of music of this description, while they denominate a public musical performance a *concert.*

In the former signification, the word *concerto* or *concert* is combined with several more specific appellations, just according to the different relations and circumstances in which it is used, as *e. g. public concert, court concert, chamber concert, amateur concert*, and the like. *A spiritual concert, concert spirituel*, is one which is especially designed for the performance either of individual pieces of church music, or of oratorios, and the like. For this latter species of performance, the term *church concert, concerto di chiesa*, is not unfrequently employed. In the second signification of the term, we distinguish a concerto or concert for one instrument alone from a double concerto, *i. e.* a concerto for two instruments together, (*concerto doppio*,) or indeed for several instruments together. Another distinction under this meaning of concerto or concert, is that of *concerto-symphonies*, under which name we understand a concerto for a great number of orchestral instruments, or, in other words, orchestra-music, in which not merely some, but many orchestral instruments appear, at one time individually, at another interchangeably striving together, *i. e. concerting*, (the word being here used strictly in its original signification, namely, as it were *contesting*, as *e. g.* striving, contesting voices.) Sometimes concerto music of this species is designated by the term *concerto grosso*, (*great concerto*,) or *concertone, sinfonia concertante* or *concertata.* In earlier times, when luxury and high demands had not in general gone near so far as at present, it was usual to give the title *concerto grosso* to pieces of concerto music which would at the present period, in comparison with our far more splendid, ample and rich concertos or concerts, scarcely be named concertos at all. See *e. g.* the so named *Concerti grossi* of old *Bocherini.*

*CONCERTO GROSSO. See CONCERTO.

*CONCERTO SPIRITUEL or SPIRITUALE. See CONCERTO.

*CONCITATO. In a disturbed, agitated manner.

*CON COMODO. See COMODO.

*CONCORD. A combination of two or more tones which sound agreeably together.

*CON DELICATEZZA. With softness and delicacy.

*CON DISPERAZIONE. *With desperation ;* in a style of violence, such as results from despair.

*CON DOLCE MANIERA: *In a sweet manner.*

*CON DOLCEZZA. With softness and delicacy.

*CON DOLORE. With a pathetic, mournful, sad expression.

*CONDUCTOR. This is a name frequently applied to a general musical leader, and is synonymous with *musical director.*

*CONDUCTUS. The name of a particular species of musical composition.

*CON DUOLO. With a pathetic, mournful expression.

*CON ELEGANZA: *with elegance.*

*CON ENERGICO: *with energy.*

*CON ENTHUSIASMO: *with enthusiasm.*

*CON ESPRESSIONE: *with expression.*

*CON FLESSIBILITA: *with flexibility.*

*CON FUOCO: *with fire, with ardor.*

*CON FURIA: *furiously.*

*CON GIUSTEZZA DELL' INTONAZIONE: *with a proper and just intonation.*

*CON GRAZIA: *with grace ;* elegantly, tastefully.

*CON IMPETO: *with force*,—in a strong and energetic manner.

*CON IMPETO DOLOROSO: *with pathetic energy.*

*CON INDIFFERENZA : *with indifference ; i. e.* perform the passage with an air of ease and indifference.

*CON JUSTO: with chaste exactness.

*CON LEGGREZZA: *with levity.*

*CON LENTEZZA: *with slowness.*

*CON MISTERO: *with mystery*,—in a style indicative of mysteriousness.

*CON MOLTO PASSIONE : *with much feeling.*

*CON MORBIDEZZA. With softness and delicacy.

*CON MOTO: *with motion.* This phrase occurs in several different connections as a designation of time, and wherever it is employed it usually denotes some increase of the movement, as *e. g. andante con moto, a little faster than andante.*

*CON PRECISIONE: *with precision.*

*CON RABBIA: *with madness, with rage.*

*CONSECUTIVE. This word, in addition to its other significations, means "*follow-*

ing in immediate succession." In this sense it is employed in music; as, *e. g. consecutive octaves*, *consecutive fifths*, &c., *i. e.* octaves and fifths immediately succeeding one another. These successive intervals, however, to which the term *consecutive* is applied, are understood in a particular technical sense, namely as intervals in two parallel parts or voices of the score, both running the same way, *i. e.* both ascending or both descending. The term *parallel* is frequently used, in the case just mentioned, instead of *consecutive*.

*Consecutive Fifths. Two or more perfect fifths immediately following one another in two parallel parts of the score.—(See Consecutive.) Such a succession of fifths is not usually allowed in harmony.

*Consecutive Octaves. Two or more octaves following one another in two parallel parts of the score. (See Consecutive.) Such a succession is not allowable.

*Conservatoria.—also Conservatorium. The Italian name for a public music school.

*Consonance. The sounding together of two or more accordant musical tones.

*Con Solemnita: *with solemnity.*

*Consonant: literally, *sounding together*. The term is applied to those combinations of musical tones which are naturally accordant and particularly agreeable. Thus, we say the combination of *one*, *three* and *five* is consonant, because, its three elements being particularly adapted in nature to harmonize well with each other, it produces a remarkably agreeable effect; while, on the contrary, we apply the term *dissonant* to the combination of *one* and *two*, of *one* and *seven*, or of *one*, *two*, and *seven*,—for the opposite reasons.

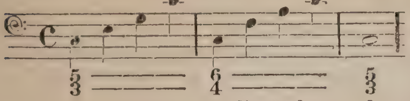
*Con Spirito: *with spirit, with animation.*

*Con Strumenti: *with the instruments.* This expression denotes that the voices and the instruments are together, *i. e.* that they have the same notes.

*Con Tenerezza: *with tenderness.*

*Continuato. When this term is applied to a single tone, it means that this tone is to be held or continued on; but when it is applied to a passage or movement, it apprizes the performer that such passage or movement is to be given in exact time.

*Continued Harmony. A harmony which continues on unchanged, while the base varies, as *e. g.*



In this example, the lines drawn from the figures towards the right denote a continuance of the harmony dictated by those figures.

*Continuo: *continued, continuous, running on*, as *e. g. Basso continuo, a continued base*, &c. See the article Basso Continuo.

*Contra,—also Contro. An Italian preposition, meaning *against, over against, opposite to.* As used in music, however, it has a technical meaning, which varies very considerably from its legitimate and primary one. When *Contra* or *Contro* is employed as a musical term, its meaning is equivalent to *large, low, under*, and the like; as, *e. g. contra-basso* or *contro-basso*, *a low base; contra octave, a low* or *lower octave.* (See General Music Teacher, § XIV.)

Contra-Basso,—also Contro-Basso. *This term, meaning *a low base*, is applied to the low base instrument otherwise called *a violono*, or *double-base viol.* See Violono. The term is sometimes applied to the lowest or gravest part of a musical composition.

Contraddanza: *a counter-dance.*

Contra-Fagotta, Contro-Fagotto. See Fagotto.

Contralto, or Alto. The lowest species of female voice. This term designates a part in the score whose range of tones lies between that of the tenor and that of the soprano or treble. Contraltino; see Tenor or Tenore.

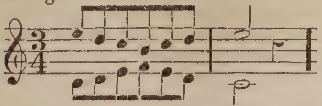
Contra Octave. See General Music Teacher, § XIV.

*Contrapunto. *Contrapunto* is an Italian compound, from *contra, against, opposite to*, and *punto*, a *point* or *dot*,—a term derived from the ancient method of writing the parts in music to be performed together, by round marks (heads of notes) placed opposite one another, or above one another, on the music lines or staff. The English word corresponding to *contrapunto* is *counter-point*, which see.

*Contrapuntist. A writer of contrapunto or counterpoint, or a person who understands the science of writing harmony and all the other varieties of musical composition which imply more parts than one.

Contrarco: *a contrary bow*, a contrary stroke, a reversed stroke of the bow.—The term is applied to that bowing in which the player performs with an up-bow notes which, in other cases, would regularly be performed with the down-bow, and vice versa.

*Contrary Motion. This term is used in application to the directions in which the different parts proceed in harmony. When two or more parts proceed in the same direction, the movement is said to be *parallel* or *direct;* but when one part moves in one direction and another in another, the movement is said to be *contrary*, as *e. g.*



It is perceived that when the upper part in this example *de*scends, the lower one *as*cends, and vice versa.

CONTRA-TONES. See General Music Teacher, § XIV.

*CONTRE-BASSE. The French for the Italian *Contra basso.*

*CONTRE-DANSE. The French term corresponding to the Italian *contraddanza*, (*counter-dance.*) A dance in which the parties engaged, stand in two opposite ranks. This is the term out of which arose the corruption *country dance.*

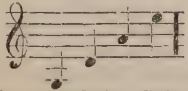
*CONTRE-TEMS. (French). A deviation from the strict time of any piece of music.

CONTRO-VIOLONO. See VIOLONO.

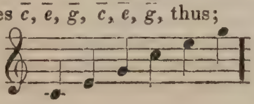
COPERTO: *covered.* This word, as a technical term, applies, (1.) To the violin and other similar instruments, and signifies that a tone is not to be given, as it otherwise might be, on the open string, but on a lower string fingered. When, *e. g.* a violinist produces the tone $\overline{a}$, not on the $\overline{a}$-string, opened, unfingered, but on the $\overline{d}$-string, by fingering it, he is said to give $\overline{a}$ *covered*, $\overline{a}$ *coperto.* (2.) The term *coperto* is employed in reference to the kettle-drum, as synonymous with *Timpani sordi*, (see *Sordino*,) because the dampening or muffling of the kettle-drum is effected by *covering* it with a cloth.

CORDA: *a string* or *cord.* The word is often used in application to the string of a stringed instrument, as *e. g. sopra una corda, on one string; sulla mezza corda, on the middle of the string*,—nearly synonymous with *sulla tastiera.* Compare ORDINARIO.

*CORDATURA. The system according to which the strings of any stringed instrument are tuned. The cordatura of the piano-forte comprises every note of the diatonic scale, from FF to $\overline{\overline{\overline{f}}}$. The cordatura of the violin consists of the four tones (or strings) *g*, $\overline{d}$, $\overline{a}$, $\overline{\overline{e}}$,—thus:



The cordatura of the Guitar embraces the tones $\overline{c}$, $\overline{e}$, $\overline{g}$, $\overline{\overline{c}}$, $\overline{\overline{e}}$, $\overline{\overline{g}}$, thus;



*CORNAMUSA. The bagpipe.

*CORNE DE CHASSE. Literally, *the horn of the chase, i. e.* the French-horn.

*CORNET, Italian *Cornetto.* A wind instrument, of the oboe species.

*CORNETTINO, or CORNETINO, diminutive of *Cornet*,—also the name of an octave trumpet.

CORNETTO. See CORNO.

CORNI. Plural of *Corno*, which see.

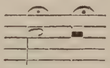
CORNO: *a horn*,—in the plural number, *Corni.—Corno da Caccia, wood-horn, bugle-horn*,—French, (*Corne de chasse;*)—*corno bassetto*, see BASSET-HORN;—*corno basso*, see SERPENTE or SERPENT;—*corno inglese*, see OBOE. The diminutive *cornetto* means *a little horn;* it is now very commonly used to designate a *post-horn*, particularly when it occurs in military music.

*CORO. The Italian word for *chorus.*

*CORODICA. Literally *chorus singing.* The term designates music in which there is more than one part or voice.—*Corodica* is the opposite of *monodica*, the latter signifying a one-voiced singing or music.

CORONA, (*fermata.*) Literally *a crown.* As a technical term in music, *corona* means what we call in English *a hold*, namely 𝄐,—called *corona* from its form, which is conceived to resemble that of a crown. *Nota coronata* (a crowned note) is a note marked with the crown or hold.

*CORONET. This term is sometimes applied to what we usually term *a hold*, namely,



The corresponding Italian word is *corona.*

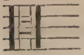
CORRENTE. See COURANTE or COURANT.

*CORYPHAEUS, or CORYPHEUS. A Greek name for the conductor of a choir.

*COTILLON. An ancient, lively dance, in $\frac{6}{8}$ time.

*COUCHED HARP. An old name for *the spinet.*

*COUNTERPOINT, (fully written in the original Latin, *puncta contra puncta, points against points.*) The most general meaning of the term is *harmony*, in all its diverse forms, or music in which two or more parts perform at the same time. The word *counterpoint* owes its origin to the primitive practice of employing *points* instead of notes, and of placing these opposite to one another in writing music for two or more voices. From this simple primitive meaning of the word, it has come now to have a very extensive signification, being applied not only to several distinct classes of musical composition in two or more parts, but also to every possible variety of harmony in the more strict sense of the term.

*COUNTER-TENOR CLEF. The $\overline{c}$-clef placed on the third line of the staff, thus:  This clef is also called *the alto* clef.

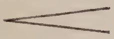
*COUNTRY DANCE. The name of a well known dance, of French origin,—properly written, *contre-danse.*

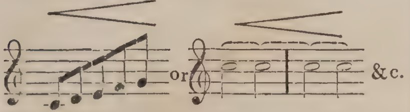
*COURANT, } A piece of dancing mu-
COURANTE. } sic, which has become entirely out of use.

*COURTAUT. The name of an old wind instrument, somewhat resembling the bassoon, but shorter.

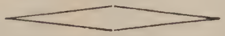
CR. or CRES. An abbreviation for *Crescendo.*

CRESCENDO: *increasing.* This term denotes, primarily, an increasing strength of sound. When employed, however, in the phrase *crescendo il tempo*, it sometimes, (though not among the Italians themselves,) indicates an increasing quickness of movement. Both ideas together are expressed by the phrase *crescendo nel tempo e nella forza*, i. e. *an increase both in the time and in the strength* [*of the sound.*]—We often meet with a more particular and specific designation of the idea, as, *e. g. crescendo sin al fortissimo, i. e. increasing to fortissimo*,—and the like.

The sign for the crescendo is  as in the example below.



*CRESCENDO-DIMINUENDO. An increase, immediately followed by a diminish. The sign for this is thus:



*CRESCENDO POCO A POCO: *increasing by little and little, i. e.* very gradually.

*CROCHE. French for *eighth-note*— See General Music Teacher, § XLVIII, Note.

CROMA. See General Music Teacher, § XLVIII, Note.—Compare *Chroma.*

*CROTALUM. An ancient instrument.

*CROTCHET. A name sometimes applied to *a quarter-note.*

*CROWLE. An English wind instrument of former times; a kind of brass flute or bassoon.

*CROWTH. See CRUTH.

*CRUTH. A Welsh violin, which has six strings and is played with a bow.

*CUM CANTU. A phrase of the Catholic church, meaning *with song*, or *with singing.*

*CUM DISCANTU. See CUM CANTU.

*CYMBAL. A name applied to the ancient Hebrew drum,—an instrument resembling the modern kettle-drum, though of smaller size. This word, when employed in the plural number—Cymbals,—is sometimes used to designate an instrument of percussion, consisting of two hollowed metalic plates, held in the hands and struck one against the other.

*CYMBALUM, (from *κυμβάλον.*) This was an instrument of percussion, among the ancient Greeks and Romans, made of metal, in the form of two half-globes, or the two halves of a pumpkin hollowed out, which were struck together in the manner of the Turkish *Becken*, and of the English Cymbals. This instrument is employed chiefly in reveling music and in dances.—Compare *Cymbals* under the article CYMBAL.

D

D. This letter is used as the representative of a particular tone, which constitutes the second degree of the so called natural scale.

DA, DA', DAL, DALL, DALLA, DALLE, DALLO. *Da* is an Italian preposition meaning *from, of;* and the remaining forms are the same preposition combined in different ways with the definite article, and mean *from the, of the,* &c.; *e. g. Da capo*, from the beginning; *dal segno, from the sign.* The particle *da*, moreover, is used in phrases to express that which in some other languages is expressed by compound words, as, *e. g. Viola da gamba, the viol of the leg*, for the German *Gamb-Viole* and the English *Base-viol; Viola da braccio, the viol of the arm*, for *violin; corno da caccia, the horn of the chase*, for *bugle-horn* or *hunting-horn.*

*DA CAMERA: *of the chamber, i. e.* belonging to the chamber, suitable for the chamber, designed for the chamber,—a term applied to parlor or chamber music.

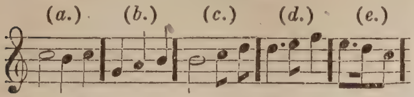
DA CAPO. *From the beginning.* This term is frequently employed at the end of a piece of music, to direct the performer to return to the beginning of the piece and perform a certain specified portion of it over again, namely as far as to a point where the composer or compiler has placed the word *fine*, (*end*,) or some other mark to indicate the final termination of the piece. We sometimes find the complete expression *Da capo al fine, i. e. from the beginning to the end* or to where the word *fine* is placed. See DA.

*DA CAPPELLA: *of the chapel*, belonging to the chapel,—a term applied to church music.

D. C. An abbreviation for *Da Capo.*

*DACTYL or DACTYLUS. This term denotes a musical foot consisting of a long note followed by two short ones. This relation of the notes, however, as to their comparative length, is by no means a fixed and invariable one; and hence the dactyl may occur in every species of measure.

Thus, *e. g.* we find a dactyl in each of the examples *a*, *b*, *c*, *d*, *e*, below:



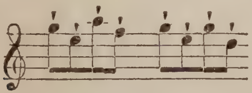
and in whatever other cases of the kind may occur.

*DAL. An Italian preposition from *da* combined with the article *il*, meaning *from the.* See DA.

*DAMPERS. Small bits of cloth attached to an apparatus in a piano-forte for the purpose of checking and in a degree repressing the sound of the strings.

*DANCERIES. Books of dance tunes.

*DASH. A name sometimes applied to the perpendicular strokes occasionally placed over notes to signify that they are to be performed in a short, distinct, and pointed manner. These marks are usually called *staccato marks*. They are written as follows:



The word *dash* is also used to designate those oblique lines drawn through the figures of thorough-base, in order to show that certain tones are to be sharped.

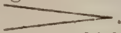
*DA TEATRO: *of the theatre*,—a term applied to theatrical music.

*DECACHORDON. An ancient musical instrument, with ten strings.

*DECANI. A term used to distinguish the vocal priests of a cathedral from the lay choristers.

*DECEPTIVE MODULATION. Any modulation by which the ear is deceived, *i. e.* by which the ear is led to an unexpected harmony.

*DECLAMANDO. In the style of declamation, in a speaking, rather than in a strictly singing style.

DECRESCENDO: *diminishing, decreasing*. This term means the opposite of *crescendo.—Decrescendo sin al pianissimo, diminishing down to the softest piano.*—Compare CALANDO. The sign for this mode of performance is thus: .

*DEGREE (or *Degré*) is a term which the English and French apply, (1.) to the space between any two proximate tones or places of the scale, and (2.) to the several note-places on the staff, as when *e. g.* we say of the staff, that it embraces nine degrees, meaning thereby that its five lines furnish five note-places, and its four spaces the remaining four note-places; in other words, *the first* meaning of the term *degree* is the intermediate *distance* between two proximate points where notes of the scale stand, while *the second* meaning of the term is these *points* themselves.

*DEL. An Italian preposition, combined with the article, meaning *of the.*

*DELASSEMENT. An easy and agreeable musical exercise.

DELICATAMENTE, DELICATO, CON DELICATEZZA: *delicately, delicate, with delicacy.* The term indicates a delicate and tasteful mode of delivery.—*Delicatissimo, with extreme delicacy.* When this term is applied to an accompanying part, it is nearly synonymous with *Discretamente.*

*DELICATO: *delicate.* See DELICATAMENTE.

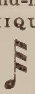
*DELYN. A name given by the Welsh to their harp.

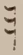
*DEMI-CADENCE: *a half-cadence.* The term is applied to any cadence which is not the full and perfect one.

*DEMI DITONE. A third consisting of three half-degrees or half-tones.

*DEMI MESURE. French. A half-note rest.

*DEMI QUART DI SOUPIR. (French.) A thirty-second-note rest.

*DEMISEMIQUAVER. A thirty-second note. as *e. g.* 

*DEMISEMIQUAVER REST. A thirty-second rest, thus: 

*DEMI-SOUPIR. (French.) An eighth note rest, thus:

*DEMI-TONE: *a half-tone.*

*DESCANT or DISCANT. Musical composition in parts, *i. e.* music in which two or more voices or instruments perform together. Descant may be *plain, figurative,* or *double.* Plain descant is confined to a simple series of concords; figurative descant admits an admixture of discords; and double descant involves the more artificial and complicated combinations of music in parts. See DISCANT.

The word descant is sometimes used in common speech to denote a mere *melody.*

*DESSUS. The old name of the soprano or treble, *i. e.* the upper part of a musical composition.

DESTRA: *the right hand.* See MANO.

*DÉTACHÉ. The French term for *staccato.*

*DETERMINATO: *determined, decided.* The term designates a strong prominence of the accented notes, an energetic, earnest, decided mode of delivery, in which is involved the strictest firmness of time.

DEVOTO. See DIVOTO.

*DIA. A Greek preposition, meaning *through*; as *e. g. Diapente, through the fifth; diapason, through the whole* [*scale.*]

*DIACONICON. The Collects (Collectae) of the Greek church; also the book in which the liturgic performances of the same are designated.

*Diagram,
*Diagramma. } *Diagramma,* from which is derived our English word *diagram*, denotes primarily a figure or geometrical drawing, which is applied to the illustration or demonstration of geometrical problems; then, secondarily, any drawing or delineation in general. Hence, in pursuance of analogy, the ancient Greeks subsequently called the staff or system of note-lines *a diagramma*, and gave the same name also to that which we now call *the scale.* Still more recently, as harmony and composition in several parts were invented and came into use, they applied the name *diagramma* to the score, since this forms, as it were, the outline or general draught of a piece of music.

*Dialogue. A composition, in which two or more singers converse together musically.

*Diap. An abbreviation of *diapason.*

*Diapason. This word in its original Greek letters is *Διαπασῶν*, compounded of *δια through*, and the adjective *πας—πασα—παν*,—in the genitive plural *παντῶν*,—meaning *all, the whole;* and thus the compound *διαπασῶν* means *through the whole, i. e. through the whole series of tones* (or strings;)—the term *διαπαςῶν*, as originally used, having *χορδῶν, strings*, [namely, strings corresponding to the several tones of the scale,] understood after it, so that the full expression is *διαπασῶν χορδῶν, through all the strings*,) and its meaning, as limited and defined by usage among the Greeks, was *the series of eight tones, which we now call the* OCTAVE *or* SCALE.

Diapason, accordingly, was, (1.) employed by the Greeks, and hence by the ancient Latin musicians, as the name of the scale or octave. (2.) It was used to designate those intervals which extend above the octave, in which case an additional phrase was subjoined, to show definitely how far the interval intended, reached above the octave. Thus, *e. g.* the eleventh was termed *Diapason cum diatessaron* (*i. e.* the diapason or octave together with the fourth;) and the twelfth was called *Diapason cum diapente* (*i. e.* the diapason with the fifth;) and the double octave was named *Disdiapason* (*i. e.* twice or double diapason—twice through the octave.)—(3.) The term *diapason* is sometimes employed, at the present period, to designate the compass of the tones of a voice or of an instrument. (4.) Among the French, *diapason* is sometimes synonymous with *tuning-fork.*

The *diapason stops* of an organ are so named, because they run through the whole register of the key-board.

*Diapason Diapente. The interval of *a twelfth.* See Diapason.

Diapason Diatessaron. The interval of *an eleventh.* See Diapason.

*Diapente. The Greek word for *a fifth.*

*Diapentisare, and the French Quinter, are expressions borrowed from Ciceronian Latin, which occur in the writings of John de Muris and others, to denote a musical progression by fifths.

*Diaphonia. A system of rules given by Guido for making the organ an aid to vocal music.

*Diaphony,
*Diaphonia,
*Diaphona,
*Diaphonoi. } The Greeks originally designated all dissonant intervals, among which were reckoned even the thirds and sixths, with the term *diaphona*, as the opposite of *symphona.*—In Guido's time, that vocal part, which we now call the *descant* or *soprano*, was termed *the diaphony* or *diaphonia;* and more recently, after the invention of harmony, the term was applied to a two-voiced composition—a composition in two parts.

*Diastema. The Greek word for *interval.*

*Diatessaron. Literally, a succession of tones through four degrees, and hence *a perfect fourth.*

*Diatoni. See *Soni Mobiles.*

*Diatonic: literally, *through the tones*, or *from tone to tone.* Hence, the term is applied to the common musical scale, because the latter contains the series or system of tones ordinarily employed in music, regularly arranged one ofter another in immediate succession and in their proper relations. Hence the

*Diatonic Scale is a melodic representation of all the seven gradations of tone, (without the omission of any or the doubling of any,) according to some determinate system of relations among these tones and in conformity with some particular key.

*Diatonic Melody. *A diatonic melody* is one in which no tones are used which are foreign to the key.

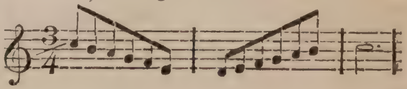
*Diazeuxis. A Greek word literally meaning *separation.* It has been employed in music to denote the separation of two tetrachords immediately following one another, but yet separated by a tone between them.

*Di Bravura. *In bravura style.* See Bravura.

*Dichord. The Greek name applied to the two-stringed lyre said to have been invented by Mercury.

Diesis. See General Music Teacher, § XXVI.

*Di Grade. A term applied to notes or tones which immediately follow each other in the regular, successive degrees of the scale; as, *e. g.*



Notes thus following each other in the regular successive steps of the scale, are said to proceed _di grado, i. e. by degrees._

*Di Grado Ascendente. Literally, _ascending by degrees._ The expression is applied to a series of tones, ascending by the regular diatonic degrees.

*Di Grado Descendente. Literally, _descending by degrees._ An expression employed in reference to a series of tones, descending by diatonic degrees.

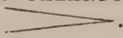
*Digressione: _a digression._ A term appended to a portion of a musical composition which deviates in some respects from the main tenor of the piece.

*Dilettante. This term means _a lover of the arts in general_, but especially _a lover of the musical art._ The term is not applied, however, to a _professional_ lover of the musical art, but to those who, whatever amount of knowledge or skill they may possess in the department, are nevertheless not devoted to it by profession.—It is to be observed that the term is applied only to those lovers of music who pay some particular attention to the subject, and exhibit, in one way and another, some special interest in it. Compare Amateur.

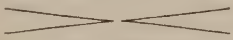
Diligenza (Con.) _With diligence, with care._ This term is sometimes applied to a passage in a piece of music, to admonish the singer or player that special care is requisite in that place.

Diluendo. This word means _a washing away, a dissolving, a wearing away, an extinguishing._ As employed in music it denotes that the tones of the passage over which it is written, are to be gradually diminished in strength, until they completely vanish into silence. Compare Marcando and Calando.

Diminished. A term applied to musical intervals. Those intervals which are by one key (_i. e._ by a half-degree or a semitone) smaller than small (or minor, as they are sometimes called,) are termed _diminished._

Diminuendo: _diminishing_, or _diminishingly._ This term is synonymous with _decrescendo._ Compare Calando. The sign for _diminuendo_ is .

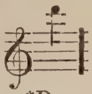
*Diminuendo-Crescendo. The diminuendo and crescendo combined;—the sign for this is as follows:



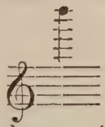
*Diminution. When, in any part of a fugue, the subject is answered in notes of half the length of those in which it was given out, (as _e. g._ half-notes for whole-notes,—quarters for halves, &c.) the process is called a _diminution._

*Di Molto. An Italian adverbial phrase, meaning _much_ or _very;_ as, _e. g. affettuoso di molto, very affettuoso, very feelingly; ardito di molto, very ardently, with much fire and passion._

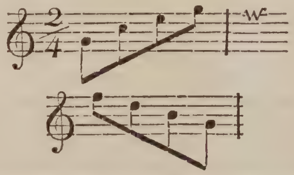
*D in Alt. The thrice-marked $\overline{\overline{\overline{d}}}$, or



*D in Altissimo. The four-times-marked $\overline{\overline{\overline{\overline{d}}}}$, _i. e._



*Direct. A character (w) sometimes used at the end of a staff, to show on what degree the first note of the next staff stands, thus:



Here the first note of the second staff is indicated by the direct at the end of the fifth line of the first staff.

*Direct Motion. When two or more parts in harmony move in the same direction, _i. e._ both move upwards or both move downwards, the motion is said to be _direct._ The term _parallel_ is also applied to such motion, and is, of the two, the better term.

*Director. _Musical director_ is now the more current term for a musical leader. It means a general superintendent, conductor or manager of any set of musical performers, or of their musical performances.

*Direttore Della Musica: _a musical director._ See Director.

*Dirge. A funeral musical composition; a requiem. See Requiem.

Diritta. This term is usually employed in connection with the word _mano, hand_, (either expressed or implied,) and then means _right, on the right;_ thus, _a mano diritta_, or _alla diritta, with the right hand._ See Mano.

*Disallowance. A thing disallowed by established musical rules. The term is applied to the violation of any of the rules of musical composition.

*Discant,
Discanto,
*Discantus. } *All these words are originally from the Latin _discantus_, a word compounded of _dis, apart, asunder_,—and _cantus, a singing, a song, a piece of music;_ and the term etymologically means _a singing apart_, or _a singing in parts_, or _a piece of music in parts._ Such too is its original meaning, as a technical term, used in music. That is to say, _discant_ or _discantus_ was originally _a united, simultaneous, per-_

formance of separate melodies. These melodies were adapted to one another in respect to measure, by the particular forms of the notes, such as *longas*, *breves*, *semibreves*, &c.—Thus, *discant* or *discantus* originally meant, what we now understand by *harmony*, in the more loose and general sense of this term, *i. e. every species of musical composition in parts.*

In modern times, however, the word *discantus* or *discant* is not used as the name of any species of musical composition, but, on the contrary, as a designation of the highest species of female voice or of the highest part in a score, and thus is synonymous with *soprano.* Compare Canto.

The word *discant* is more commonly, in English, spelled *descant.*

*Discant Clef. *Soprano* or *Treble Clef.*

*Discord. A combination of musical tones which, not being adapted in nature to harmonize with each other, sound disagreeably together. The term is employed in opposition to the term *concord.*

Discrezione (Con:) *with discretion.* This term is sometimes attached to passages, especially to accompanying parts or voices, in order to caution the instrumental performer, not to obscure unduly the principal part or voice by a too loud or otherwise overpowering accompaniment. Compare Delicamente and Parte (Colla.)

*Disdiapason. See Diapason.

*Diseurs. This is a name which the French applied to certain vocal narrators of romances and metrical histories, who formerly wandered through the different cities of France.

*Disjunct. This term was formerly applied to the ancient Greek tetrachords. The latter were said to be disjunct, when the highest note of one was by one degree lower than the lowest note of the other.

*Dissonance. The same as *discord*, which see.

*Dissonant. Discordant, disagreeable to the ear.

*Dithyrambics. A Greek word, in the plural number, meaning songs originally dedicated to the god of wine. The term was afterwards applied to songs in general, of a wild, extravagant, and fanatic character.

*Ditone. The Greek name for the interval of a large or major third, *i. e.* a third embracing two large seconds.

*Ditty. A short, plaintive air; especially such an air, containing a pathetic tale told in simple, familiar verse.

*Diverbia. Musical dialogues, particularly those with which the ancients decorated their drama.

Divertimento. This term properly intimates a piece of music designed for entertainment, or, if you please, *merely*, *solely*, for entertainment; and thus the term is rather a vague, and not a very significant one.

*The term is more usually employed to designate a small piece of music, consisting of several easily constructed passages, for one or more instruments. *Divertimentos* have, for the most part, no definite character, but are mere combinations of tones, which, devoid of all genuine musical expression, have for their object nothing but mere musical exercise and the gratification of the ear.

*Divertisement. The French word for *Divertimento*, which see.

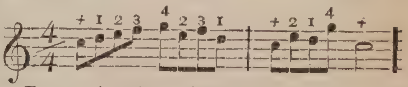
*Division. A term sometimes used to signify a musical *interval.* But (2.) it means a series of notes appropriated to a single syllable of text.

Divisi. *Divisi* is an Italian participle in the plural number, from *diviso*, *divided.* It is usual to apply this term to such passages of an instrumental part or voice, as *e. g.* of the violin, as are, contrary to the usual practice, to be played by several instruments of the kind,—by several violins, *e. g.;* higher tones being played by one, and lower tones by another,—perhaps an octave, a fifth, or a third higher or lower.

Divoto: *devotedly*, *devoutly;* nearly synonymous with *religioso.*

*Do. The first (in order) of those syllables which are applied to the seven elementary tones of the scale. When these syllables were first introduced, (by Guido, in the eleventh century,) *ut* was used instead of *do*, the *do* having been introduced afterwards, for the sake of its greater smoothness of sound and ease of enunciation.

*Doighté. A French word, meaning *fingered.* The term is applied to pianoforte exercises, signifying that the figures and crosses are placed over or under the notes in order to show the manner of fingering, as, *e. g.*



Dol. An abbreviation of *dolce.*

Dolce, (French *dolcemente*,) *soft*, *sweet*, *tender*, *delicate.—Dolcissimo*, *very sweetly; con dolcezza*, *with sweetness*,—with a fine, soft, delicate expression;—*raddolcendo*, literally, *growing sweet*, *i. e.* with an expression growing gradually more and more soft and sweet.

*Dolce Con Gusto. With taste and delicacy or sweetness.

*Dolce e Lusingando. In a soft, sweet, insinuating style.

*Dolce ma Marcato. Soft and tender, but yet marked and pointed.

*Dolce Maniera: *a sweet manner.*

*Dolcemente. See Dolce.

*Dolcezza. See Dolce.

*Dolcissimo. See Dolce.

Dolente,—also Doloroso, Con Dolore, Con Duolo: *with an expression of pain or distress.*

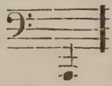
*Doloroso. See Dolente.

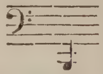
*Dominant. A name sometimes given to the fifth note or tone of any scale; thus *e. g. g* is the dominant of the scale or key of *c*, &c.—The term *dominant* moreover is frequently used, by way of abbreviation, for *dominant chord*, *i. e.* the common chord, of which the fifth of any key or scale is the fundamental tone.

*Doppio. The Italian word for *double.*

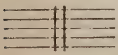
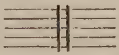
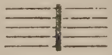
*Dot. The dot or point (•) is used in music for three different purposes: (1.) It is placed after a note, to show that such note is to be lengthened by one-half of its natural value; in case two dots are placed after a note, the second one denotes an addition to the length of the note half as great as the first. (2.) The dot is also used *over* notes, to show that they are to be performed in a short, distinct manner—a manner intermediate between *staccato* and *legato.* (3.) Dots are sometimes placed across the staff, (alongside a bar,) for the purpose of denoting a repetition of the music from the point where they are placed, onward to where another row of them stands, or to the end of the piece of music.

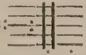
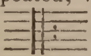
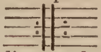
*Double. This term has sometimes been used as synonymous with *variation.* Thus, *e.* g. *Double* 1, *Double* 2, &c. meaning *Variation* 1, *Variation* 2, &c.

Double A (thus AA.) Any capital letter doubled, denotes a tone which is an octave lower than that designated by a single capital; and thus, AA denotes 

*Double B, *i. e.* BB, denotes 

*Double-Bar. The term double-bar means either two common bars close together, or two thick bars close together, or even one very thick bar alone; thus:

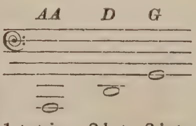
 or  or 

The double-bar is used both at the end of a strain, (*i. e.* at the end of a portion of music set to a single line of the poetry,) or of any other particular movement, and at the end of an entire piece of music.—When there are dots before it, thus:  they indicate that the preceding music is to be repeated; when there are dots after it, thus:  they show that the music following them is to be repeated; and when dots are placed both before and after it, thus:  they denote that both the preceding and the following music is to be repeated.

*Double-Base Viol, sometimes briefly—*Double-Base.* The largest and lowest toned of all stringed instruments, in shape like a violoncello or base-viol. It is also called *violono* and *contra-base* or *contrabasso.*

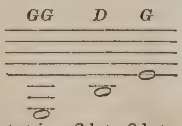
This instrument varies very much in respect to size, and has in some instances three strings, in others four, and in others five. The double-base viol, with five strings, has the lowest tuned to *F*, the next higher to *A*, the next to *d*, the next to *f*♯, and the highest to *a*, and has, for the most part, bands across the finger-board for the semitones or half-degrees. The three-stringed double-base tunes its strings to *E*, *A*, and *d*,—formerly also to *GG*, *C*, and *F*,—often moreover, at the present period, in this country, to *AA*, *D*, *G*;—but the most convenient, and, in some countries, the most usual double-bases have four strings, the lowest of which is *EE*, or *FF*, the next *AA*, the next *D*, and the highest *G*; it has more recently been practised, however, in the case of this four-stringed double-base, to tune the lowest string down to *DD.*

The tuning frequently given to the three stringed double-base in this country may be represented in notes thus:



1st string. 2d str. 3d str.

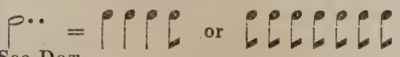
or



1st string. 2d str. 3d str.

The notes are always played by this instrument an octave below where they are written.

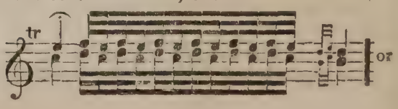
*Double-Dot. When there is one dot after a note, it adds to the note one-half of its natural length; and when there is a second dot, the latter adds one-half of the value of the first, thus:

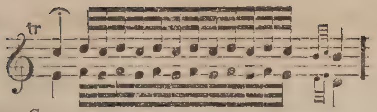


See Dot.

*Double Flute. A flute so constructed that two tones may be produced from it at the same time, and on which two parts may be performed at once.

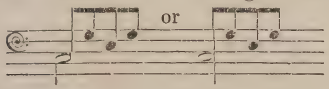
*Double Shake. Two simultaneous shakes on notes which are either sixths or thirds to each other, thus:





See SHAKE.

*DOUBLE-STEM. This term applies to a stem drawn both upwards and downwards from a note, in order to show that the note as used in one part has its natural and appropriate length, while in the other it is shorter, having a length that corresponds to other notes following it, thus:

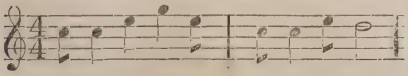


*DRAGG. A graceful sweep of descending notes. See STRASCINO.

*DRAMATIC: *pertaining to drama.*—This epithet is applied not only to all music composed for the theatre, but to compositions designed for the excitement of the passions, and for the imitation of their effects.

*DRAMMA BURLESCA. A comic or humorous drama,—*a burletta.*

*DRIVING-NOTES. Notes produced by syncope. The appellation *driving* is probably applied to them, on account of the peculiar effect of their performance. Ex.



The term *syncopated* is now more commonly applied to notes of this kind, instead of the term *driving.* See SYNCOPE, and General Music Teacher, §§ XCIV—XCIX.

*DRONE. This name is given to the large tube of a bagpipe, which produces one deep, unvaried, buzzing tone, as a base to whatever tunes are played on the other pipes.

*DRUM. A well-known pulsatile instrument, of which there are several species; as *e. g.* the base-drum, the kettle-drum, the common drum, &c.

*DRUM-MAJOR. The principal drummer.

*DRUMMER. He who beats the drum, formerly called a *drumslade.*

D. S. An abbreviation of *dal segno.*—See DA, and also DAL SEGNO.

DUE, also *duoi, two.*—*A due, for two*;—*A due soli, for two alone, i. e.* for two solo voices.

*DUETTINO. The diminutive of duet, meaning *a little duet, a short duet.*

DUETTO: *a duet,*—a piece of music for two voices,—whether these two voices perform alone, or are only the two *leading, principal* voices, *accompanied* with others. Compare DUO.

*DULCIANA. A Latin term, applied to an organ stop, on account of its sweetness of tone.

*DULCIMER. A triangular chest strung with wires, which, in performing, are struck with little metalic rods.—Also, the name of an ancient Hebrew instrument, of whose form, tone, and compass we are not informed.

*DULCINO. A small bassoon, at one period much used in playing tenor parts to the oboe.

*DUMB-SPINET. An instrument which, like the clarichord, is furnished with pieces of cloth inside, for the purpose of dampening or deadening the sound.

DUO: *two.* The old Italian numeral *duo* is frequently employed in music as a substantive, synonymous with *duetto,* which latter word may be regarded as a diminutive of *duo.*—Many of the old music teachers understand by *duo* a composition written in the stricter style, and by *duetto* a composition written in a more free style.

*DURATÉ: *hard.* An epithet appropriate to false relations, whether in melody or harmony.

*DUTCH CONCERT. A concert in which every peformer plays his own tune.

*DUX. The Latin word for *leader.*—The term was formerly applied to the leading performer in a fugue; those who followed him were the *comes.* See COMES.

*DYNAMICS. This term, (from the Greek word δύναμις, *power, strength, force,*—or rather from the adjective δυναμικὸς, *powerful, forcible, pertaining to force, strength,* or *power,*) was employed by Nägeli, in his system of teaching vocal music, to designate the doctrine of all the various modifications of tones in respect to the degree of strength or loudness with which they are to be performed; comprising, of course, whatever relates to *loud* and *soft,*—to *crescendos, diminuendos, swells,*—to *explosive tones* and *pressure tones,*—to *tones of a continued equality of loudness, from beginning to end, i. e.* to the so called *organ tones,*—to the *waving* or *bell-tone,* &c. &c. The term has subsequently been used by others in the same sense, and is now the current name for that department of musical instruction to which it relates.

E

*E. The letter *e* is used to denote the third tone of the so called natural scale.—The mathematical relation of the tone *e* (according to the system of tones adopted at the present period) is to *c,* as 4 to 5, or $\frac{4}{5}$; *i. e.* the length of its string is four-fifths of the length of the string that produces *c,* which latter is taken as the standard or starting-point of all the mathematical computations of intervals. According to the prevailing system of tuning the scale, the tone *e* must make a perfectly pure third to the tone *c*.

E is also used as an Italian conjunction, meaning *and*; see next article.

E,—and when used before a vowel, more commonly *Ed*. An Italian conjunction, meaning *and*.

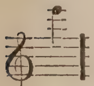
*Ecbole, (Latin *projectio.*) A chromatic or rather an enharmonic transposition sign, used in the ancient Greek music, to denote an elevation of a tone to the distance of five quarter-tones or dieses.

*Eccedente. An Italian epithet applied to any distance which exceeds its nominal extent, as, *e. g.* an extreme sharp or superfluous sixth, this interval exceeding the large sixth.

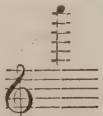
*Echo. The word *echo*, as used in music, means a repetition of a performance, whether instrumental or vocal, by another instrument or voice. See the article Eco.

Eco: *echo*. This term designates, (1.) those passages of music which are to be delivered, like an echo, by a voice or instrument in a remote room perhaps, or by some other arrangement convenient for the purpose; and, (2.) a particular register of an organ.

*E in Alt. The thrice-marked $\overline{\overline{\overline{e}}}$, or



*E in Altissimo. The four-times-marked $\overline{\overline{\overline{\overline{e}}}}$, or



Elegante, Elegantemente, Con Eleganza or Eleganzia. *With elegance, gracefully.*

*Elegantemente. See Elegante.

Elegia: *elegy*. See article Elegy.

*Elegiac, Elegiaco. In the style of an elegy, *i. e.* in a plaintive, tender, pathetic style.

*Elegy. The English word corresponding to the Italian *Elegia*, and meaning, as employed in music, a vocal composition of a tender, plaintive, or mournful character.

Elevamento, Elevatezza (Con.) *With elevation, elevatedly, in a style of elevation.* Compare Elevazione.

Elevazione: *elevation*, or *exaltation*. This term is sometimes used instead of *levare*. (See the article Levare.)—The word *elevazione* sometimes also occurs as a superscription or title of those pieces of music, (such as *Motetts* and the like,) which are designed to be performed in the Catholic worship during the so called elevation. Compare Elevamento.

*Eline. With the ancient Greeks, *the Song of the Weavers.*

Ello, feminine Ella. An Italian diminutive ending, as *e. g. Ponticello*, (the diminutive of *Ponte*, (*a little bridge*. Compare also Violoncello. The Italians also use for the same *Etto, etta; Ino, ina.*

*Encore. A French adverb, meaning *again*. This word has, for a long time, been in extensive use at musical performances, in calling for a repetition of a favorite piece or performance.

Energico: *energetically*, with strength, with vigor, with energy.

Enharmonic. See General Music Teacher, § XIX.

*En Rondeau. (French.) Resembling a *Rondeau*.

*Entertainment. A name formerly given to little English operas, performed at the theatres, as second pieces.

*Entr' Acte. (French.) The music played between the acts of a French play.

Entrata, or Intrata. Literally *an entrance*, approach, procession. The term designates primarily and usually a trumpet and kettle-drum piece or performance, designed for a solemn entry or procession, or for other occasions of a like nature. This word is, however, sometimes used as synonymous with *introduction* or *prelude*.

*Entre-Mets. (French.) Movements introduced by the French, between the principal portions of their compositions, partly for relief and partly for the sake of variety.

*Entries. The original name of operatical acts and burletta scenes.

*Eolian. An epithet derived from *Eolia*, and applied to one of the five principal musical modes of the Greeks. See Mode, also Weber's Theory of Musical Composition, §§ 579—587, particularly § 582.

*Epiaula. *The Song of the Millers.*

*Epigonion, *Epicedium. A dirge or funeral ode.

*Epigonium. A stringed instrument which derived its name from *Epigonius*, its inventor. It contained forty strings, which were tuned according to the Greek system.

*Epilenia, *Epilenion. *The Song of the Grape gatherers.*

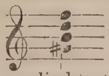
*Epinicion. A song of triumph.

*Epithalamion, *Epithalamium. A nuptial song.

*Epode, (Greek επωδος.) A name given, in the chorus or choir singing of the ancients, to the last division or portion of the piece, which was sung when the choir, after having performed the strophe and the antistrophe, had returned to their place again; and thus *the epode* was a sort of *finale* or *conclusion*.

*Equisonance. The concord or consonance of the octave, fifteenth, &c.

*Equivocal. This term has sometimes been applied to a chord in which the fundamental note is not clearly indicated by the intervals of the chord itself.

*Equivocal Chord. This name has sometimes been applied to the chord which is now better known as the *diminished seventh*, as *e. g.*  The term *equivocal* was first applied to this chord, because it was for sòme time a matter of doubt with musicians whether the lowest note in this case, or the note at the distance of a large or major third below it, was the real root of the chord; the decision has finally preponderated in favor of the latter.

Eroico: *heroic*. *e. g. Sinfonia eroica*, a *heroic symphony*, a symphony in heroic style.

*Erotic, (from the Greek ἔρως, *love.*) This appellation applies to every thing which has reference to *love;* as, *e. g. erotic songs, i. e. love songs; erotic compositions, compositions relating to love*—compositions which have for their object the expression of love sentiments in some of their forms.

*Esclamando: *exclaiming*. This term is applied to scenes or situations in the opera, in which certain bursts of surprise or passion carry the character beyond self-command.

*Esempio. The Italian word for *Example.*

*Esercizi. The Italian word for *exercises.* See Esercizio.

Esercizio: *an exercise.*

Espressivo: *expressive* or *expressively;* synonymous with *Con Espressione: with expression.* Compare Bravura and Spianato.

*Estrinienda. A term indicating a compact, close, binding manner of performing the notes of a passage of music.

*Etrurian. See Etruscan.

*Etruscan. An epithet derived from *Etruria*, the people of which country were remarkably fond of music; their style of composition was called the *Etruscan* style.

Etto, feminine Etta. Italian diminutive terminations, (like *ello* and *ella;*)—as *e. g. Cornetto, a little horn*, from *corno, a horn;—Capriccietto, a little capriccio;—Arietta, a little aria* or *air;—Canzonetta, a little canzone* or *song;—Operatta, a little opera*, and the like.

These diminutive endings are sometimes also used adjectively, to denote a smaller degree of the property or attribute expressed by the adjective, as *e. g. Adagietto, somewhat adagio;—Allegretto, a little allegro, i. e. fastish;—Bassetto, a little low, lowish, somewhat low;—Larghetto, somewhat largo*, &c. See these articles.

*Etude,—plural Etudes. A French term for those instrumental musical exercises which are designed for the acquisition of technical skill, *i. e.* the skill involved in a full command and due use of the instrument, whatever it be.

*Euharmonic: *sweetly harmonic, very concordant.*

*Euphony: *goodness* or *agreeableness of sound.*

*Euphonius, } —more correctly *eu-*
*Euphonous: } *phonic, sweet sounding.*

*Euphonical. See Euphonous.

*Euthia. A term used in the ancient Greek music to denote, in opposition to *anacamptos*, a regular succession of tones, from low to high.

*Evirati. Those male vocalists who sing soprano parts in the Italian opera.

*Execute, } Terms frequently used
Execution. } instead of *perform* and *performance;* as, *e. g.* to execute a piece of music is to perform it, whether by an instrument or by the voice.

The term *execution* is sometimes used by way of emphasis, to denote a skillful and dexterous performance of difficult music.

*Exequiae: *funeral solemnities, funeral songs, dirges.*

*Expression. This term, as used in music, means such a performance of music, or such a structure of a musical composition, as exhibits the sentiments and feelings of the mind,—such as gives to music some designed, specific character, and makes it a powerfully expressive language of the soul.

*Extempore, } *Without pre-*
*Extemporaneous. } *meditation,—without time in preparing*, &c., as *e. g. an extempore fugue* is one which is produced without any previous preparation.

*Extraneous: *without, foreign.* This term is sometimes applied to chords, intervals, modulations, and other things which involve a deviation from the regular diatonic scale of a key.

*Extravaganza: *an extravagance.*—This term is applied, in music, to a wild, incoherent composition, in which every thing is admitted that is offensive to correct rule and good taste, while every thing of the opposite character is rejected.

*Extreme. This term is applied, (1.) to the lowest and highest notes in divers cases; and (2.) to musical intervals which are either larger than those that are called large or major, or smaller than those that are called small or minor.

*Extremes. Those parts in a harmonic composition which are most remote from one another; in other words, the outside parts, are sometimes called *the extremes*,—as *e. g.* the base and the soprano.

F

F. *This letter is used to represent the fourth tone of the so called natural diatonic scale. The length of a string requisite for producing this tone, as compared to that producing *c*, is as 3 to 4, *i. e.* three-fourths of the length of the string which produces *c*, will produce *f*.

This letter is often used as an abbreviation of the Italian adjective or adverb *forte*, meaning *strong*, *loud*;—*ff*, *ffmo*, and even *fff*, are abbreviations of *fortissimo*, meaning *extremely loud, as loud as possible.*

*Fa. A syllable applied to the fourth degree or tone of any scale.

*Fa Burden. An old name of a certain species of counterpoint which had a drone base.

Fagotto, (French *Basson.*) *A bassoon.*—A *contra-fagotto*, or *contro-fagotto*, or even *fagottone*, is a large bassoon, an octave, a fifth, or a fourth lower than the common bassoon.

*Fag. An abridgement of Fagotto, which see.

Fagottone. See Fagotto.

*False. The term *false* is variously applied in music both to inaccuracies which involve a violation of some acknowledged musical rule, and to deviations from something else which is first adopted as a standard. Thus, *false intonation* is a variation in pitch from what is understood and acknowledged to be the true tone;—*false harmony* is a harmony that violates, in some way, the acknowledged rules of harmonic composition;—a false interval is one that varies from some other interval previously adopted as a standard, or previously assumed, by way of contra-distinction, as true;—and a *false close* is so named in contrast to another close which is regarded as more perfect, and is thus previously assumed as the standard of comparison.

*False Fifth. An interval whose extent is less by a small second [or semitone] than that of *a perfect fifth.*—*Small fifth* is the better name for this interval.

*Falset, *Falsetto. The Italian word *falsetto*, from which we have our English word *falset*, is a diminutive adjective, derived from *falso*, *false*, and thus means *a little false*, or *somewhat false.*—Hence it is applied to that high register of a man's voice which resembles a female's voice, and which accordingly is not strictly and appropriately his own voice, but, as it were, a false, assumed one.—This register of the male voice is sometimes also called *voce di testa*, *i. e.* the *voice of the head*, or *the voice of the top—the top voice—the voice at the top.*

*Fancies. This name has sometimes been given to a certain class of light musical compositions. Compare Fantasia.

Fandango. A Spanish national dance, in $\frac{3}{4}$ measure, with a tolerably quick movement; it is usually accompanied with castanet playing, and sometimes also with singing. Compare Bolero.

Fantasia. This Italian word literally means *fancy*, *imagination.* It is usually, in music, applied to a species of composition in which the composer gives uncommonly free play to his imagination, fancy, or caprice, and which accordingly deviates more or less from the usual forms of musical composition. Compare Capriccio. The English word *fancy* has sometimes been employed in a corresponding technical sense. See Fancies.

*Fantasie Heroique. (French.) A bold, glowing flight of fancy.

*Feigned. This term is sometimes used, instead of *falset* and *falsetto*, to designate that high, unnatural register of a man's voice which resembles the female voice.

Fermata. *Fermata* is the Italian name for what we call *a hold.* Its sign is 𝄐. See Corona.

Fermo. See Canto.

Feroce; Ferocemente: *ferocious*, *fierce*, *ferociously*, *fiercely.* The term denotes a fierce, wild mode of performance.

*Fescennina. A name applied to the nuptial songs of the city of *Fescennia*, in Etruria,—songs not distinguished by a specially scrupulous delicacy.

*Festive Songs. Songs whose words and music are alike adapted to express and to inspire merriment and joy.

Festoso: *merry*, *gay.*

FF,—*Ff*, or *ff*, and sometimes *fff.* An abbreviation of *fortissimo.*

*Fiddle. A name sometimes given to *the violin.*

*Fiddler. A performer on the violin. The proper term is *Violinist.*

*Fiddle-Stick. A vulgar name for the violin bow.

*Fidicinal. An appellation sometimes used to designate all instruments resembling the violin,—all instruments of the violin species.

*Fieramente: *ardently*, *boldly*, *full of fire.*

*Fife. A small, shrill-toned martial instrument, blown in the manner of a flute.

*Fifer. A performer on the fife.

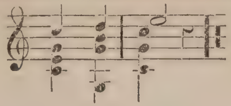
*Fifist. A performer on the fife.

*Fiffario. An Italian name for the fife.

*Fifteenth. The name of a musical interval, namely *a double octave.* This term is also applied to that stop of an organ whose tones are two octaves higher than those of the diapasons.

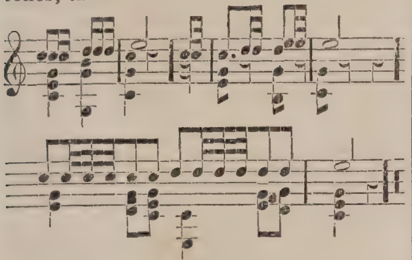
*Fifth. A musical interval embracing five degrees of the scale, as *e. g. c—g*, *d—a*, &c.

*Figure. The word *figure*, as employed in music, means, (1.) a form or group of tones constructed in some way about or in relation to another tone or tones. Let us take, for example, the upper voice or part of the following little passage,

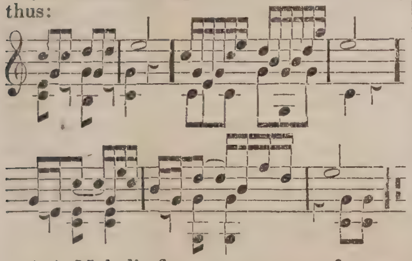


as a fundamental or primitive melody.—Now each tone of this melody furnishes an opportunity or source for musical figures [or forms of tones] of divers sorts, as *e. g.*

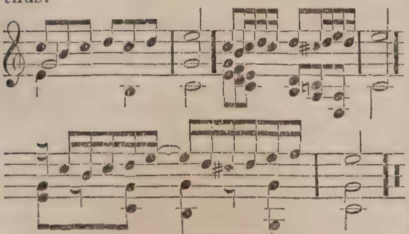
(*a.*) Rhythmical figures or groups of tones, thus:



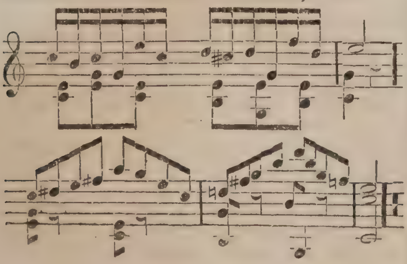
(*b.*) Harmonic figures or forms of notes, thus:



(*c.*) Melodic figures or groups of tones, thus:



(*d.*) Mixed figures, consisting of both harmonic and melodic elements, thus:



Examples like the above can, of course, be multiplied indefinitely.

(2.) The word *figure* is used in particular to designate (*a.*) certain rhythmical forms, such as *trioles*, *quintoles*, *sextoles*, &c.; (*b.*) melodic forms, such as *fore-notes*, *after-notes*, *beats*, *trills*, &c.; (*c.*) harmonic forms, such as *arpeggios*, &c.

(3.) The term *figure* is sometimes, though more rarely, employed by musicians in a rhetorical sense, to denote particular forms and modes of composition, designed for a particular rhetorical effect.

*FIGURAL,
*FIGURATE,
*FIGURED,
*FIGURATIVE. } All these terms are occasionally applied to music, to designate the peculiar character of its composition. They mean, primarily, all that kind of music which deviates from the earliest, plain, simple music or singing, which is technically called *cantus firmus*, *canto fermo*, or *plain chant*,—a species of music which consisted in tones of equal and uniform length and in which, when two or more parts began to be introduced, the parts all moved on together, note by note, *i. e.* sung notes always of one and the same length. These terms are now used in a great variety of senses, to designate the numerous different species of musical composition and performance which depart in some way from the perfectly plain, simple style above mentioned.—As these words are adjectives derived from the word FIGURE, some idea of their signification may be obtained by reference to that article.—See also General Music Teacher, § LXXXIX.

The term FIGURED is often applied to a base which is furnished with figures to represent the accompanying harmony.

*FIGURED BASE. See last part of the above article.

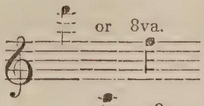
*FILUM. A name formerly given to the stem of a note.

FIN AL, FINO AL. *A corruption of the Italian substantive *fine*, meaning *end*, and the definite article in the dative case, meaning *at the ;* and thus the phrase means literally *end at the*, and hence, *as far as to, until arriving at, to ;*—*e. g. Da capo fin al segno, from the beginning to the sign ; Crescendo fin al fortissimo, increasing as far as to fortissimo*, *i. e.* louder and louder until it is as loud as possible; *Fin al fine, to the end*, &c. See FINE.

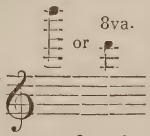
FINALE. This Italian word means, in general, the close of something, the last and final thing. Hence it is employed in music, in different ways, to denote this idea, but more commonly to designate the closing passage of a piece, as *e. g.* the last passage of a symphony, an opera, &c.

FINE: *end.* *This word is often placed at the end of a piece of music, in order to designate its full and perfect close. But it is more particularly used in the case of a *Da Capo* or *dal segno*, for the purpose of showing distinctly where the piece closes. Indeed, in this case, it ought never to be omitted; for, inasmuch as the piece, in every such instance, closes somewhere in the middle of itself, some sign is indispensably necessary, as a means of rendering that point duly palpable and distinct.—*Dal segno al* or *alla fine*, or *fin alla fine*, *from the sign to the end.*

*F IN ALT: $\bar{\bar{f}}$, or



*F IN ALTISSIMO: $\bar{\bar{\bar{f}}}$, or



*FINGER-BOARD. That part of a violin, violoncello, guitar, and other stringed instruments, on which the fingers press down the strings for the purpose of making the different tones.

*FINGERED. A term used, (1.) to denote a tone made by pressing a finger on a string, in contradistinction from one made by an open or unfingered string; and (2.) to denote exercises for keyed instruments which are marked with figures and other signs, to show the proper fingering.

*FINITO: *finished, concluded.*

*FINTO. A feigned preparation for a postponed close. That evolution of a voice or of an instrument which produces an expectation of the final note, but is followed by some other.

*FIN QUI. *To this place*; as *e. g. Fagotti fin qui, the bassoons continue to this place.*

FIOREGGIANTE, FIORISCENTE, FIORITO: *blossomed.* These terms designate a florid, ornamented mode of performance, a style of execution decorated with fiorettos, instrumental flourishes, &c.

FIORETTO: *a little flower.* This word is often used as a general name for every variety of musical ornament. See FIOREGGIANTE.

FIORISCENTE, FIORITO. See FIOREGGIANTE.

FIORITURA. *An ornament, a decoration.* See FIORETTO.

*FIRST. This term is often used in music to signify *the chief*, *the leading*, in various ways; as *e. g. the first violin, i. e. the principal, leading violin*, &c.

*FISTULA DULCIS. (Latin.) A common flute.

*FISTULA GERMANICA. (Latin.) A German flute.

*FISTULA PANIS. (Latin.) *Pan's pipe.* A wind instrument, consisting of reeds, each of which produces its own, appropriate tone.

*FISTULA PASTORALIS. (Latin.) A shepherd's pipe.

*FITHELE. An old name of the violin.

*FLAGEOLET, FLAGIOLETTO. } *The Flageolet,*—a small wind instrument of the flute or pipe species.—The word *flageolet*, or *flageoletto*, when employed in relation to stringed instruments, denotes a particular way of making the strings sound, namely in such a manner as to elicit from them their natural accessory tones—their so called *allied tones* or *beitones.* See General Music Teacher, § IV. Remark.—The words *Flautino*, *Flautato*, *Flautando*, *Suoni flautati* or *Armonici* are used in the same sense. Compare ORDINARIO.

*FLAGEOLET ORGAN. A small barrel organ, whose tones imitate those of the flageolet.

FLAT. *The character (♭) which is used to indicate that a note is to be depressed to the distance of a small second or so called semitone. See General Music Teacher, § XX.

*FLAUT. An abbreviation of *Flauto.*

FLAUTANDO, FLAUTATO. See FLAGIOLETTO.

FLAUTINO: *a small flute.* See OTTAVINO and FLAGIOLETTO.

FLAUTO: *a flute.*—*Flauto traverso*, the same, or German flute,—also *flauto tedesco*, German flute. *Flauto d' amore* or *Flautone.* See the article.—*Flauto piccolo:* see *Flautino* and *Ottavino.*—*Flauto a becco*, *Flauto dolce*, (French *Flûte douce*,) *a beaked* or *mouth-piece flute*, nearly the same as the flageolet on a large scale.

FLAUTONE: *a large flute, a base flute, Flûte d' amour.* (See article ONE.) It can easily be represented by a sixteen-feet register of the organ.

FLEBILE, FLEBILMENTE: *mournful, mournfully*,—nearly synonymous with LAGRIMOSO.

*FLESSIBILITA: *flexibility.* The word denotes, in music, an easy, free, flexible mode of execution.

*FLORID SONG. An expression equivalent to *figured song* or *figurative music.* The term was first employed in the fifteenth century, in contradistinction from *plain chant* or *plain song.*

*FLUTE. A well known wind instrument. The name is from the Latin *fiuta.* *Flute* is also the name of a certain organ register.

FLUTA. *The Latin word for *flute*; the corresponding Italian word is *flauto.* Yet the Italians sometimes use the term *fluta*, as *e. g. Fluta allemanna.* The terms *fluta* and *flautone* are also used as names of an organ register.

*FLUTE-A-BEC. A species of flute which is blown at the end, instead of the side; it is sometimes called a *common* flute, though this appellation is now inappropriate, since the flutes blown at the side are much the most common.

*FLUTED. When the upper tones of a soprano voice are of a thin and flute-like character, they are said to be *fluted*.

*FLUTIST. One who performs on the flute.

*FLUTE D' ALLEMAND. A German flute.

*FLUTE-ORGAN. A small barrel organ whose tones resemble those of the German flute.

F. O. *Full Organ*. See FULL ORGAN.

*FOCOSO: *hot*, *furious*. This term indicates a bold, spirited, vehement style.

FOGLIETTO. This term, which literally means, *a small sheet of paper*, is used by the Italians to designate that first-violin part in which are written together all the obligate passages of the other instruments, in order that, in case of necessity, the first violinist may play them, either with or instead of the solo player. The *foglietto* is, accordingly, as it were, a *violino continuo;* see the article *Basso continuo*.

*FOLLIA. A piece of music consisting chiefly of variations,—a species of composition of Spanish origin, and hence called *Follia di Spagna*.

*FOLLIA DI SPAGNA. See FOLLIA.

*FONDAMENTO. The Italians often use this word as synonymous with *basso*, *the base*. See BASSO.

*FORAMINA. A Latin name of the holes of a flute, &c.

*FORMULARY. In former times this word was used as the name of the book containing the ecclesiastical tones regularly arranged.

FORTE. *Strong*, *loud*; — *Fortissimo*, *very strong or loud.—Piu*, *Meno*, *Mezzo*, *Poco forte*, &c. See these articles.

FORTE-PIANO: *a piano-forte*. See CEMBALO.

FORTE PIANO. A compound term made up of *forte*, *loud*, and *piano*, *soft*. The term denotes that a tone is to be struck *forte* and then continued *piano*.

FP. and FP. An abbreviation of *Forte-piano*, which see.

*FORTEMENT. *With energy and vigor*.

*FORTISSIMO. See FORTE.

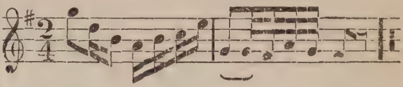
*FORTISS. An abbreviation of *fortissimo*.

*FORZA: *strength*, *force*, *power*.—*Con tutta la forza*, *with the whole force* or *power*.—*Forzando*, or *Rinforzando*, *becoming stronger and stronger*, or *louder and louder;* these terms are, however, applied to cases where the increase of loudness is very rapid and sudden; the sign denoting this forzando mode of performance is <;—*Rinforzato*, *Forzato*, *becoming stronger*, *strengthened*, *rendered suddenly louder*.—The term indicating the opposite mode of performance is *Sforzando*, *Sforzato*.—Compare these articles.

*FOURTEENTH. An interval embracing an octave and a seventh.

*FOURTH. An interval embracing four degrees of the scale, as *e. g. c—f*, *g—c*, &c.

*FRASI. The Italian word for *phrases*, *i. e.* short musical passages, as *e. g.*



*FRENCH-HORN. A well known wind instrument, called by the French *Corne de Chasse*.

FRESCAMENTE, FRESCO: *freshly*, *newly*, &c.; *not very usual*.

*FRETS. Small pieces of ivory, wire or other substance, placed transversely on the finger-board of a Guitar, or other similar instrument, to press the finger down upon in striking the different tones.

*FUGA: *fugue*. See FUGUE.

*FUGA DOPPIA: *a double fugue*, a fugue with two subjects.

*FUGATA. In the fugue style.

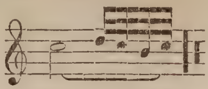
*FUGUE. (Latin and Italian FUGA,—French FUGUE.) A particular species of musical composition which derives its name from its peculiar structure and mode of performance. The Latin word—*fuga*—from which (through the medium of the French) we derive our word *fugue*, means a *flight*. The structure of the composition, in the case of a fugue, seems to represent one voice or part as flying away from another, and hence the name *fugue* or *fuga*. In this species of composition, there are always two or more voices or parts, each of which gives the same idea, one repeating it after another; that is to say, one commences with the principal musical thought of the piece (which is called *the theme* or *subject*,) and when he has performed it, another commences with the same and performs it over after him, and so on for all the performers, each commencing after the others, and yet all performing together.—The *fugue* being a department of musical composition which opens a wide field for inventiveness and intellectual exertion, it has engaged the attention and efforts of some of the ablest musicians of past times. There are several varieties of this species of composition, as *e. g. Simple fugue*, *double fugue*, *counter fugue*.

*FUGUIST. (1.) A composer of fugues; (2.) a performer of fugues.

*FULL ORGAN. The term *full organ* means the organ in a state to exert its full power, *i. e.* when all the registers or stops are employed.

*FULL TURN. A turn following the

note upon which it is made, and consisting of four notes, thus:



*Fundamental. This term is variously applied in music, but always in very nearly its ordinary and proper meaning, and usually in connections which render its signification easily understood. Thus, *e. g.* we call a note a *fundamental* one, when it is the lowest note of a chord, or the root from which the other notes of a chord are reckoned; and in like manner we sometimes denominate a chord a fundamental one, when its lowest note is at the same time its root or fundamental note, &c.

*Fundamental Base. If the term *fundamental base* be applied to a single note, it means simply the root or fundamental note of a chord; but if it be applied to a series of notes, it means that succession of notes which constitute the several individual fundamental notes of the respective chords.

*Fundamental Chord. See Fundamental.

Funebre: *funereal, pertaining to the burial of the dead;* as *e. g. Marcia funebre, a funeral march.*

*Funzioni. Oratorios and other sacred pieces composed for the Catholic church.

Fuocoso, Con Fuoco: *full of fire, ardently, vehemently;*—as *e. g. Allegro con fuoco*, an allegro of a rapid, rushing, fiery movement and character.

*Furibondo: *full of fury and madness.*

Furioso, Con Furia: *furiously, with rage.*

*Furniture. A name given to a particular register or stop of an organ.

Fz. or FZ. An abbreviation of *Forzando*, or *Forzato.*

G

G. The tone represented by G is the fifth in our modern system of tones, *i. e.* in our so called diatonic natural scale. Its mathematical relation to the fundamental tone *c*, is as 2 to 3, *i. e.* the length of a string producing *g* is two-thirds of the length of one requisite to produce *c; g* makes with *c* an interval of a pure or perfect fifth.

Gagliardo: *stout, strong, bold*, &c.—*Gagliarda* was in early times the name of a dance in use among the Italians.

*Gaiment. (French.) Cheerful, lively.

Gaio, Gajo: *Gay, cheerful, lively.* This term sometimes occurs over a piece of music as a mark of expression, as *e. g. Allegro gaio* or *gajò, a gay, lively allegro,—to be delivered with a gay and joyful expression.*

*Galliard. This word is used, (1.) as a substantive, to signify a gay, lively air, suitable for a dance; (2.) as an adjective, meaning gay, lively, &c. Compare Gaio.

Gamba: *the leg.—Viola da Gamba*, literally *the viol of the leg.* *The *Viola da Gamba* is an antiquated instrument, whose place is now supplied by the *violoncello.* It very closely resembled this latter instrument in respect to form, size, and construction, and hence its name has been transferred to it, so that *violoncello* and *viola da gamba* are often used as synonymous terms. The Gamb-viol or viola da gamba had 6 to 7 strings, which were tuned to the tones *D, A, e, c, C, D,* or *D, G, c, e, a, d, g.*

*Gambist. A performer on the *Gamb-viol* or *violoncello.* See Gamba.

*Gamut. Guido called his scale a *gamut* or *gammut*, because he commenced his scale with the tone represented by the Greek letter gamma (γ or rather Γ,) [corresponding to our English G,] whereas the scales previously to his time always began on *A, i. e.* one degree higher. Hence the word *Gamut* has come to be used more or less for our modern scale, though the latter differs somewhat from Guido's.

Garbo (Con.) Nearly synonymous with *Con Gusto, i. e. with a pleasing, agreeable expression.*

*Gavot, Gavotta. A piece of dancing music, now obsolete. It is said to have consisted of two strains, in $\frac{2}{4}$ measure, beginning always with the last half of the measure.

*Genera. A term applied to the three different sorts of musical scale, namely: *the diatonic, the chromatic*, and *the enharmonic.* See these words respectively, and also General Music Teacher, § XVII. Remark.

*Generateur. (French.) The fundamental note of the common chord.

*Generating Sound or Tone. Such is the nature of those vibrations which produce tones, that any one tone on being struck, (in the case of stringed instruments, bells, &c.) produces in connection with itself two other tones, namely its twelfth and its seventeenth. Hence the principal tone in this case is sometimes called *a generating tone.* The better term to apply to the principal tone is *primary*, and then the word *secondary* or *accessory* would appropriately express the other two. See General Music Teacher, § IV, Remark, and § X, Remark.

*Generatore. Italian for *generator*—the generating tone.

*Genus Melodiae: (Latin.) *kind of melody*

*Gestours. (French.) The old comic and itinerant minstrels of France.

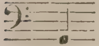
*Genialia. Instruments used by the ancient Romans at their nuptial celebrations.

*Genus. (Latin.) Literally, *a kind.* The term was formerly introduced, and has since been more or less used, to designate a particular kind of melody or succession of musical tones, resulting from a particular division and arrangement of the scale. The melody produced by the ordinary arrangement of the scale, (the so called diatonic scale,) is denominated *the diatonic genus;* the melody produced by a scale of tones about half as far from each other as are those of the diatonic scale, namely by the chromatic (or semitonic) scale, is called *the chromatic genus;* and the term *enharmonic genus* is applied to a melody constructed out of a scale of still shorter distances, a scale whose tones are nominally about a quarter as far from each other as are those of the common diatonic scale, but which, according to our present method of tuning keyed instruments and of constructing our music, are really at no distance at all from each other; so that the whole enharmonic genus is merely nominal. See General Music Teacher, § XVII, Remark.

*German Flute. A well known instrument, called *German*, because it was invented in Germany. Instead of being blown at the end, as is the proper English flute, it is blown at the side.

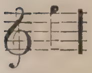
*German Sixth. A name sometimes given to the superfluous sixth.

*G Gamut. This designation has sometimes been applied to the tone *G; i. e.*—

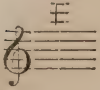


Giga, (French Gique.) A dance melody, not now in use. It consisted, originally, of two parts; each containing eight $\frac{6}{8}$ measures, though it was sometimes more or less extended; each of its two parts repeated itself.

*G in Alt. The twice-marked $\overset{=}{g}$, or



*G in Altissimo. The thrice marked $\overset{\equiv}{g}$, or



Giochevole, *Giochevolmente*, *Giocosamente*, *Giocolosamente*, *Giocòso*, *Giucante*, *Giuchevole*, *Giuocante.* These terms mean *lightly*, *sportively*, *gaily*, *merrily.*

Giocoso. See Giochevole.

Giuocoso. See Giochevole.

Giusto: *just*, *right*, *suitable*, *proper.*—This term is sometimes used as a designation of time, as *e. g. Tempo giusto*, *i. e. deliver the music in just and proper time,*—which really amounts to saying just nothing at all. Composers may very probably use the term, however, in cases where they deem exact time especially important.—As an indication of a particular movement, it is perhaps nearly synonymous with *moderato.*

*Glee. A song in three or more parts. Originally the glee was a gay, convivial composition, and hence its name; but, though it still retains its appellation, it has long since assumed various characters, and is often tender and pathetic, as well as jovial and gay; serious, as well as cheerful.

*Gliding. A term sometimes applied to a vocal performance to denote *a smooth, connected manner of singing the notes,*—somewhat in the *portamento* or *legato* style; and, again, it is sometimes applied to instrumental performance,—particularly to that on the flute and other analagous instruments, and in this case it denotes a kind of sliding movement of the fingers from the holes of the instrument, for the purpose of leading the ear of the hearer the more gradually from one tone to another.

Glissando, Glissato, Glissicando, Glissicato. These are barbarous Italian words from the French *Glisser*, *to slip*, *to glide*, *to slide.* They are sometimes used by composers, to denote a gliding transition from one tone to another in performance,—*i. e.* in performing a passage or piece of music, thus marked, we must pass from tone to tone, in a close, connected, sliding manner—in a manner opposite to *staccato.* In order to perform in the manner here pointed out, on the violin, for example, the finger must be drawn on the string from one tone to another, and the bow must be removed farther than usual from the bridge,—near to or perhaps even over the finger-board,—and must moreover move slowly and be made, if possible, to perform the series of tones with a single stroke,—but when this cannot be done, it must change its stroke as imperceptibly as possible. The same mode of performance is to be executed in the case of keyed instruments by sliding one and the same finger from one key to another.

*Glorification. Vocal adoration.

*Gloria. A particular portion of a mass.

*Glottis. This is a Greek word, which originally meant *a bird;* but subsequently, considered as a derivative from γλωσσα, or, in the Attic form, γλωττα, (the tongue, speech, &c.) it came to mean the glottis of the human throat, and hence, because in singing and in speech the glottis may be regarded as being in a manner the mouthpiece of the human vocal organs, the word has become in music the Greek name of the mouth-piece of wind instruments in general, but particularly of those which have reeds, such as the oboe, the bassoon, the clarinet, &c.

GNACCARE. See CASTAGNETTE.

*GOAT SONG. A song sung at the altar of the god Dionysius, during the sacrifice of the goat.

*GOL. One of the funeral lamentations of the Irish.

*GONG, (perhaps better YONG.) An Indian or Chinese instrument, made of bell-metal in the cymbal form, whose powerful and startling sound is produced by the stroke of a wooden club. It is probable that the people of India use this instrument chiefly for the mere purpose of making the rhythm of their singing and dancing as perceptible as possible.

*GORGHEGGI. Vocal exercises for the purpose of bringing the voice from the throat.

*GRACE. This word is employed in music chiefly in two ways; (1.) in connection with the preposition *with*, and in this case denotes a smooth, easy, elegant mode of delivery; and (2.) it is used as the name of a musical ornament, as *e. g. an appoggiatura* or *fore-note*, *a turn*, *a shake*, *a trill*, &c.

*GRACES. Musical ornaments. See GRACE.

*GRADO, (sometimes written GRADDO:) *a step*, *a degree;* and hence as used in music, it means *a degree*, *i. e.* the distance from any one tone to the tone next to it, either above or below. See DEGREE.

*GRADUAL. A service book of the Romish church, corresponding to our Psalm-book. The term is also applied to a piece of church music, which, according to the arrangement of the Catholic service, occurs in every mass between *the gloria* and *the credo*.

*GRANDE CANTORE, or, in an abridged form, GRAN CANTORE: *a great singer.* The term is applied to a singer of the highest grade.

*GRANDE CASSA, or *GRAN CASSA. The double drum.

*GRAND, GRANDE. The English word *grand*, and the corresponding Italian word *grande*, both meaning properly *great*, are often used in music to denote what is pre-eminently large, magnificent, or imposing; or, in general, that which is in some way on a large scale; as, *e. g. Tamburo grande*, *a large drum*, &c.—The word GROSSO has the same meaning.

*GRAND SQUARE PIANO-FORTE. A particular species of piano-forte, which is considered to be a great improvement on the common square piano-forte.

GRANDIOSO: *great*, *magnificent;* as *e.g. stile grandioso*, *a magnificent style of writing*, and the like.

*GRAVE, (English,) GRAVE, (Italian.) These words literally mean *heavy*, *weighty;* and hence they are used to signify that which has weight in a metaphorical sense, namely, *dignity*, *seriousness*, and the like. They are employed in music to denote, (1.) a grave, dignified mode of delivery; and, (2.) to indicate a slow grade of time, perhaps about the same as *adagio.—Con gravezzu*, *con gravita*, *with dignity* or *gravity*.—The word *grave* is sometimes used in the sense of *low*, as *e. g.* a *grave* tone; *i. e.* a *low* tone.

*GRAVEMENT, *GRAVEMENTE. Gravely, slowly, seriously.

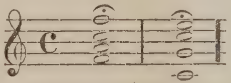
*GRAVE RELIGIOSO: *religiously grave.* This term indicates a slow movement, connected with a grave and serious style.

GRAVEZZA. See GRAVE.

*GRAVITY. This word is sometimes used in music to signify *lowness in pitch;* and thus we speak of the *gravity* of tones. The contrast word is *acuteness*.

GRAZIOSO, CON GRAZIA: *gracefully*, *with grace*, *with elegance*, &c.

*GREAT CADENCE. This term has sometimes been applied to a cadence in which the final or closing chord of a piece of music is immediately preceded by the chord of the subdominant or fourth of the key, thus:



This cadence is sometimes also called *the plagal* cadence.

*GREAT SIXTH. A term applied to what is sometimes called *a major sixth.*

*GREGORIAN CHANT. A peculiar style of vocal music, introduced by Pope Gregory the Great, in the sixth century. Pope Gregory took a deep interest in sacred music, and effected many important changes in it, materially modifying the Ambrosian style of singing, which had for a long period been in use previous to his time. The particular character of these alterations and improvements cannot be stated in a short article, like the present, but may be ascertained by referring to Doct. Schilling's Lex. der Tonkunst or to Doct. Burney's Hist. Music.

*GREAT SCALE. This term is sometimes applied to the entire series of musical sounds, from the lowest that can be heard to the highest that can be heard.

GROPPO, GRUPPO, GRUPPETTO.—*These words literally mean *a group*, *a cluster*, &c. They are rather indefinitely employed in music to denote, in general, every species of musical ornament which consists of several small notes.—Our English word GROUP is sometimes employed in music in the same way.

Grosso: *great.* See Grande.

Grottesco: *grotesque.* Compare Burlesco.

*Ground. A name given to a particular species of musical composition, whose base consists of a few measures constantly repeated.—The word is also used adjectively to denote *that which lies at the foundation*, and is thus equivalent to *fundamental;* as *e. g. ground base*, *i. e. a fundamental*, *radical base.*

Gruppo or Gruppetto. See Groppo.

*Guaracha. A Spanish dance.

Guida: *a guide.* Such is the Italian name of that sign which is sometimes placed at the end of a staff, for the purpose of showing beforehand what note is to follow,-with what note the following staff is to commence. The Italian word *Mostra* is also used in the same sense.—We (Englishmen and Americans) usually call this sign *a direct.* See the article Direct.

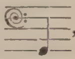
*Guida Musica. A name sometimes given to a book of musical instructions.

*Guide. The leading note of a fugue is sometimes called by this name. See Dux.

*Guitar. A well known instrument, of Spanish invention, originally called *a Guitarra.* It is still a very favorite instrument in Spain.

*Gusto: *taste.* See Taste, and also Gustoso, and Con Gusto.

Gustoso, Con Gusto: *tasteful*, *with taste.* This rather singular admonition the composer sometimes connects with his piece of music, in order to remind the performer that it is desirable to deliver the passages thus marked, in a very particularly tasteful manner.

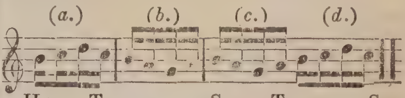
*G ut. This name was applied, in the Guidonian solmization, to the tone *large G*, or , because this tone was the lowest of Guido's whole system of tones, (which consisted, in all, of seven hexachords;) and consequently, inasmuch as his series of solmization syllables began with *ut*, and no hexachord was so low as this one, no syllable but *ut* could ever fall to this tone.

*Guttural is an adjective applied, primarily, to whatever belongs to the throat; as used in music, it is applied to tones that are formed in the throat, or to a species or register of voice which receives its character from the throat.

H

H. *This letter is used by the Germans, instead of our B, to represent the seventh tone of the so called natural scale. (See General Music Teacher, § XX, *Note by the Translator.*)—As to the mathematical relation of the tone represented by this letter, or by our B, to the fundamental tone of the natural scale, it is as 8 to 15, *i. e.* $\frac{8}{15}$ of the length of string requisite for producing *c* will produce the German *h* or our *b.*

*Half-Circle. This term is applied to a melodic figure, consisting of four tones, in which the second and fourth tones, whether in ascending or in descending, are the same, *i. e.* are on the same degree of the staff, as *e. g.* in *a* and *b* below; two such half-circles, as in *c* and *d*, are sometimes called a whole circle, thus:



Half-Tones, or Semi-Tones. See General Music Teacher, § XXXVI; also § XXXVIII, with Remark, and § XVII, Remark.

*Hallelujah, *Halleluiah, and sometimes *Alleluja. This word is a Hebrew compound, from the verb הָלַל, *to praise*, (in the second person plural, imperative, הַלְלוּ, *praise ye*, and the substantive יָהּ, abridged from יְהוָֹה, *Jehovah, the Lord;* thus the whole form, הַלְלוּ־יָהּ, means, *praise ye the Lord.* The word was variously employed by the Hebrews in their worship, and in their sacred writings. At one time, it was used by the priests in calling upon the assembly of the people to unite in praise to Jehovah; again it was subsequently used by the christian church, with appropriate music, on particular holy days,—the whole congregation sometimes uniting in the shouts of *Hallelujah.*—The 135th Psalm —that beautiful ascription of praise to the Divine Being—begins and ends (in the original) with this word. — Musical composers have from time to time made great use of this expression, as the text for some of their finest productions, as *e. g.* Handel in his Messiah. [The proper pronunciation of the word is *Hal-le-lū'-yă.*]

*Hand-Director. A name sometimes applied to Logier's *Chiroplast.*

*Harmatian Air. A certain spirited, animated air, said to have been composed by Olympus. It was used in battle; and because the rapidity of its movement imitated the motion of a chariot wheel, it was also called *the chariot air.*

*Harmonia, (Italian Armonia:) *harmony.*

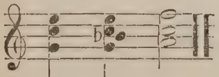
*Harmonia Philosophica: *philosophical harmony.* A term that has sometimes been applied to a philosophical treatment of harmony, particularly to the philosophical investigation of the various intervals and their relations.

*HARMONIC. The adjective of *Harmony*, and of course applicable in every case where the idea of that word is required to be used adjectively.—The term is also sometimes used in a specific sense to designate those accessory or allied tones which any primary tone naturally carries along with it. See GENERATING SOUND OR TONE; also BEITONE, and General Music Teacher, § IV, Remark.

*HARMONICA. A musical instrument, consisting of several glasses (in the shape of wine glasses or common tumblers) of different sizes, tuned to the different notes of the scale, and made to produce their tones by rubbing them circuitously on the edge with a wetted finger.—This instrument was invented by Doct. Benjamin Franklin, and is spoken of in Schilling's Universal Lexicon der Tonkunst in the following terms: "*Harmonica;*—this word is always pronounced with sweet emotions of mind, for it designates a musical instrument which for more than half a century has deservedly been held in high esteem, and which, with its imcomparably elegant and beautiful quality of sound, and the infinitely soft and delicate shadings of its etherial tones, produces an effect upon the human feelings that no other instrument has the power to produce, and that can never be forgotten by those who may have been fortunate enough to hear them."

*HARMONIC HAND. The musical diagram of Guido.

*HARMONIC MODULATION. Changes in harmony from one key to another, as *e. g.*



Here a modulation takes place from the key of *C* to that of *F*.

*HARMONICS. A term variously applied to designate things which are in some way concerned with harmony. The term has sometimes been specifically applied to that group of musical tones which are naturally allied to one another and which seem naturally to belong together, namely a principal tone with its two accessories,—its twelfth (5th) and its seventeenth (3d.) These tones are called harmonics, because they naturally harmonize with each other and belong together. Rameau built an extensive theory on the idea of this natural alliance and combination of tones.

*HARMONIOUS. Consonant, agreeable; the opposite of dissonant or discordant.

*HARMONIST. A writer of harmony or a scientific acquaintant with harmony.

*HARMONIZED. When to any single part or melody other parts are added, so as to produce a harmonic composition, the former is said to be *harmonized*.

*HARMONIZER. The writer of appropriate harmonies to single parts or voices.

*HARMONOMETER. A monochord (or string drawn between two points so as to produce tones) furnished with moveable bridges, by which it is rendered capable of lengthening and shortening its string at pleasure.

*HARMONY, (Latin *Harmonia*—Italian *Armonia.*) (1.) *The united, simultaneous sounding of several distinct, independent tones, i. e. a chord*, whether *consonant* or *dissonant;* (2.) *A concord*, as *e. g.* that of 1, 3, 5 or 1, 3, 5, 8; (3.) *A combined succession of chords, making a piece of music.*—This term is very loosely used, and has been very variously defined by musical writers. The above significations, however, are the ones in which it is most commonly used. Perhaps the most loose and general sense in which the term is ordinarily employed in relation to music, is *any simultaneous combination of tones*, whether in a single chord or in a successive combination of them.

*HARP. A well known stringed instrument.

*HARPER, } A performer on the harp.
*HARPIST. }

*HARP-LUTE. A stringed instrument, whose shape resembles both that of the harp and that of the Guitar. It has twelve strings.

*HARPSICHORD. An instrument of the harp species, furnished with keys, which, like those of the piano-forte, enable the performer to strike several notes at once, and consequently to play in chords, and it is from this latter circumstance that the instrument is supposed to have derived its name—*harpsichord.* Previously to the invention of the piano-forte, the harpsichord (an improvement upon the clarichord or spinet) was in universal use. The Italians called it *Clavicembalo*, and the French *Clavecin.*—The earliest mention of this instrument was in 1536.

*HAUTBOY, } (more correctly *Haut-*
*HOBOE, } *bois.*) A well known wind
*OBOE. } instrument, which arose from the shalm, and was in common use as early as the middle of the seventeenth century. It was, at this period and for some time afterwards, employed chiefly for military music, where, on account of the piercing character of its sound, it carried the melody, and was deemed the principal instrument. Soon, however, it was introduced into the orchestra, to which it has now for a long time formed a necessary appendage.

*HAUTBOYIST, } A performer on the
*HOBOIST, } hautboy, or oboe.
*OBOIST, }

*HEMIDIAPENTE. A Greek name for *imperfect* or *diminished fifth.*

*HEMIOPE. An ancient fistula or flute, consisting of a musical tube with 3 holes.

*HEMITONE. An old Greek name for an interval, less than a whole-degree or whole-tone, but not so small as a half-degree or semitone.

*HEPTACHORD. A Greek name for the interval which we call a seventh;—also the name of a lyre with seven strings.

*HERAUTS. One of the names formerly given by the French to those of their minstrels, whose strength and clearness of voice qualified them to be public heralds.

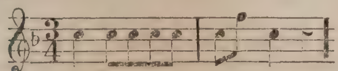
*HEXACHORD. This Greek word was used to designate, (1.) Guido's scale of six tones; (2.) an interval of a sixth; (3.) a lyre consisting of six strings.

*HIBERNIAN MELODIES: *Irish melodies.*

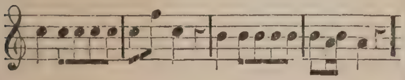
*HIDDEN. A term used in application to fifths and octaves. The immediate succession of these intervals in harmony is forbidden by the rules of musical composition; and when the arrangement of the chords is such as to make it seem to the ear as if these intervals did immediately succeed each other, though, taking the composition as it appears to the eye, they really do not,—they are said to succeed each other in a *hidden* manner and are called *hidden* octaves or fifths.

*HIGH. This word is employed in music chiefly in the two following senses: (1.) to denote *acuteness of pitch*, in the case of the tones; (2.) as used in the comparative degree, it is equivalent to *more extensive*, *on a larger scale*, *more advanced*, &c., and in this sense it is applied to a certain department of the doctrine of rhythm; to wit, that portion of rhythm which relates to the larger rhythmical forms and combinations which is hence called *higher rhythm.*

HIGHER RHYTHM, } See General
HIGHER RHYTHMS. } Music Teacher, §§ LXVIII—LXX.—The term *higher-rhythms* is used to designate rhythmical combinations of notes, rhythmical forms, of the larger class, *i. e.* those rhythmical forms which are larger than single simple measures, parts of measures, &c.; as, *e. g.*



In this example we have a rhythm consisting of two simple measures. By connecting with this another rhythm of similar length, we shall obtain a rhythm of a still higher order, thus:



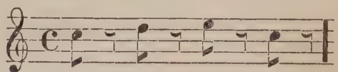
Here we have a rhythm, compounded of two two-measure rhythms, or a rhythm consisting of four simple measures. In like manner, rhythms may be formed of any extent whatever; and whenever they consist of more than a single simple measure, they are called *higher rhythms.*

*HILARODI,—more correctly *Hilarodoi.* A Greek word in the plural number, formerly applied to wandering musical poets or minstrels who distinguished themselves by performing humorous, trifling songs.

*HILARODIA. The name of the short lyric poems which were sung by the hilarodi, or hilarodoi.

*HISTRIO. The Latin name of an actor on the stage.

*HOCKET. A name formerly applied to a short rest placed after a note, instead of perpendicular strokes placed over it, to indicate a short, clipped mode of performance, thus:



*HOLD. This name is given to a short curved line drawn over a point, (𝄐,) to indicate a prolongation of time, either on a note or on a rest. This sign is also called *a pause*, and by the Italians a *fermata.*

*HOLDING NOTE. This term properly means a note in one part of a composition, which is prolonged or held on, while the notes of another part are changing or moving.

*HOMOLOGOUS. Those parts in the ancient tetrachords which corresponded with each other were said to be *homologous.*

*HOMOPHONOI. A Greek name for *unisons.*

*HOMOPHONY, (ὁμοφωνία.) The Greek word for *unison.* The term was used to designate that species of singing in which one voice was accompanied by two or more others in unison. *Homophony* was used in contradistinction to *Antiphony*, which see.

*HORN. This instrument is called by the Germans *waldhorn*, *wood-horn;* by the Italians, *corno di caccia*, *the horn of the chase;* and by the French, *cor de chasse*, on account of its having been chiefly used formerly in the chase or for hunting purposes. The Italians designate it also by the simple term *corno* and the French by *cor.*—The horn is a wind instrument, without tone-holes, consisting of a long tube of brass, and rarely of silver, which terminates in a wide muzzle, and which, for convenience in carrying it or handling it, is usually wound several times round—ordinarily perhaps four times; it is blown by means of a metalic mouth-piece, with a small conical shaped cavity. It differs from the trumpet in the length of its tube, in its shape, &c.

*HORN-PIPE. A wind instrument found in Wales. It consists of a common wooden pipe, with the appropriate sound-holes, and has a horn in each end. In the north-west part of England, where this instrument is properly indigenous, its playing is accompanied with a national dance, which is also called *a horn-pipe*. The tune connected with this dance is always in three-fold measure—$\frac{3}{2}$, $\frac{3}{4}$, or $\frac{3}{8}$, and has a pretty quick movement. Hence, the word *horn-pipe* means (1.) a musical instrument; (2.) a particular species of dance; and (3.) the melody or tune performed with this dance.

*Hunting Music. Music relating in some way to hunting.

*Hurdy-Gurdy. A musical instrument, whose tones are produced by the friction of a wheel upon strings, so placed as to be made to vibrate by the wheel's motion.

*Hydraulica. A very ancient musical instrument which was in some way made to perform its music by means of water.

*Hymaeos. *Song of the Grecian Millers.*

*Hymenaea, Hymenaeon. A nuptial song. See Epithalamion.

*Hymn, (Latin *Hymnus*; Greek ὕμνος.) This word originally means *a poem* or *song* in general. For a long period, however, the word has been appropriated almost exclusively to those short lyrical poems or songs which are employed for sacred purposes; hence, the word *hymn* is sometimes defined to mean *a song of praise*, with reference to the fact that the religious service in connection with which this species of poetry is sung is, in some way, either immediately or remotely, performed in the worship of the Divine Being.

The word hymn is also used to designate a piece of music itself, namely a grave, serious, devotional composition in which it is proper to sing the sacred text just mentioned, as *e. g.* ordinary Psalm and Hymn tunes, Motetts, and the like.

Hymni Saliares were songs of the ancient Romans, which the salii, the priests of Mars, sung in connection with dancing, on the feast days of that god.

In very early times, the word *hymn* (*i. e.* ὕμνος) was used to designate a song of praise which was sung with a musical accompaniment, and often with dancing, in honor of the heathen gods and heroes.

*Hypate, Hypaton. A name anciently applied to the lowest tetrachord or series of four tones; the lowest tone of each of the two lowest tetrachords was called by the Greeks the *hypate*, (from ὕπατος, *the greatest*,) *i. e.* the chief or principal tone.

*Hypate Diatonos. The name given by the Greeks to the third tone of their first tetrachord.

*Hypate-Hypaton, (*i. e.* ὕπατος ὑπατων, *the greatest of the greatest.*) The Greeks applied this term to the lowest tone of their lowest tetrachord.

*Hypate-Meson: *the intermediate principal.* The tone which was both the highest of the first tetrachord and the lowest of the second tetrachord.

*Hypatoides. So the Greeks called their low tones in general.

*Hyper, (ὑπερ.) A Greek preposition, meaning *above*, *over*, *higher*, &c., as *e. g.* *Hyper-Lydian*, above the Lydian; *Hyper-Phrygian*, above the Phrygian.

*Hyper-Aeolian. The term by which the Greeks distinguished that of their modes which was a fourth higher than the *Aeolian.*

*Hyperbolaeon. A name which the Greeks gave their fifth tetrachord.

*Hyper-Diazeuxis. When two tetrachords were separated from each other by the interval of an octave, that separation was termed a *hyper-diazeuxis.*

*Hyper-Dorian. One of the Greek modes which was a fourth higher than Dorian; this mode was also called the *Mixolydian.*

*Hyperiastion. The hyperiastion or hyper-Ionic mode was a fourth above the Ionic.

*Hyper-Lydian. That Greek mode which was a fourth higher than the Lydian.

*Hyper-Mixo-Lydian. See Hyper-phrygian.

*Hyper-Phrygian. The *hyper-phrygian* or *hyper-mixo-Lydian* mode was an octave above the Dorian.

*Hypo, (ὑπο.) A Greek preposition, meaning *under*, *below*, *lower than*; as *e. g.* *Hypo-Phrygian*, lower than the Phrygian.

*Hypo-Aeolian. That Greek mode which was a fourth lower than the Aeolian.

*Hypocritic. This word comes from ὑπόκρισις—*the representation* or *action of a player on the stage*, ὑποκριτικός—*pertaining to theatrical action or representation.* Hence, every species of music designed for the stage, is *hypocritic music.* This is the sense in which the Greeks used the word. We do not at the present period, however, employ the term in so extensive a signification, but confine it to a species of music employed in connection with scenic declamation or pantomimic representation,—music which characteristically accompanies these performances, or which, in other words, coincides with them in the varied character of its expression.

*Hypo-Diazeuxis. The interval of a fifth, when found between two tetrachords.

*Hypo-Dorian. A Greek mode which was lower than any other in pitch; it was a fourth below the Dorian.

*Hypo-Iastian. See Hypo-Ionian.

*Hypo-Ionian. A Greek mode which was a fourth below the *Ionian*

***Hypo-Lydian.** A Greek mode which was a fourth below the Lydian.

***Hypo-Mixo-Lydian.** The plagal mode of the Mixo-Lydian,—a mode added to the others by Guido.

***Hypo-Phrygian.** This mode was a fourth below the Phrygian.

***Hypo-proslambanomenos.** This appellation was given to the tone which Guido added to the scale of the Greeks, namely *G*.

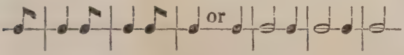
***Hyporchemes.** A military or triumphant song,—or dance song, employed by the Greeks on various occasions.

***Hypo-Synaphe.** When there was an interval between two tetrachords which was equal to another tetrachord and was occupied by another tetrachord, this interval or separation was called a *hypo-synaphe*.

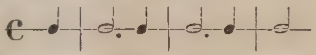
I

***Iambic.** *Iambic* is an adjective which represents the properties and attributes of the substantive *Iambus*, which see.

***Iambus.** The word iambas, as employed in music, is the name of a musical foot consisting of a short and a long (◡ —) syllable. Every piece of music in uneven measure contains, in principle, iambuses; but this is particularly the case in three-eight and three-quarter measure, and especially when they begin with the up-beat, as *e. g.*



Iambuses may also be formed in even measure, though not of so strong and so decided a character, as *e. g.*



***Il Canto:** *the singing* or *song*.

***Il Colorito:** *the coloring*. This term is used in reference to dramatic singing, to denote the adaptation of the performance to the character represented.

***Il Passo Tempo:** *the pastime*. A little piece of music intended for diversion.

***Il Ponticello:** *the little bridge*. The Italians give this name to the bridge of a violin, violoncello, and all other instruments played with the bow. The word *ponticello* sometimes occurs in the parts written for such instruments, in which case it stands for *sul ponticello*, (*above* or *upon the bridge*,) and denotes that, in these places, the bow must be carried close to the bridge.

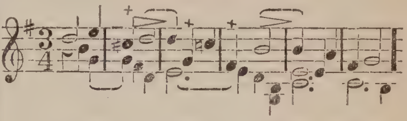
The term *il ponticello* is also sometimes applied to that dividing point in a man's voice at which the natural male voice meets the falset.

***Il Sdrucciolare.** An expression which, in piano-forte music, implies a sliding of the finger along the keys.

***Il Tempo Crescendo:** *increasing the time.—Accelerando* or *Strigendo* is usually employed instead of this term.

***Il Volteggiare.** An expression sometimes applied to the crossing of the hands in piano-forte playing.

***Imbroglio:** *a confusion, a jumbling, a complication*. This term is sometimes applied to those passages of a piece of music, in which a rhythmically contrasted movement introduces itself, while the species of measure remains in other respects unaltered. An example of this kind may be seen in the following trio taken from a minuet of Haydn:



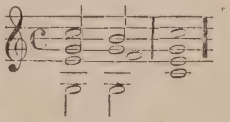
Such revulsive, jerking, jolting rhythmical movements frequently occur. They are sometimes designated by the expression *tempo rubato*, *i. e. stolen* or *robbed time*, and also by the word *confusion*.

***Imitando la Voce.** An expression sometimes found in accompaniments to vocal music, for the purpose of directing the instrumental performer or performers to imitate the manner of the vocal performance.

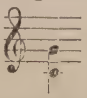
***Imitatio,**
***Imitation,**
***Imitazione.** These terms are applied to a particular species of polyphonic musical composition, in which the same musical idea is repeated by several different voices and on different degrees of the scale or staff; and hence we have imitations in the fifth, in the octave, in the second, &c.

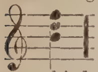
***Imitative.** This appellation is applied to music which is particularly *expressive*, music that *imitates* either the internal feelings and states of the mind, or the objects and occurrences of the external world.

***Immediate Cadence.** A cadence which occurs immediately after the dominant harmony, thus:



Immediate cadence is but another name for the common perfect cadence.

***Imperfect.** This word is variously applied in music.–Chords and intervals, *e. g.* are sometimes said to be imperfect, when they do not contain all their nominal members or degrees, as in the following instance,  where the common or three-fold chord of *c* is without its third, namely $\bar{e}$.—Again, the word imperfect is sometimes employed in application to chords, as synonymous with *diminished;* thus *e. g.* the following diminished fifth



consisting of two small or minor thirds, is sometimes called an *imperfect* fifth, in contradistinction from the so called perfect fifth, which consists of one large third and one small third.

*Imperfect Concord. All the concords, except the fourth and the fifth, are sometimes called *imperfect;* hence the third and the sixth are the intervals to which the term particularly applies.

*Imperfect Consonance. That consonance or concord whose interval or intervals may be either large or small, (major or minor,) and yet the concordance or consonance be preserved.

*Imperfect Measure. *Imperfect measure*, and also *binary measure*, are terms which were once applied to what we now call *two-fold* measure.

*Imperfect Period. A period which does not entirely satisfy the ear, or, in other words, a period that does not come to a full and satisfactory close. Such a passage is improperly called a *period:* it should be called *a phrase*, or—in cases where the close is very nearly a perfect one—*a section.* See Perfect Period.

*Imperioso: *imperious, imperative, ruling, commanding*, and the like.

Imponente. **Imponente* is an Italian participial adjective, (from the verb *imponere*,—properly *imporre,—to lay upon, to command*, &c.,) and means *commanding, laying upon, controlling in an authoritative manner.* It is employed in music as a mark of expression, and indicates *an authoritative, mandatory, dictatorial* mode of performance; it does not often admit of any thing in the style of *legato*, but requires, on the contrary, a strong accentuation and a rather staccato style.

*Impresario. The Italian word for the manager or conductor of a concert.

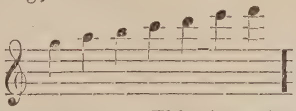
Impetuoso,—Con Impeto: *impetuous, impetuously; boisterous*, &c.

*Impromptu: *without previous reflection or preparation*,—synonymous with *extempore*, or *extemporaneously.*

*Improvvisare. An Italian verb, meaning to make verses or to sing extemporaneously. See Improvvisatori.

*Improvvisatori. This word is an Italian substantive, in the plural number, and means certain musical poets, who make it a profession to recite and sing extemporaneously. Persons of this description are said to be common in Italy.

*In Alt. This expression is an abridgment of *in alto*, compounded of the Italian preposition *in*, meaning *in, on*, &c. and the adjective *alto*, meaning (like the Latin *altus*,) *high.* Thus the phrase *in alt* means *on high.* It has sometimes been applied to the several letters or tones which lie between the twice-marked $\bar{f}$ and the thrice marked $\bar{\bar{\bar{g}}}$, thus:



*In Altissimo. This phrase is the superlative of the preceding. All the letters or tones which are above the thrice-marked $\bar{\bar{\bar{f}}}$, or *f in alt*, are said to be *in altissimo, i. e.* in the highest octave.

*In Altiss. The abbreviation of *in altissimo.*

*Inconsonance. *A discordance.*

*In Disparte: *in a state of separation, aside, apart.* A scenic expression in the recitative of the Italian opera, directing a certain passage to be addressed aside to some character not directly engaged in the dialogue.

*Infinite. An appellation applied to a perpetual fugue, or any other musical composition which returns into itself, and thus, as it were, never ends. The canon is an instance of this kind.

*Inflatile. A general epithet sometimes applied to wind instruments, to distinguish them from others.

*Inflection. A term sometimes applied to an expressive variation of the voice in musical performance.

*In Fugue. A movement is said to be *in fugue*, when it consists of a single subject, the support of which constitutes the principal feature of the movement.

*Inganno: *a cheat, a trick, a deception.* This term is sometimes used to designate a preparation for a cadence in a case where the expected cadence does not follow, and where consequently a trick or deception is played off upon the hearer.

*Iniziato: *initiated.* The term is variously applied to those who have a mature and full acquaintance with a thing, instead of being novices or beginners.

Inno, (Italian.) *A hymn;* Inni, (plural,) *hymns.*

Innocente, Innocentemente: *innocent, artless, unassuming.* This term indicates an artless, simple style of performance.

Ino,—feminine Ina. Italian diminutive endings; as *e. g. flautino*, the diminutive of *flauto*, (*a flute*,) meaning *a little flute;—cantatina, a small cantato or cantate;—concertino, a small concerto or concert.*—These diminutive endings, like *etto* and *etta*, are sometimes used adjectively, as *e. g. Andantino, somewhat andante, a little an-*

dante. Compare Ello and Ella, Etto and Etta.

*In Organo. An expression which was formerly sometimes applied to compositions in more than two parts.

*In Palco: *on a floor, stage, or platform.* This expression was formerly applied to a musical performance on a stage.

*Instrumental Anthem. An anthem with an instrumental accompaniment.

Instrumental Music. Music composed for instruments or performed by instruments. See General Music Teacher, § VII.

*Instrumentist. A general name for any instrumental performer.

*Instrumentation. *Instrumentation* is the art of completing an instrumental musical composition — already invented and determined upon in all its leading and most essential features—in such a manner as to give it an appropriate adaptation and assignment to all the instruments which are necessary to its due and legitimate execution. Thus, instrumentation distinguishes itself from instrumental composition, in the fact that the latter covers the whole ground of devising and constructing a piece of instrumental music, from beginning to end; while the former occupies only a part of this ground, namely the giving of the finishing strokes to the composition after its entire outline is struck out and its fundamental elements are determined upon; instrumentation is the filling up of the outline already drawn, or the putting of the finishing colors upon the already painted ground work of the picture.

The term *instrumentation* is sometimes used, however, as synonymous with *instrumental composition.*

*Intavolare. This is an Italian verb meaning literally *to wainscot, to rail in,* &c. They employed it in music, however, to denote the writing of musical notes in their so called *intavolatura, i. e. a note-tabulature.* See Tabulature.

*Intavolatura. A musical tabulature.

*Interlude. (1.) A piece of music played between the acts of a drama; (2.) any short, intermediate instrumental performance whatever.

*Intermezzi. Detached dances or interludes, with which the Italians diversify their operatic dramas.

Intermezzo. *A little opera or musical drama, which does not constitute the principal piece performed, but merely an interposed relief.

Interval, Intervals. } See General Music Teacher, §§ XXXII—XLVI; together with § 47 of the Theory. —Accessory names of intervals §§ XXXV —XXXIX.—Small and large intervals, § XXXVI.—Diminished and superfluous, §§ XXXVII and XXXVIII. Doubly diminished and doubly superfluous, § XXXIX.—General review of the intervals, § XLVI.—Inversion of intervals, §§ XLII—XLV.—Numerical names of intervals, §§ XXXIII and XXXIV.

*Intonate. To intonate is to sound the tones; to intonate correctly is to sound the tones in their true pitches; to intonate elegantly, tastefully, expressively and the like, is to sound the tones in that manner.

*Intonation. Intonation is a substantive which expresses the abstract of the verb to Intonate, which see.

Intrata. See Entrata.

*In Triplo. A term employed by the old musicians to designate a composition in three parts.

*Introduction. The opening movement of any piece of music.

*Introduttorio. Italian for Introduction, which see.

*Introitus: *an entrance, a coming in.* This term is used to designate that part of the service of the Catholic church which is performed when the priests come in.

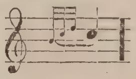
*Introduzione. An Italian word for *introduction.*

*Inversion. This word is employed in music in the sense of *a change of position.* It denotes, (1.) the transfer of a musical subject or theme from one part of the composition to another; (2.) a reversed order of the text set to a musical composition; (3.) such a change of position in the notes of a chord as that the note which was the lowest becomes the highest.

*Inverted. See Inversion.

*Inversional Chords: *inverted chords.*—(An awkward, affected expression, which ought not to be used.)

*Inverted Turn. A musical ornament consisting of three notes prefixed to a principal note, namely one note the next degree below the principal, another on the same degree as the principal, and the remaining one on the next degree above, thus:



*Io Bacche. A convivial Latin exclamation, meaning *O Bacchus! Hail Bacchus!* It was sometimes made the burden or principal theme of the ancient festive lyric poetry.

*Ionian. An epithet applied to one of the five middle modes of the Greeks.

*Io Triumphe. A Latin exclamation of triumph and exultation, meaning *O triumphus* or *triumph! Hail triumph!* It often occurred in the lyric poetry of the Romans.

Ira. See Adirato.

*Irish Tunes. Melodies of Irish origin, which are usually characterized by wildness, sweetness, and pathos.

*Irregular Period. A period in which an expected final close is interrupted or suspended, by means of a false or imperfect cadence.

*Irrelative. A term sometimes applied to those chords, keys, and scales which have no common connecting tie between them; as *e. g.* two chords without any note common to both;—two scales which, though alike in their individual internal structure, are still so differently situated in the great system of tones that they do not naturally mingle or sympathize with each other—do not produce a unity of impression upon the ear.

*Isochronous. A Greek word, meaning literally, of *an equated* or *equalized time,* and applied in music to the designation of time equally measured by beats.—The term is sometimes also applied to such vibrations of a pendulum as are performed in equal times.

Istesso. See L'istesso.

*Istronente Musico. An Italian expression for *musical instrument.*

*Ithymbos. A musical dance of the ancient Greeks, performed in honor of Bacchus.

J

*Jaleme, (*ἴαλεμος*:) *a plaintive song, a melancholy,elegiac poem.* A name applied to an old Greek *Song of Lamentation.*

*Jargon. A mixture of confused and discordant tones.

*Jig. A light, cheerful air, very generally in $\frac{6}{8}$ measure.

*Jingles. Loose pieces of tin placed around a tambourine, for the purpose of increasing the noise of the instrument.

*Joculator. *A Jongleur*, which see.

*Jongleur: *a juggler, a mountebank.* This word was also applied to a set of wandering musicians, who, in the twelfth and thirteenth centuries, traveled about France, either singing their own compositions or attending those bards who composed verses but were obliged to hire singers and other musical performers to execute them.

*Jube. An ancient Greek hymn, sung in honor of Ceres and Bacchus.

*Jubilee, (French *Jubilé*, Latin *Jubilum.*) (1.) A time of special joy and festivity among the ancient Jews. At the commencement of every fiftieth year among that people, all slaves were liberated, and all lands which had been alienated during the whole preceding forty-nine years, reverted to their former owners; and accordingly this period was one of great rejoicing, and was called a *jubilee.* Hence, (2.) *jubilee* has come to mean in general, any season of public festivity and joy; and (3.) a religious ceremony celebrated at Rome, when the Pope grants plenary indulgence. Music always combines itself with these seasons, and the natural alliance which the idea of this word holds with music has often occasioned it to be, in one form and another, the theme of musical composition.

*Jules. A hymn of the ancient Greeks, which was often sung by the reapers in honor of Ceres.

K

*Kabaro. The name of a small drum, used in Egypt and Abyssinia. In playing it, it is struck with the naked hand.

*Keeners. Singers formerly employed in Ireland by the friends and relatives of the deceased, to mourn in vocal verse over the corpse of the dead. This ceremony was performed in the night, and the lamentation or *ullaloo* was usually accompanied by the harp.

*Keranim. The Sacerdotal trumpet of the ancient Hebrews.

*Keras. One of the names applied to the ancient *hydraulica* or *water-organ.*

*Key. The word Key means, (1.) that fundamental tone from which, as number *one* or as the starting point, the other tones of a piece of music are reckoned and arranged: this tone is sometimes called the *tonic* or *Key-note;* and, inasmuch as every single degree of our system of tones may, in turn, be taken as the starting-point or the number *one*, it follows that we can have as many different number *ones*, *tonics*, *Key-notes*, or *common centres*, as we have different degrees in our system of tones, namely *c*, *c*♯, *d*, *d*♯, *e*, *f*, *f*♯, *g*, *g*♯, *a*, *a*♯, *b.* —Again, (2.) the term *Key* means that series of tones which is constructed upon any one of these number ones or common centres, and thus it is very nearly synonymous with the word *scale.* We accordingly have as many different Keys as there are different degrees in our system of tones, namely the Key of *c*, the Key of *c*♯, the Key of *d*, of *d*♯, of *e*, of *f*, of *f*♯, of *g*, of *g*♯, of *a*, of *a*♯, and of *b.*—There are two general classes of keys; (a.) those keys whose first third, reckoning from number *one*, is a large or so called major third, are called *large* or *major* keys; (b.) those keys whose first third is a small or so called minor third, are called *small* or *minor* keys. Now as a key of each of these two classes may be constructed on every one of the twelve degrees of our modern system of tones, we have, in all, twenty-four different keys—twelve large or major, and twelve small or minor.

The term mode is sometimes used in the second sense of the term *key*; and thus we speak of the musical modes of the ancient Greeks, &c.

(3.) The word *key* is also used as the

name of that moveable part of a particular class of musical instruments to which the finger is applied in producing tones, as *e.g.* the keys of a piano-forte, of an organ, of a flute, &c. &c.

*Key-Board. This term means, (1.) the range of keys in a piano-forte, an organ, or any other like instrument; (2.) an instrument sometimes used for dividing the intervals of the octave.

*Key-Note. See Key.

*Keys of a Piano-Forte, &c. See Key.

*King. A musical instrument made of stones, and played either by striking the stones one against another, or by striking them with a stick.

*Kinor or Kinnor. The name of the musical instrument which David played in the presence of Saul.

*Knell. The tolling of a bell at a funeral.

*Krumhorn. A wind instrument, somewhat like a bassoon.

*Kyrie. This is a Greek substantive, in the vocative case, from *κυριος*, *proprietor*, *possessor*, *lord*, and, as used in the sacred writings, the Lord. This word, in connection with the phrase "*Kyrie eleison, Christe eleison,*" constitutes the introductory portion of the Catholic masses.—Any piece of church music commencing with this word is called a *Kyrie*.

L

L. This letter is sometimes used, in piano-forte music, as an abridgment for *left*, and denotes that the notes over which it is placed are to be played with the left hand.

*La. The syllable applied to the sixth tone of any scale.

*La Chasse. A French name for a piece of hunting music.

Lacrimando, Lacrimoso. See Lagrimando.

*Lacrimoso, or Lagrimoso: *tearful*, *weeping*, *pathetic.*

Lagrimando, Lagrimoso, (French *larmoyant*:) *weeping*, *tearful*. This term indicates that the passages thus marked are to be performed with a sad, pathetic expression; and hence, that they are usually to be delivered with a slow movement.

Lamentabile, Lamentoso: *lamentable, lamentably.* The term has much the same meaning as *Lagrimoso.*

*Lamentations. Funeral music of the ancient Jews.

*Lamentatrices. The name of those female singers, who, among the Hebrews, were hired to weep and sing at funerals.

*Lamentazione: *lamentation.*

*Lamentevole: *plaintive*, *lamentable.* The movement, in the case of this mark, should of course be slow, and the expression plaintive and mournful.

*Laments. A name formerly applied to the mournful, pathetic tunes of the Scotch.

*Languemente: *languishingly.*

Languendo, Languente, Languido: *languishing*, *pining.* This term usually denotes an expression of that pining, languishing feeling which arises from strong desire.

Larghetto. See Largo and Etto.

Largo: *broad*, *large*, *extended.* This term, when used in music, designates the slowest grade of time;—the superlative *Larghissimo* is but little used;—the diminutive *Larghetto* means *somewhat largo.*

It has long been a matter of contention among musicians, which of the two terms, *Largo* or *Adagio*, denotes the slower grade of time,—a controversy which has finally terminated in favor of the former. Those who assigned to *Adagio* a slower movement than that indicated by *Largo*, evidently confounded *Largo* with *Lento*, which latter is admitted to denote a quicker movement than *Adagio*, and which, as it were, forms the fourth degree of slow movement, reckoning from *Largo.* Even *Larghetto* itself, the diminutive of *Largo*, still denotes a somewhat slower movement than *Adagio* and constitutes the intermediate grade of time between *Adagio* and *Largo.*

*Largo di Molto. *Very Largo*,—Largo in an unusual degree.

*Laudi. Certain sacred songs addressed to the Virgin Mary and the Saints.

*La Volta. (1.) An old lively dance; (2.) the tune sung or played to it.

*Lay. (1.) A species of lyric poetry, formerly much in use; (2.) any little light song or air.

*Leading-Note. The seventh note of the scale.

*Leaning-Note. An appoggiature or fore-note.

*Le Chant Royal. A name given by the French to the choral hymns sung to the Virgin by the pilgrims, on their return from the Holy Land.

*Leger Lines. Added lines, *i. e.* lines added above or below the staff, whenever more lines are wanted than the regular lines of the staff.

Legare, also Ligare. An Italian verb, meaning *to bind*, *to tie*, *to connect together.* Hence, *Legato*, *bound*, *connected together*, *closely joined*;—*Legatissimo*, *very much bound*, *very closely joined*, &c.;—*Legatura*, *a binding*, &c.,—or *a bind*, *a tie.* These terms, employed as marks of musical expression, mean the opposite of *staccato.*

*Legare le Note: *join the notes closely.* See Legare.

*Legato. See Legare.

Leggeranza, *Leggerezza*, *Leggierezza*, *Levezza: nimbleness, lightness;*—LEGGERAMENTE, *Leggermente, Leggiadramente, Leggiadretto, Leggiadro, Leggiere, Leggieri, Leggiermente, Leggiero, Leggieruculo: light, nimble, of elastic, light, movement;*—LEGGERISSIMAMENTE, *Leggerissimo, Leggierissimamente, Leggierissimo: very light, very nimble, of an extremely elastic and sprightly movement.*

LEGGIADRAMENTE, *Leggiadro, Leggiadretto: delicately, beautifully, elegantly.*

LEGGIERO. See LEGGERANZA.

LEGNO, (Latin *lignum:*) *wood.—Col legno, with the wood,*—an expression sometimes used in application to the playing of the violin or other similar instrument, to denote that the strings are to be struck with the wooden part of the bow, instead of being made to vibrate, as usual, by drawing the hair of the bow across them.

LENTAMENTE, LENTEMENTE. See LENTO.

LENTANDO. See RALLENTANDO.

LENTO: **slowly, gently. Lento*, as a musical term, denotes a movement somewhat less slow than *Adagio*. See LARGO.

LEVARE. See BATTERE and ELEVAZIONE.

*LIAISON. A French name for *a tie, i.e.* a curved line drawn from one note to another.

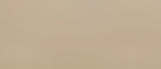
LIBITUM (AD.) Latin *at pleasure.*—See PIACERE.

*LICENSE. Another name for the liberties sometimes taken by distinguished masters, with the rules of musical composition or performance.

*LICHANOS, sometimes incorrectly *LYCHANOS. The name of the third string or tone of the two lowest tetrachords of the Greek system; hence, *lichanos hypaton*, and *lichanos meson*.

*LIGATURA, *LIGATURE. This name is applied to (1.) a curved line drawn over or under two or more notes which are to be sung to one syllable; (2.) a curved line drawn over or under several notes in instrumental music, to denote that they are to be performed in a smooth and connected manner; and—in the case of a stringed instrument—played with a single stroke of the bow;—(3.) those cross-strokes which pass through the stems of eighth, sixteenth, &c. notes, in cases where these notes are connected together by such cross-strokes. An illustration of each of these three applications of the word *ligature* may be seen in the following examples:

(1.)



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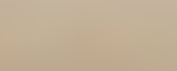

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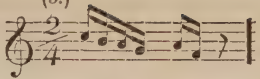


LISCIO: *smooth, even, polished.*

L'ISTESSO, better LO STESSO: *the same* See MEDESIMO, and STESSO.

LINTO: *a lute.* Compare MANDOLINO

LOCO. See LUOGO.

*LOCO PEDALE. This expression means two things: (1.) that the notes are to be played in the same pitch in which they are written; and, (2.) that the pedal is to be used.

*LODI. See LAUDI.

*LOVE-VIOL. See VIOLA D'AMOUR.

*LOURE. (1.) An antiquated musical instrument somewhat like the French *bagpipe;* (2.) an old dance tune, of a grave movement, now out of use.

*LOUVRE. A well known French air, to which Louis the Fourteenth was much attached.

LUGUBRE: *mournful, gloomy, sad.*—It is also used as a designation of time, and then indicates a slow movement, as *e. g. marcia lugubre, a slow, melancholy march.*

*LUINING. A short, melancholy strain, sung by the women of Scotland.

LUOGO,—less correctly LOCO. *This word means literally *in place.* It is usually employed in cases where a passage or several notes have been performed an octave higher or lower, than the form of the notes themselves would indicate,—to denote that, from the point where it stands, onward, the notes are to be played in the octave or place where they are actually written.—*Lo.* or *Loc.* abbreviations of *Loco.* See article ABBREVIATIONS.

LUSINGANDO, *Lusingante, Lusinghevole, Lusinghevolmente, Lusinghiere, Lusinghiero: flattering, insinuating; flatteringly, insinuatingly, in an insinuating, ingratiating manner.*

*LUTANIST. A performer on the Lute.

*LUTE. A stringed instrument, of very early origin, which, like the Guitar, is played by the hand, without a bow.

*LYDIAN. The name of an ancient Greek instrument, said to have been very soft and delicate in its tone.

LYDIAN MODE. A particular system of tones among the ancient musicians.—See Weber's Theory of Musical Composition, § 582.

*LYRA DOPPIA: *a double lyre.* An ancient musical instrument.

*LYRA MENDICORUM. An old stringed instrument, in shape somewhat like a violin.

*LYRA-VIOL. A stringed instrument, resembling both the lyre and the viol.

*LYRA. *LYRE. The lyra is supposed to be the most ancient of stringed instruments. The form of the instrument varied in different countries and at different periods, though one of the earliest forms was that triangular shape from which arose afterwards the harp. It had at first only three strings, but subsequently, at different times and in different places, it was furnished with four, five, six, &c.

*Lyre Guitarre. A favorite stringed instrument invented by the French in the last century. Its form is like that of the ancient lyre, differing only by having its finger-board furnished with bands, like the guitar. It has six strings, namely *E*, *A*, *d*, *g*, *b*, $\bar{\bar{e}}$.

*Lyric. *Lyric* means, (1.) *that which pertains to the lyre;* (2.) a particular species of poetry, namely that which especially abounds in sentiment, feeling, pathos, and expression,—that which is particularly allied to music, and is adapted to be sung; (3.) a class of musical compositions which have a special sympathy with the kind of poetry above described, such *e. g.* as *songs*, *hymns*, *motetts*, *cantates*, &c.

*Lyrichord. A stringed instrument somewhat in the form of an upright harpsichord.

*Lyrist. A performer on the lyre.

*Lyrodi. Ancient vocalists who accompanied themselves on the lyre.

M

M. This letter is used as an abbreviation in several instances, namely; (1.) *M.* or *m. i. e. mano* or *main, hand;* (2.) in designations of time according to the metronome, *M.* means *metronome;* (3.) in connection with *f*, or *p*, it stands for *mezzo;* thus, *mf*, *i. e. mezzo forte*,—*mp*, *i. e. mezzo piano*.

Ma. An Italian conjunction, meaning *but;* as *e. g. Allegro ma non troppo*, *i. e. Allegro, but not too much so.*

*Madrigal.
*Madrigale. (1.) A species of lyric poetry of a small compass, which devotes itself to the expression of ingenious, pretty, sentimental thoughts chiefly relating to love, and which embraces not less than four, nor ordinarily more than sixteen verses; (2.) a species of musical composition which was, in general, of a particularly rich and sonorous character, rather nice and studied in its construction, and ultimately transformed into the style of an extended fugue. This kind of composition was, in one form and another, very much cultivated in the 16th and 17th centuries, particularly in Italy; but it is now, to a considerable extent, supplanted by the introduction of Motetts. The madrigal may probably be regarded also as the precursor of the *opera*.

*Madrigali Concertati: *concerted madrigals*, *i. e.* madrigals with an accompaniment.

Maestoso; *majestic, majestically.*

Maestro; *a master.*

*Magodis. An ancient musical instrument, with two sets of strings, tuned in octaves.

Maggiolata. A Spring-song, or May-song.

Maggiore: *larger, greater.* This term occurs in music in different connections:—(1.) as a designation of time, as *e. g. tempo maggiore*, an expression equivalent to *tempo alla breve;* (2.) it is applied to musical modes or keys, as, *e. g. modo maggiore, major key* or *mode;* (3.) it is applied to intervals, as *e. g. terza maggiore, the large* or *major third*, &c. (Compare Minore.)

*Magodi. Comic wandering Greek musicians.

*Magodia. The name of the poetry sung by the *magodi.*

*Major. The Latin word for *larger* or *greater.* It is frequently applied to intervals, chords, keys, scales, &c.

*Major Key. See Key;—also General Music Teacher, § CV.

*Major Mode. See Key;—also General Music Teacher, § CVI.

*Major Third. A third, both of whose degrees are large seconds. See General Music Teacher, § XXXVI.

Malinconico: *melancholy.*

Manca: *the left hand.*

Mancando: *dying, fainting, sinking;* and thus, in music, the word carries the idea of becoming weaker and weaker, and finally terminating in an almost inaudible breathing of the tones; hence, this term is synonymous with *calando, decrescendo, diminuendo, morendo, perdendosi, scemando, smorzando*,—all which expressions denote a gentle, gradual diminution in the strength of the tone.

Mandolino. This word, which is the diminutive of *mandola*, is the name of a musical instrument which is now but little used. It resembled the old *mandola* or small lute, though considerably smaller, was furnished in some cases with gut strings, and in others with metalic ones, and was played by means of a quill or small piece of wood.

Manico, (French *le Manche.*) This word, meaning *a handle*, is employed in music to designate the neck of a stringed instrument.—*A mezzo manico, in the half-grasp* or *position*, (because in this the hand of the violin-player is placed nearly in the middle of the neck.)—*Smanicando*, (literally *loosing the grasp, letting go*,) *transferring the hand to another position.*

Mano: *hand.*—*Mano destra, mano dritta* or *diritta, the right hand; mano sinistra* or *mano manca, the left hand.*

Manuale. This term, meaning *manual, pertaining to the hand*, is used in music to denote the *hand*-keys of an organ or any other instrument furnished with *foot*-keys, in contradistinction to the latter.

*Manu-Ductor: *a hand-leader.* A Latin term formerly applied to an individual who led a body of performers by beating time with his hand.

Marcato: *marked, distinguished, rendered prominent*, as *e. g. Ben marcato, well marked, in a clearly marked, distinct manner;—marcatissimo, very strongly marked, rendered extremely prominent.* This term is sometimes used over such passages or individual notes, as the composer may wish particularly to have heard.

*March. A piece of military music, intended to accompany and regulate the footsteps of soldiers.

*Marche Triomphale, (French.)—*A triumphal march.*

Marcia. The Italian word for *march. Tempo di marcia* or *alla marcia, in the time of a march.* This designation is rather an indefinite one, inasmuch as marches are of very different movements, some being very quick, while others are very slow. *Marcia marziale, a martial march.*

*Marcia Con Moto. A lively march, or a spirited martial movement.

Martellato: *hammered.* This word is sometimes used in reference to the playing of instruments that employ the bow, as a designation of that which we usually understand by the term *staccato.* It is particularly applied to a certain knocking of the point of the bow on the strings, a mode of performance which was recently revived in Germany by *Paganini.*

*Martial Music: *war music, military music.*

Marziale: *martial,—martially.* See Marcia.

*Mascharada. Music composed for the purposes of buffoons.

*Masque. When this word is used as a musical term, it denotes a sort of musical drama which includes music and dancing together with splendid and gorgeous scenery and decorations.

*Masrakitha. A wind instrument of the ancient Hebrews.

*Mass, (Latin *missa*,—Italian *messa*,—German *messe.*) (1.) The service of celebrating the Lord's supper in the Catholic church; (2.) that musical composition which is designed or adapted to be sung in connection with this service. This composition has fixed and uniform divisions.—These, so far as the text is concerned, are as follows: (1.) the *Kyrie eleison, Christe eleison;* (2.) the *gloria in excelsis deo*, to which certain invocations are added, as *e. g. Laudamus te*, &c., *Gratias agimus tibi*, &c., *Domine Deus rex coelestis*, &c., *Qui tollis peccata*, &c., *Cum sanctu spiritu;* (3.) the *credo* or apostolic confession of faith—the apostles' creed; (4.) the *sanctus* and *hosanna;* (5.) the *benedictus;* (6.) *Agnus Dei*, and finally *Dona nobis pacem.*

Massima: *maxima, i. e. the largest.*—(1.) This term is applied to the longest species of note. See General Music Teacher, § XLVIII.—(2.) *Massimo*, feminine *massima, the greatest*, are variously applied; as *e. g. Colla massima discrezione, with the greatest discretion; i. e.* the piece or passage of music thus marked, is to be delivered with the highest degree of judgment and discretion.

*Matinata. A morning song.

*Matins, (French.) Morning musical performances in convents and in the Catholic church.

*Materia Musica: *musical matters.*

*Maxima. See Massima, and General Music Teacher, § XLVIII.—(The note designated by maxima is sometimes erroneously called a *large.*)

*Mazurkas. Polish national dances.

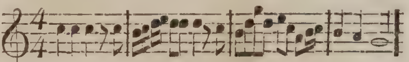
*Mean-Clef. The tenor-clef has sometimes been so called.

*Measure. See General Music Teacher, § XLVII and §§ LII—LXV.

*Mediant. The third tone of any scale or key is sometimes so called.

*Melange, (French.) A publication consisting of a variety of musical pieces.

Melodial Modulation, or better Melodic Modulation. A change from one key to another, produced solely by the effect of certain successive melodic intervals, as *e. g.*



This succession of intervals or notes naturally leads the ear to conceive the last part of the passage to be in the key of *G*, while the first part is felt to be in the key of *C*.

*Melodia: *melody.* See the article Melody, and General Music Teacher, § CIII.

*Melodics. This term means, (1.) the doctrine which relates to melody; namely, the instructions which pertain to the nature of melodies, the mode of constructing them, and whatever else is involved in a full knowledge of the subject; this is the appropriate application of the term. But, (2.) the word *melodics* or *melody* is, in some instances, very improperly employed to designate that department of elementary instruction in vocal music which relates to the tones, particularly the tones considered in their different pitches, as *e. g.* the number of the so called elementary tones, the various modes of representing them to the eye, the different names given to them,—the structure of the scale, the intervals, &c. &c.

*Melodiosamente: *melodiously.*

*MELODIOSO: _melodious._

*MELODIOUS: _sounding sweetly, sounding agreeably;_ as _e. g. a melodious voice, i. e. a fine. sweet, agreeable voice._

*MELODIZE (TO.) (1.) To compose melodies; (2.) to sing melodies.

*MELO-DRAMA, or, otherwise expressed, _Drama per musica._ This term is from the Greek μελος, _singing, song,_ &c., and δϱαμα, _theatrical representation;_ and thus the compound word μελοδϱαμα—_melodrama_ means _a singing connected with a theatrical representation._ The term is used to designate a particular species of singing drama which is named, according to the number of actors concerned, a _monodrama,_ (when one player only appears,) or _a duodrama,_ (when two persons act in the play.) It is a dramatic tale which is occasionally interrupted by the introduction of music, and sometimes the music even accompanies the speaking. The melodrama differs from the opera in the fact that the persons acting in the former do not themselves sing, but speak, and the chief purpose of the music is to fill up the pauses which take place in the speaking.

*MELODY, Latin _melodia._ The word melody comes originally from the Greek μέλος—_a song, a singing,_ &c. We understand by the term _melody,_ as technically employed in music, a regular and agreeable succession of tones, in virtue of which the higher and the lower, the stronger and the weaker tones, and indeed the different keys themselves alternate with one another, just according as the play of the feelings and the particular state of the mind to be expressed by the melody, may dictate.

*MELOPOEA, } (Greek μελοποια.) This
*MELOPOIA. } term means, (1.) the art or science of composing or making a melody; (2.) the melody itself.

*MELOS. (1.) _A singing, a song;_ (2.) a piece of lyric (or singing) poetry.

*MELOPOMENOS, (literally _singing._)—A name sometimes given to Bacchus.

*MEN. An abridgment of _Meno._

MENO. An Italian adverb, meaning _less._ It is employed in music in different connections; as _e. g. Meno allegro, less allegro, i. e. less quick; meno forte, less forte, less strong._

*MESCOLANZA. A term applied to operas, and other secular productions, in which the ecclesiastical style is intermixed with that of the theatre.

*MESE, } The middle tone in the
*MESON. } Greek system of tetrachords.

*MESOCHORI, (Greek plural.) Certain musicians whose business it was to beat time with their feet. For the sake of being the better heard, they stood on a desk and wore wooden shoes.

*MESOLABE, (Greek.) An instrument used for dividing any interval equally.

*MESONYCTICON. This term, meaning strictly _mid-night-ic, something connected with the middle of the night,_ was applied to the midnight singing of the Christian fathers.

*MESSA. The Italian word for _mass._ See MASS.

MESSA DI VOCE, sometimes incorrectly MESSA VOCE. *The Italians employ this word to denote what we express by the term SWELL, namely a soft commencement, a gradual increase and then a gradual diminution of an individual tone down to the same degree of softness with which it commenced. The sign for this manner of performing a tone is as follows:

p. < f. > p. or < >.

MESTO: _sad, pensive._ This term designates a slow movement and a pensive expression.

*MESURE. The French word for _measure._ It is also sometimes used to designate a whole-note rest.

*METHOD, } These terms are some-
*MÉTHODE, } times employed as the
*METODO. } names of musical instruction-books; as _e. g. A Method for the harp,—A Method for the piano-forte,_ &c.

*METODO. Italian for _method._ The word is sometimes used as the name of a musical instruction-book. See MÉTHODE.

*METRE, (Latin _Metrum._) The French word for _measure._ As a technical term, _metre_ means _poetic_ and _musical_ measure.

METRICS. The doctrine of metre, _i. e._ of poetic and musical measure. See General Music Teacher, § XLVII.

METRONOME. See General Music Teacher, § LI.

METRUM, (English _Metre._) See General Music Teacher, § XLVII.

*MEZ. Abbreviation for _Mezzo._

MEZZO, feminine MEZZA. An Italian adjective, signifying _middling, half, in the middle, the middle part of,_ &c. *This term is employed in music in a great many different connections, but always in the fundamental significations of _half, intermediate, holding a middle position._ A few of the principal examples are as follows:—_Mezza manica,_ literally _in the middle of the handle._ This expression is used in reference to the playing of such instruments as the violin and denotes the _half-grasp,_ or _middle position_ of the hand on the neck of the instrument, namely that position in which—in the case of the violin—one performs those tones with the first finger which he would otherwise perform with the second, to wit $\bar{b}$, $\bar{f}$, $\bar{\bar{c}}$, $\bar{\bar{g}}$.—_Mezza voce, a middling voice,_ or _a half-voice._ This expression is used chiefly in relation to the strength or loudness of the voice, and means an intermediate degree between *piano* and *forte;* it applies in part, however, to the quality of sound, and involves the idea of that which is of a more delicate and flute-like character.—*Mezzo forte*, abbreviations *mez. f.* and *m. f.*—a phrase which means *half-strong*, *middling strong.*—*Mezzo piano*, abbreviations *mez. p.* or *m. p.*—*middling soft, half-soft.*—*Mezzo soprano*, *half-soprano*, a species of female voice holding a middle position between soprano and alto. See SOPRANO, and General Music Teacher, § XXIII.—*Sulla mezza corda*, *in the middle of the string.*

MEZZO SOPRANO. See MEZZO, and SOPRANO.

*MEZZO SOPRANO CLEF. See General Music Teacher, § XXIII.

MEZZO TENORE. A half-tenor. See TENORE.

*MEZZO TRILLO. An Italian name sometimes given to a *sixteenth-note.*

*MEZZO TUONO: *a half-tone.*

*MI. A syllable applied to the third tone of any diatonic scale.

*MIGNON: (French.) favorite;—as *e.g. Rondeau mignon, a favorite rondo.*

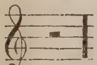
*MIMES. Vocal mimics, whose songs and gestures were once in high esteem.

MINACCIANDO, *Minaccievole*, *Minaccioso*: *threatning, full of threats,—threatningly, menacingly.*

M. F. An abbreviation for *mezzo forte*, or *mezzo forza.*

*MINIM, }
MINIMA. } A half-note. See General Music Teacher, § XLVIII.

*MINIM-REST. A half-note rest;—thus:



*MINEUR. French for MINOR, which see.

*MINOR, }
MINORE. } Both of these words are from the Latin adjective *minor*, the comparative degree of *parvus*—*little, small;* and hence *minor* means *smaller, less.* The term occurs in several different connections; as *e. g. Modo minore* or *minor mode*, *i. e.* the key or scale whose first third from the number *one* or *tonic* upwards is a small or minor third, &c.—See General Music Teacher, § CVI. *Terza minore* or *minor third, i. e. a small third.* Sometimes also, when, in a piece of music in the major key, an entire section occurs which is in the minor key, the latter is called substantively *a minor*, *the minor*, or *the minore.*—(The terms *Major* and *maggiore* are also used in the opposite cases.)

*MINOR MODE. See MINOR, and General Music Teacher, § CVI.

*MINSTREL. A wandering musical poet.

*MINSTRELSY. (1.) The profession of a minstrel; (2.) the performance of a minstrel.

MINUE or MENUE, }
MINUET, }
MINUETTO or }
MENUETTO. } A *Minuet.* A well known species of dancing music, in $\frac{3}{4}$ measure, and of a moderately slow movement. This species of music, however, is not confined to dancing, but occurs also in quartetts, symphonies, and the like; and in this case it has usually a quicker movement, and sometimes a very rapid one. The minuet, thus employed, is usually marked *Scherzo minuetto*, or simply *scherzo.* Compare ALTERNATIVO.

*MISERERE. A Latin verb, meaning *have pity on, have mercy on.* It is employed as the name of a celebrated sacred song—properly the 57th Psalm, which in the Latin version of the Scriptures begins: *Miserere mei Domine.* In the Catholic church, *the miserere* constitutes that portion of the worship of the divine Being which is performed during the whole year, particularly in the cloisters, at the commencement of every civil day, *i. e.* at midnight,—under the name of *matins*, (Italian *mattatino.*)

*MISSO. Italian for *Mass.*

MIXED REGISTER. See General Music Teacher, § IV, Remark.

*MIXO-LYDIAN. The highest of the seven Greek modes.

*MOCIGANGA, (Spanish.) A Spanish musical interlude.

*MODE. A name applied to a particular system or arrangement of tones, as it respects their successive intervals or distances from each other. The term is not unfrequently used as synonymous with *scale.* See MAJOR MODE, and MINOR MODE;—also General Music Teacher, § CVI.

*MODERATAMENTE: *moderately.*

MODERATO: *moderate, moderately.* (1.) *Moderato* is employed in music as an adverbial designation of time, and is usually combined with some other word which more specifically defines its meaning; as *e. g. Allegro moderato, moderately quick allegro*, or *moderate allegro.*—(2.) When standing alone as an independent mark of time, *moderato* denotes a movement nearly like that of *Andante.*

*MODO MAGGIORE. Italian for *major mode.* See MAJOR.

*MODO MINORE. Italian for *minor mode.* See MINOR.

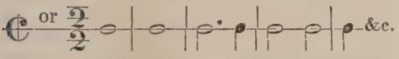
*MODULATION. A change from one key to another in a piece of music.

*MODULAZIONE. Italian for *modulation.*

*MODUS, (*major—minor.*) Latin for MODE, which see, and also General Music Teacher, § CVI.

*MOLLE: (French.) *soft*, &c. In music, however, this word is applied to a flatted tone, *i. e.* to a tone which is lower by a small second or half-degree, than its usual pitch.

*Molossus. A musical foot, consisting of three long or three accented notes immediately following one another. Such a molossic rhythm frequently occurs in hymns; as *e. g.* "*O Lord! Hear!*"—three long and heavy or accented syllables. The molossus can be expressed in music only by three successive full measure notes, as *e. g.* in adapting music to the above text:)



Molto: *much, very,*—nearly synonymous with *assai;* as *e. g. Molto vivace, very lively.*—The phrase *di molto* has the same meaning; as *e. g. Molto adagio* or *Adagio di molto, very adagio.*—The superlative is *Moltissimo* and means *very much, much in the extreme*, as *e. g. Allegro con moltissimo moto, i. e. Allegro with very much motion —extremely quick allegro.*

*Molto Sostenuto. This term means that the notes should be well sustained—not clipped or abridged.

*Molto Vibrato. See Vibrato.

*Molto Voce. With a full voice.

*Monaulos. An ancient species of flute.

*Monferrina. A lively dance tune, in $\frac{6}{8}$ measure.

*Monochord. An instrument which consisted originally of one string; and hence its name. It has also been called a *tone-measurer*—Latin *mense.* It was first used by the Greeks, for the purpose of determining the relations of the different tones, intervals, &c. It consists of a smooth, flat piece of wood, from two to four feet long, and of various breadth, from four to six inches, according to the number of strings employed; eight-stringed monochords are considered the best. It has also a moveable bridge, marked degrees, and other appendages requisite to its purpose.

*Monodic: *pertaining to a monody, of the nature of a monody.* See Monody.—The opposite term is Polyodic.

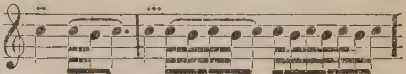
*Monody. The Greeks called every species of one-voiced singing or song a *μονῳδια—monodia (a monody.)* Hence it has become customary, in more modern times, to denominate every *solo-song* or *singing, a monody.*

*Monodica. The Italian word for Monodic, which see.

*Monodie. French for Monody, which see.

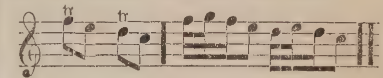
*Monophonic: *one-voiced;*—the same as Monodic, which see.—The contrast term is Polyphonic.

*Mordent, } Literally, *sharp, tart,*
Mordente. } *biting.* This word is used in music as the name of a particular ornament, in which the principal tone is several times alternated with the next tone below it, and in such a manner that the principal, essential tone of the melody is always the prominent one in the divisions of the measure. The sign for this ornament is + or ++, as *e. g.*



The French call this ornament *Pincé.*

Some musical writers make a distinction between the mordent just described—called by them *the German* mordent, and another similar ornament which alternates the tone *above* with the principal one, instead of the tone below, and which they call the *Italian* mordent, namely:



Morendo. The same as Mancando, which see.

Mormorando: *murmuring, whispering, muttering; murmuringly, whisperingly, mutteringly.* (This word occurs in a Quartett of Carl Maria Von Weber's.)

*Morrice-Dance. An old military dance, accompanied by the gingling of bells and the clashing of swords.

Mosso. An Italian participle, meaning *moved.* It is used in music to designate a somewhat quickened grade of time.—The word *mosso*, properly *più mosso*, is also used as synonymous with *con più moto.* Compare Moto.

Mostro. A *direct.* See Guida.

*Motet, }
*Motett, }
Motetto, }
Mottetto. } *These terms designate a very ancient form of vocal music—a kind of music known to exist as early at least as the thirteenth century. Motetts were originally sacred songs which took their text from the holy scriptures, and which laid the foundation for the so called *cantus firmus* or *plain singing* of Pope Gregory's time. Compositions of this kind have varied in their form more or less during the successive ages of their existence; but, taken in their present shape, they consist chiefly of the following four classes, to wit: (1.) Chorals, and other sacred songs, figured by vocal parts; (2.) Chorals, either accompanied or carried through with a fugue, by vocal parts; (3.) Vocal choruses (either with or without an accompaniment) which carry through a succession of connected fugue passages; (4.) Church-songs which are composed, verse for verse, from the scripture text, in all these and other forms, such as chorals, fugues, trios, &c.

*Motivo. This Italian word, meaning literally *a cause, a motive*, is technically employed to denote—(1.) the subject or theme of a musical composition; (2.) any leading, prominent passage in a piece of music.

Moto: *motion.* This word, as employed in music, usually denotes an increase of movement; as, *e. g. Andante con moto, i.e. somewhat quicker than andante; Con piŭ moto, with more motion—faster.*—Some incorrectly write *Piŭ moto* for *Piŭ mosso.*—Compare Movimento.

*Moto Contrario: *contrary motion.*

*Moto Obliquo: *oblique motion.*

*Moto Retto: *direct motion.*

Mottetto. See Motetto.

Mouth-Piece. That part of a trumpet, clarinet, oboe, &c. to which the mouth applies itself in performing on the instrument.

*Movement. (1.) Musical progression or motion in general, as *e. g. a slow movement, a quick movement,* &c.; (2.) a strain, or any homogeneous, connected passage of music, as *e. g. an allegro movement, an adagio movement,* &c.

*Movimento: *movement, motion.* The Italian word *movimento,* like the corresponding English word *movement,* is usually, as a musical term, employed in the sense of *time, degree of quickness or slowness,* and is equivalent to *tempo.* Compare Moto and Tempo.

*Muse. A name applied to the muzzle of a bag-pipe.

*Musett, *Musette, *Musetta. Latin Musa. (1.) A species of bag-pipe, particularly that which was formerly very much used in France; (2.) an obsolete dance-tune, usually in $\frac{6}{8}$ or $\frac{3}{8}$ measure, and of a moderately quick movement; (3.) any small piece of music, in general,—whether a dance or not,—which bears any considerable resemblance to the *jig* or *gique.*

*Musars. A name formerly given to those who played on *the musette.*

*Musica Mensurabilis. Music of a measured character; music brought into a definite, measured arrangement, in contradistinction from music written and performed without any regard to rhythm or measured time.

*Musica Colorata: *colored music.* This name has sometimes been applied to music which, in respect to the intervals between the successive degrees of its scales or keys, differs more or less from the music of the old church modes, which latter kind of music admitted no semitonic, half-degree, or small second distance between its tones, with the exception simply of those between *e* and *f*, *b* and *c*, *a* and *b*♭.

*Musica Ficta. See Musica Colorata.

*Musical Glasses. See Harmonica.

*Musico Pratico: *a practical musician.*

*Mutation, (Latin *mutatio,* from the verb *mutare, to change.*) As a musical term, the word *mutation* is chiefly employed to designate the transformation of the human voice, according to *age,* and *sex;* it is applied particularly to the change which takes place at the age of puberty.—The term *mutation* is sometimes also employed, in reference to the Italian solmization, to designate the exchanging of one syllable for another in ascending the scale.

*Mute. An article used, in some instances, to dampen the sound of the strings of a violin, or other stringed instrument. The word *damper* is employed in the same sense.

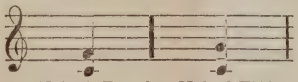
M. V. An abbreviation for *Mezza voce.*

*Mylothros. An appellation applied among the ancient Greeks to a *miller's* or *baker's song.*

N

*Nacara, Naccare, Nacchere. *A pulsatile instrument similar to the Spanish castagnette or castanets, but larger. It was formerly very much in use, particularly among the Turks. See Castagnette.

*Naked. A term sometimes applied to a combination of notes which belong to a chord, the rest of whose members are wanting, as *e. g.*



Naked Fourth. Naked Fifth.

The chord in the first instance is properly that of *f*, *a*, *c̄*—the *a* member being absent; the full chord in the second instance is *c̄*, *ē*, *ḡ*—the *ē* member not being present.

*Nasal Sound or Tone. A sound that is unduly and improperly affected by the nose.

*Nasard. An ancient wind instrument.

*National Songs. Songs which have become associated and indentified with particular countries, either by means of the sentiments they contain or by long use.

Natural. A name given to the sign ♮ employed for the purpose of removing the effect of a previous sharp or flat—♯ or ♭.—This sign is also called a *canceling sign, a neutralization sign,* &c. See General Music Teacher, § XXVII.

*Natural Harmony. This term is sometimes applied to harmony that consists simply of those tones and those combinations of tones which are produced by a certain regular, systematic, proportional division of a musical string. Tones thus produced by different proportional lengths of a string are conceived to be especially *the product of nature*, and the several relations which these tones sustain to each other when combined together in chords, are accordingly considered to be *natural* relations; and hence the harmony growing out of such tones and combinations of tones is denominated natural harmony. Harmony which involves other elements, than those thus produced and associated, is, by way of contrast, called *artificial* harmony. See General Music Teacher, § IV, Remark, and § X, Remark.

*Nautical Songs. Songs pertaining to sea-faring life.

*Nebel. A ten-stringed harp, mentioned in the holy scriptures.

*Neghinoth, } *Neginoth. } The general name of the Hebrew stringed instruments.

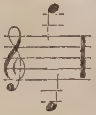
*Nete. *Nete* was a name applied by the Greeks to the fourth degree or tone of the three highest tetrachords of the great system of tones.

Nel, Nell', Nello, Nella. *These forms are compounded of the Italian definite article and the preposition *in*, and accordingly mean *in the;* as *e. g. Nello stesso tempo, in the same time.*

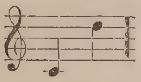
*Netoides. The highest tones of the ancient scale or musical system.

*Neumae. An old Latin name for what are now called *divisions* or running passages.

*Nineteenth. An interval consisting of two octaves and a fifth, thus:



*Ninth. An interval embracing an octave and a second, thus:



*Nocturne. The French word for Notturno, which see.

*Nocturno. A false spelling for Notturno, which see.

*Noel. This is a French word, which properly means *Christmas.* Hence, the popular songs which were formerly sung in France on the festival of the birth of Christ, in imitation of the songs of the shepherds of Bethlehem, were called *noels.*

*Noire. A French name for a *quarter note.*

*Nomion. *Nomion* was a species of *love-song* among the ancient Greeks.

*Nomodictai. This name was applied —at first by the ancient Greeks—to the judges whose business it was to award the prizes to the contestors at the public musical games.

Non. *Non* is both a Latin and an Italian adverb, meaning *not; as e. g. Non troppo, not excessive, not too much.*

Nonetto, (from the Italian numeral adjective *nono, ninth.*) *A nonett, i. e.* a piece of music composed for nine voices.

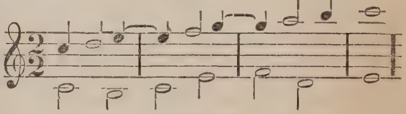
*Nota Intiera. An Italian term, meaning *an entire or whole note.* This name was once applied to what we now call *a double-note* or *breve*, because this note was at one period taken as *unity*, in the same way that our so called whole-note (or semibreve) now is.

*Notation. This term is sometimes applied to the expressing of tones by visible marks or signs, *i. e.* to the writing of music in notes.

*Note, (Latin and Italian *nota.*) This word, literally meaning *a mark* or *sign*, is employed in music as the name of all those different characters, marks, or signs which are used to represent musical tones, (in respect to their length.) See General Music Teacher, §§ XXII, XLVIII, XLIX.

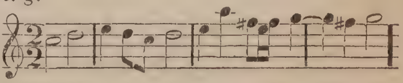
*Note Sensible. The French apply this term to what was called by the old musical writers the *subsemitonium modi, i. e.* the subsemitone of the mode or key, namely the leading-note or seventh degree of any major diatonic scale.

*Note Anticipate. Italian for *notes of anticipation ; e. g.*



Here the note $\overset{=}{d}$, in the first measure, is a note of anticipation, because it is performed in advance or in anticipation of the note *b* below, to whose chord it properly belongs. In like manner, the $\overset{=}{e}$ of the same measure, is a note of anticipation, because it is heard, in performance, before the other note of the chord to which it belongs is struck, namely the $\bar{c}$ in the next measure. Hence, when the arrangement of any harmonic combination of notes is such, that any single one is struck in advance of the other note or notes of the chord to which it belongs, an *anticipation* is said to take place, and the note thus struck is called *a note of anticipation* or *nota anticipata.*

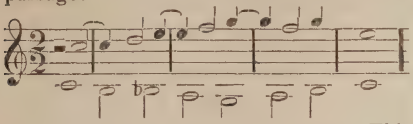
*Note of Modulation. This term properly applies to any note which introduces a new key; it is usually applied, however, to the so called *leading-note* or sharp seventh of the key introduced; as *e. g.*



Here a transition takes place from the key of *C* to the key of *F*, and the note of modulation is *f*♮.

*Note of Prolation. An old Latin name of *a dotted note.*

*Note Ritardate. *Notes of retardation.* These are the opposite of Note Anticipate, which see. An example of retardation may be seen in the following passage:



Notturno: *nocturnal, nightly.* This term is technically applied to any piece of music which is designed to be performed in the night; and thus it means, *a night-piece* or *serenade.*

*Nouvelle Methode. A French term for *a new book of musical instruction.*

*Nunnia. Among the Greeks *the song of the nurses.*

*Nuptial Songs: *marriage songs.*

O

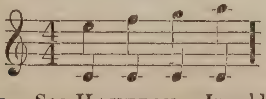
O. A circle in the form of this letter, or one compounded of two half-circles placed together, (◖◗,) was formerly employed to designate a species of measure consisting of three whole-notes and called *tempus perfectum*,

O, Od, Osia. Italian conjunctions, meaning *or*; as *e. g. Flauto o Violino, the flute or violin*;—*Soprano secundo od Alto. the second soprano or alto*;—*Oboe osia clarinetto, the oboe or clarinet.*

Obbligato: *bound, connected, fastened to.* The term is used in music in the sense of *necessarily* or *indispensably* connected. Every part or instrument in a piece of music which cannot be dispensed with, but which constitutes an essential element of the piece and is not a mere *ad libitum*, is said to be *obbligato, i. e.* an indispensable constituent which is material to the intended character of the piece. This term is, accordingly, the opposite of *ad libitum*.—The term *obbligato* is sometimes used in a somewhat more restricted sense as synonymous with *concerting, concertant*, or *concerted.* Compare Concerto and Recitativo.

Obligato. An incorrect spelling for Obbligato.

*Oblique Motion. A term applied to the progression of parts in harmony when one part proceeds forward on one and the same degree of the scale while another either ascends or descends, thus:



Oboe. See Hautboy.—In addition to the usual oboe, a species is sometimes used which is a fourth or a fifth lower, and which goes by the name of *English horn* (*Corno inglese.*)—A similar species of low oboe, moreover, was extant among the old musicians under the name of *oboe d' amore*,—as also the *oboe di caccia*, or *hunting oboe.*

*Oboist. A performer on the oboe.

*Octachord, *Octachordum. } An ancient stringed instrument, tuned to the eight degrees of the diatonic scale; and hence its name, which literally means an *eight-stringed* instrument.

Octave. (1.) A series or group of eight tones, extending from any letter to the same letter occurring again, either eight degrees higher or lower, as *C*—*c* or *c*—*C*; (2.) a single tone, either eight degrees above another or the same distance below it.

*Octave Flute. A flute whose range of tones is an octave higher than that of the German flute.

*Octavina. An old stringed instrument of the harp species.

*Octave Stop. A certain stop of an organ or piano-forte, embracing tones an octave above other corresponding ones.

Octetto. A false spelling for Ottetto, which see.

Od. See O.

*Ode. The name of a particular species of lyric or musical poetry.

*Odeon, (Greek ᾠδεῖον, a *place of music.*) Originally a place at ancient Athens, where musical meetings were held. Hence, the word *Odeon* has subsequently been used as the name of a music room.

*Odeum. The Latin of Odeon, which see.

Offertorio, Offertorium. } *The Offertory*—a piece of music introduced in the Catholic masses between the Credo and the Sanctus.

*Offertory. See Offertorio.

Oficleida,
*Oficleide,
*Ophicleide. } See Serpente.

One. *One* is an Italian amplificative ending; as *e. g. Concertone*, the amplificative of *Concerto*, meaning *a great concerto*—*a great concert*;—*Fagottone, a large bassoon*;—*Flautone, a large flute, a base flute, a Flûte d' amour*;—*Violone, a large viol, a contra-viol*, or *double-base viol*;—*Trombone*, (literally a great trumpet,) *a trombone*, or *trumpet.*

*Omnes. Latin plural meaning *all.*—See Tutti.

*Ondeggiamento: *wavingly, undulatingly*;—synonymous with *Tremulo.*

*Ondeggiare. An Italian verb, meaning, in music, *to wave the voice.*

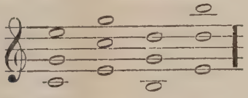
*Ondeggiare la Mano. To wave the hand in beating time.

ONGARESE, ALL' ONGARESE. *Ongarese* is an Italian adjective, meaning *Hungarian*, and is, musically, applied to a particular species of dance;—*All' Ongarese* means *in the Hungarian manner, in Hungarian style.*—Many write *Ongherese.*

ONGHERESE. See ONGARESE.

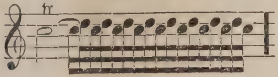
*OPEN. (1.) The strings of a violin, guitar, &c. are said to be *open*, when they are not pressed down by the finger; (2.) the tones themselves, thus produced, are also called *open*.

*OPEN HARMONY. A term synonymous with dispersed harmony, meaning that harmony whose tones are widely apart in point of pitch, thus:



The opposite species of harmony is said to be *close* or *compact.*

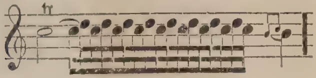
*OPEN PLAIN SHAKE. A shake of moderate quickness, distinct in its alternations, and terminating without a *turn*, thus:



*OPEN STOP. That stop in an organ which commands the open pipes.

*OPEN STRINGS. See OPEN.

*OPEN TURNED SHAKE. A shake that is open, and that terminates with a turn, thus:



See OPEN PLAIN SHAKE.

OPERA. *An Italian word, literally meaning *work*, or *a work.* The word is technically applied to a drama essentially combined with singing and orchestral music, or at least with an instrumental accompaniment. There are several species of opera, as *e. g. Opera seria, the serious opera; opera buffa, the comic opera*, &c.—The word opera is often employed in its literal sense, and is thus applied to any literary or musical work, as *e. g. opera prima, opera seconda, the first work, the second work. i. e.* the first, or the second production or publication of the author, on the title-page of whose book the term occurs.—*Operetta, a little work*, or *little opera.*

*OPERA BUFFA. See OPERA.

*OPERATICAL: *pertaining to an opera.*

*OPERA SERIA. See OPERA.

*OPERETTA. See OPERA.

*ORATORICAL: pertaining to *an oratorio*, in the style or manner of an oratorio.

*ORATORIO. A sacred musical drama; as *e. g.* Handel's oratorio of the Messiah, Neukomm's oratorio of David, Haydn's oratorio of the Creation.

*ORCHESTRA. (1.) That space in a theatre which lies between the stage and the seats of the spectators, and which is appropriated to the choir and the instrumental musicians; (2.) that part of a concert room in which the band and singers are stationed; (3.) the band of instrumental musical performers themselves; (4.) the collective mass of the instruments employed in concerts, operas, and church music.

*ORCHESTRAL: *pertaining to an orchestra*, (in any of the senses above specified.)

ORDINARIO or SOLITO: *ordinary, as usual, in a usual manner.* This word is employed in music to show that the notes, from the point where it occurs, are to be played or sung just as they are written, instead of being performed *all' ottava*,—*scialumo*,—or *sul ponticello*, &c.—The word *ordinario* is also sometimes used as a designation of time, as *e. g. Tempo ordinario, i. e. in the usual time.*

*ORGAN. A well known keyed instrument.

*ORGANIST. An organ-player.

*ORGANISTIC: pertaining to the organ.

*ORGANISTS OF THE HALLELUJAH. An appellation given to four particular priests who organized or sung in parts, especially in performing the Hallelujah.

*ORGANIZARE. To perform music in parts, as the organ does; *i. e.* to perform *harmonically*, instead of *melodically.*

*ORGANIZED PIANO-FORTE. An instrument compounded of an organ and a piano-forte.

ORGANO. The Italian name for *organ.*

*ORGANO PICCOLO: a small organ.

*ORGANORUM INTABULATURAE. A Latin name for voluntaries, preludes, and other compositions expressly intended for the organ.

*ORGAN STOP. Any one set of the pipes of an organ, as *e. g.* the *Hautboy stop, the Diapason*, &c.—The term *register* is frequently applied to the same thing.

*ORGANUM. The Latin name for the *organ.*

ORNATAMENTE. An Italian adverb, meaning *ornamentedly, with ornaments, in an ornamented style.*

*ORPHARION. An ancient stringed instrument resembling the violoncello.

*ORTHIAN MODE. One of the Greek musical modes. The compositions which were written in this mode were performed in particularly quick time.

OSIA. See O.

OSSERVANZA (CON.) *With attention, with circumspection, with care*,—nearly synonymous with *con diligenza.*

OTTAVA. The Italian word for *octave. Coll' ottava, with the octave;—All' ottava* *alta* or *bassa*, *in the octave above* or *below*. Compare Ordinario.

*Ottava Alta, or 8*va alt : an octave above*, or *a high octave.*

*Ottava Bassa: *a low octave*, or *an octave below*.

Ottavino. The diminutive of *ottava*, meaning *a little octave.* The small, octave flute, *e. g.* is called *flauto ottavino*, *flauto piccolo*, *flautino.*—The term *ottavino* is sometimes also applied to other instruments and to organ registers which are one or more octaves higher than others. Compare Flautino and Piccolo.

Ottetto. An Italian diminutive from *otto*, *eight*,—meaning literally *a little eight.*—Technically employed, *ottetto* means a piece of music for eight voices or in eight parts. The corresponding English word is *Octett.*

*Ostinato: *obstinate*, *holding on*, *firmly fixed.* This term is sometimes applied to a fundamental or base part in harmony which continually repeats through an entire passage the particular form or tune with which it commences; such a base is called a *basso ostinato.*

*Overture. An introductory symphony to a musical drama or to any large piece of music.

*Oxyphonos. A name which the Greeks applied to one who sung a high part, a sopranist.

P

P. *When this letter is used alone, it is an abbreviation of *piano*, thus *P* or *p*, = *piano;* but when used in connection with another single letter, it may mean either *piano*, *poco*, or *piu*, as *e. g. p. f.* = *poco forte*, *a little forte*,—or = *piano-forte*, *soft and then loud*, *beginning soft and becoming loud.* Since, however, the words *poco* and *piu* are usually written in full in such cases, it is generally to be presumed, wherever the abbreviation *p. f.* occurs, that it means *piano-forte.*

*Paean. An ancient song of victory.

*Palco. Italian for *a stage* or *scaffold;* *the stage*, in a theatre; as *e. g. Trombe sul palco*, *the trumpets on the stage.*

*Palmula, (Latin.) Literally *the palm of the hand*, then *an oar.* In music, this word was employed by the old Latins as a name for the keys of any keyed instrument.

*Panarmonion. An ancient wind instrument.

*Pandean. An adjective usually applied to an instrument called *Fistula Panis* or *Pipes of Pan.*

*Pandora. An ancient stringed instrument, somewhat like the Greek *barbitus.*

*Panting Bellows. Certain organ bellows, so constructed as to prevent all jerking and irregular motions of the wind.

*Pantomime. Mimic action accompanied with music.

*Paradiazeuxis. A term used in the ancient Greek music to designate that interval of a large second (whole-degree or whole-tone) which occurred between the two tetrachords *synemmenon* and *diazeugmenon.*

*Paradoxus. An appellation applied to the individual who won a prize in the ancient musical olympic games.

*Paracontacion. A species of alternating singing formerly used in the Greek church.

*Paraphonia, } This term was ap-
*Paraphony. } plied by the Greeks to a melodic progression by consonances in general. The word properly means a dissonance or disagreeableness of sound, and thus is the opposite of euphony. The progression of a melody by mere consonances, as by mere fourths and fifths, is not agreeable; for, though the consonance is agreeable in itself, still its frequent repetition becomes disagreeable or dissonant in consequence of its monotony.—The term is understood, by some, to mean a progression by mere fourths and fifths.

*Paraphonoi, (Greek plural.) The adjective that corresponds to Paraphonia, which see.

Parlante: *speaking*, *talking.* This term is applied to singing in cases where it partakes especially of the speaking style, as *e. g.* when it has a great number of words to express, and consists perhaps, of many short notes, each taking a syllable of the text.—The term is applied, in general, to every species of vocal delivery, which, instead of giving that prolonged and singing character to the tones that constitutes singing in the strictest sense, performs them in a manner that is intermediate between singing and speaking, and hence the expression *Recitativo parlante.* Compare Straccicalando.

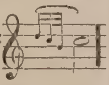
Parodia, } *The word *παρῳδία* or *παρ-*
*Parody. } *ῳδή*, from which we have our word *parody*, means literally *a proximate singing* or *song*, *a singing along side of*, and was applied by the Greeks to a species of facetious poetry in which either whole passages or individual expressions of serious poetry were borrowed or imitated. We now understand by the term a production in which a serious poem is transformed, by changing its subject, into another distinct, independent poem, whether serious or comic; *i. e.* the usual travesty or parody.—In music, a parody is nothing else than the alteration of the text of a piece of vocal music; that is to say, the notes of a piece of music already extant are furnished with another set of words, without being, in any material respect, altered themselves.

Parte. *The Italian word for *part.*—The word is technically used, in music, to designate, (1.) *a voice* or *part* in a polyphonic musical composition, as *e. g. la parte prima, the first voice* or *parte, i. e.* the leading, principal part;—*la parte di violino, the part to be played by the violin.*—When, however, the term *parte* is used without being accompanied by any other word to define its signification, it means in particular, (2.) the *principal* part or voice, and especially the vocal part; as *e. g. Colla parte,—colle parti, with the principal voice* or *part,—with the principal voices* or *parts.* These latter expressions mean that the accompanying voices or parts, in passages thus marked, are to be wholly subordinated to the principal voice or part, particularly in measure and time. These expressions most frequently occur in vocal music and in cases where the mode of delivery is made to depend chiefly upon the taste of the performer.—The word *parte* is sometimes used, (3.) in the sense of *side*, as *e. g. A parte, on the side of.*—Finally, (4.) *parte* is often employed in music in its simple, original signification of *part, portion*, namely for a part or portion of a piece of music; as *e. g.* at the end of a sheet on which music is written, when a part of the piece is on the other side, thus: *volti segue la secunda parte, i. e. turn over—the second part follows; prima parte repetita* or *da capo, i. e. the first is to be repeated.*

***Parte Cantante.** The canto or singing part.

***Parthenia,** (Greek.) The ancient choruses sung by virgins at public festivals.

***Partial Turn.** A turn which consists of the principal note together with three fore-notes or appoggiatures, the first of which may be either a large or a small second above the principal, thus:



Partitura, Partizione. *The Italian words for what we call *a score; i. e.* the several staves, collectively taken, which contain the several parts or voices that are to be performed together.

Partimento. A figured base. Compare **Basso Continuo.**

***Part,** }
***Parts.** } The word *part* is usually employed, in England and in this country, to designate what the Germans call *a voice*, namely a part in a polyphonic musical composition, which is to be sung or played by a single individual or by one particular class of individuals; thus *e. g.* we have *a base part or voice, i. e.* a part which is to be sung by base voices or played by low-toned, base instruments; *a soprano or treble part or voice, i. e.* a part which is to be carried by high female voices or by high-toned instruments; &c.

Passacaille. *Passacaille* is a Spanish name of an old dance-melody, now out of use.

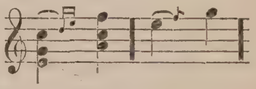
***Passage.** Any small portion of a piece of music.—The word is sometimes used also in a larger sense, to designate any portion of a musical composition that is less than the whole piece.

***Passaggio:** *a passage.*

***Passamezzo.** A slow, simple dance-tune.

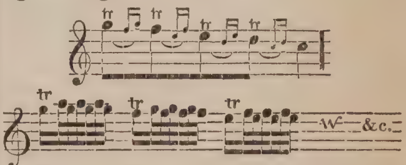
***Passing-Chords.** Chords of transition; *i. e.* chords which are introduced, not for the sake of their own harmony, but for the purpose of forming an easy and agreeable transition from one chord to another, in cases where a direct transition from one of these to the other would be harsh and abrupt. See **Transient Chord.**

***Passing Notes.** Notes employed to form an agreeable transition between others; as *e. g.*



Transient or passing notes are very often used in harmony which are of the same size and appearance to the eye as are the regular and essential notes of the harmony, and can be distinguished only by a knowledge of musical composition.

***Passing-Shake.** A short, close shake, dropping from note to note by contiguous degrees.



***Passion Music.** A term sometimes applied to music composed for Passion week, in the Catholic church.

***Passione:** *passion* or *feeling.*

***Passiones.** Latin for **Passion Music,** which see.

Passpied or Passepied, (French.) A cheerful movement in $\frac{3}{4}$ time,—a sort of lively minuet.

Pasticcio. This word, literally meaning a *pie*, the Italians employ to designate (1.) a small opera or singing play which is compounded of pieces of music taken from different authors; and then, (2.) any compound made up of different pieces of music or fragments of larger pieces. The word, in this last sense, is synonymous with *Potpourri* and with *Quodlibet.*

***Pastoral,** }
Pastorale. } *The Italian word *pastorale* and our English word *pastoral* are both from the Latin ad-

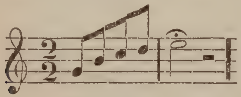
jective *pastoralis*, meaning *of* or *belonging to a shepherd, pertaining to a shepherd's life, rural*, &c., and are both still used more or less in their primitive signification. They are used secondarily, however, to designate, (1.) a piece of poetry relating to shepherd life, a bucolic, an eclogue, an idyl; (2.) a piece of music of a rurally simple and innocently playful character, in keeping with the poetic idea of shepherd life and rural love,—a species of music that imitates, or at least exhibits, in some way, that department of life in which the shepherd moves; (3.) a small piece of dance-music of a similar character, usually written in $\frac{6}{8}$ measure, of a pretty slow movement, and having many ligatures,—somewhat like the Musette and the Siciliano, except that it is slower than the first, and has fewer pointed eighths than the last; (4.) a species of little opera, whose subject is a scene taken from the ideal of shepherd life.

*PASTORELLE. The French for PASTORALE, which see.

*PASTORELLO. The Italian diminutive of *Pastorale*. When, moreover, that small piece of dance music which is called *a pastorale*, and which is usually written in $\frac{6}{8}$ measure, is written in $\frac{4}{4}$ measure, it is called a *Pastorello*.

PATETICO: *pathetic, pathetically*.

*PAUSE. (1.) This name is sometimes applied to what is usually called a *hold*, namely a prolongation of a note beyond its proper value. The same thing is called by the Italians a *fermata*. Its sign is a short curve with a dot under it, (𝄐,) as in the following example:



(2.) The word *pause* is sometimes used, especially by foreigners, (the Germans, French, and Italians,) to designate what we call *a rest*. For this sense of the term, see General Music Teacher, § L.

*PEALS. (1.) Any loud, piercing sounds, as of bells, thunder, &c; (2.) technically, melodies composed for bells.

*PECTIS. An ancient stringed instrument which originated in Persia, but which afterwards passed over to the Bactrians, Lydians, and Phrygians, and was transformed by the Greeks into a species of harp.

*PED. An abbreviation for *pedal*.

*PEDAL, PEDALE. *(1.) That set of keys in an organ which is worked by the feet; (2.) a similar apparatus in keyed instruments of the piano-forte species, whereby, when a key is pressed down, a stronger hammer, covered with leather is made to strike upon a very strong set of strings drawn under the instrument; (3.) the treadle by which the dampers are lifted up from the strings in a piano-forte; (4.) the treadle in a harp, by means of which a set of machinery is put in motion which raises the strings, connected with the treadle, to the distance of a small second, (a half degree or so called semitone;) (5.) the name *pedal, pedale, tonic-pedal*, or *organ-point*, is sometimes given to a continued base note on which several chords, foreign to its own harmony are introduced. See PEDALIERA.

PEDALIERA. An Italian word which, in most of its significations, agrees with PEDALE; namely, (1.) the foot key-board of an organ and of other instruments; (2.) the treadle by which the different variations of sound [particularly from soft to loud,] are produced in a piano-forte and other like instruments; (3.) the treadle by which the bellows is worked in a parlor or chamber organ, or by which the wheel of a harmonica, and the like is put into motion; (4) the pedal of the pedal-harp, &c. Compare PEDALE.

*PEDALE BASSI: *pedal basses*. See PEDAL.

*PEDAL NOTE. See PEDAL.

PENDULUM. For the use of the pendulum as a method of marking the time of music, see General Music Teacher, § LI, Remark.

*PENTACHORD. With the ancient Greeks, (1.) a scale or system of five tones; (2.) an instrument with five strings.

*PENTATONON, (Greek.) An interval consisting of five large seconds, or so called whole tones.

PER. *A Latin and Italian preposition, meaning *by, through, in, for;* as *e. g. Sonata per il violino, a sonata for the violin* or *a sonata by* (*i. e.* to be played by) *the violin ;—Concerto per il cembalo, a concerto for the harpsichord*, &c.

*PER BISCANTUM. A Latin term used by the old musicians to designate a singing or composing *in two parts*.

*PERCUSSION. An affected term formerly used to signify the striking of a note or a chord.

*PERCUSSIONE. Italian for *percussion*.

*PERDENDO, PERDENDOSI. Italian words which signify literally, *losing, wasting away, decaying*. As employed in music, they are synonymous with DIMINUENDO, DECRESCENDO, and MANCANDO, which see.

*PERFECT CADENCE. This name is applied to the cadence which is formed by the chord of the tonic immediately following the chord of the dominant or fifth of the key. This cadence is called *perfect*, because it is more satisfactory to the ear than any other.

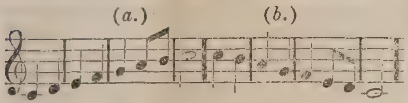
*PERFECT CHORD. The term *perfect*

chord may apply either to a chord that is *complete*, *i. e.* has all its proper members, or to a chord that is entirely consonant and agreeable to the ear, *i. e.* a concord.

*Perfect Concord. This term is sometimes applied to the ordinary diatonic *fourth*, *fifth*, and *octave*, because these intervals are of such a nature that they cannot be at all enlarged or diminished without ceasing to be concordant and agreeable; that is to say, they are considered perfect, as they are, and indeed so very perfect that the slightest alteration spoils them; while, on the contrary, the third and the sixth are so far from having such an exact internal perfection that they can be altered to the distance of a small second, (semitone,) and yet remain consonant.

*Perfect Consonance. See Perfect Concord.

*Perfect Period. (1.) A perfectly satisfactory close, and thus the same as *perfect cadence;* (2.) a passage of music, so constructed as to terminate in a manner perfectly satisfactory to the ear—in a manner that brings the ear to a state of rest—and consisting of at least two distinct members, as *e. g.*



The first member in this period is marked by the letter *a*, and the second by *b*. Each member, it is perceived, comes to a satisfactory close in itself; though the close in this case is not equally satisfactory with that of the full period. These members may be called *sets* or *sections;* the first may be called *the previous set*, and the second *the subsequent set;* or they may be termed *the fore-set* and *the after-set*.

The period however is very variously defined by different persons, some giving it a wider range, and others a more limited one. Some define it to be any passage that comes to a definite satisfactory close, thus making a period equivalent to what we have above described as *a set* or *section;* while others state it to be a series of internally connected independent sets united together into one large set,—or, more concisely, a set made up of several members.

*Perfect Time. This term is derived from the ancient Latin phrase, *tempus perfectum*, which denoted a three-fold time in which the *brevis* (breve or two-fold note) had the value of three *semibreves* (whole-notes.) The sign used to denote it was a whole circle, sometimes having a perpendicular stroke drawn through it, but without a point inside of it.—The *tempus imperfectum*, on the contrary, was the even or two-fold time, in which the *brevis* had only its proper value of two *semibreves*, and which was marked by a half-circle with a perpendicular stroke drawn through it.—The term *perfect time* has sometimes been loosely used to signify any species of three fold measure.

*Period. See Perfect Period.

Pesante. An Italian adjective meaning *heavy*, *weighty*. It is employed in music to signify that the passages which are marked by it are to be delivered in an emphasized manner,—that the notes where it occurs are to receive a heavy stress of voice.—*Pesante* involves the idea of a slow, measured, grave movement.

*Petit Chœur. A French expression applied to any sacred composition in three parts.

*Petits Pieces, (French.) A general appellation for all short, easy pieces of music.

*Petits Riens. Light, trifling compositions.

*Pezzi di Bravura: *bravura pieces.* See Bravura.

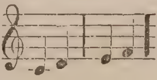
P. F. or *p. f.* Abbreviations, at one time for *piano-forte;* and, at another, for *poco forte*. Compare Piano Forte.

*Phonics. A Greek term sometimes used, instead of *Acoustics*, to designate *the science* or *philosophy of sound.*

*Phormynx. A Greek name for an ancient stringed instrument, of the lyre species.

*Photinx. A very ancient flute-like wind instrument.

*Phrase. A phrase is any short passage of music which does not come to a satisfactory close—to a point where the ear feels at rest; as *e. g.*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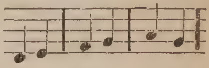
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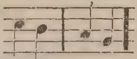
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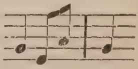

&c.

*Phrygian. The name applied to one of the Greek modes—a mode which was particularly vehement, bold, and striking in its character.

Piacere (A,)—also A Piacimento. *Piacere* and *Piacimento* are both Italian substantives, signifying *will*, *pleasure*, *delight*, &c. Consequently, *a piacere* or *a piacimento* means *at pleasure*, *as one pleases*. When either of these expressions stands by itself, *i. e.* unaccompanied by any other adjunct to affect its meaning, it usually relates to time, and signifies that the passage marked with it is to be delivered without strict regard to the regular time and with an optional deviation from it.—The term *a piacere* can, however, be used in every other connection where it may be wanted. Thus *e. g.* in concerto pieces, we not unfrequently find large so called cadenzes and other similar flourishes designated with *a piacere*, in order to signifiy that it is submitted to the player, either to perform the prescribed ornament or to omit it; since the whole can be left out, without any material detriment to the piece.

The following expressions, moreover, are allied to *a piacere*, and very nearly synonymous with it, namely: *a suo arbitrio, according to his pleasure*, (*i. e.* the pleasure of the performer;) *a suo comodo, at convenience; a capriccio, according to one's fancy.* So also *piacere* and *piacimento* supply the place of the antiquated expressions *a suo beneplacimento* or *beneplacito.* The Latin *ad libitum*, which itself not unfrequently occurs in music, is a literal translation of *a piacere.* Thus *e. g.* the superscription *flauto ad libitum* is sometimes placed over a part written for the flute, in cases where this part may, without material injury, be wholly omitted in performing the piece.

PIACEVOLE, PIACEVOLMENTE. In a delicate, pleasing, agreeable manner.

PIANO. An Italian adverb, meaning *softly, mildly, in a soft, low tone of voice;* —superlative *pianissimo, extremely soft.*— The abbreviation for pianissimo is *pp.*

*PIANGEVOLMENTE: *sorrowfully, in a sad and plaintive manner.*

*PIANISS. The abbreviation of *pianissimo.*

*PIANISSIMO. See PIANO.

*PIANO-FORTE. (1.) This term is used as the name of a well known keyed instrument;—see CEMBALO. (2.) It is frequently applied to a note as a mark of expression, to show, namely, that the note is to be commenced soft and then immediately increased. The abbreviation of *piano-forte* used in this case is *p. f.*, which however sometimes stands also for *poco-forte.* Compare the article P. F.

PIATTI. **Piatti* is an Italian substantive in the plural number, from *piatto*, meaning *a dish*, and in the plural *dishes.*— Hence the word comes very naturally to signify that particular musical instrument which it is used to designate, namely *cymbals.* See CINELLEN.

*PIB-CORN. Another name for the Welsh wind instrument called a *horn-pipe.* See HORN-PIPE.

PICCHIETTATO. See STACCATO and MARTELLATO.

PICCOLO, PICCOLINO. Italian adjectives signifying *small* or *very small*, as *e.g. Flauto piccolo, a small flute, i. e.* the octave flute. See OTTAVINO.

*PIENAMENTE: *fully.*

PIENO: *full;* as *e. g. pieno organo, with the full organ.*

PIETOSO: **pious, devout; compassionate, merciful.* This term denotes a connected, very slow, and a very carefully accented mode of delivery. The word occurs most frequently in church music, sacred songs, &c.

*PIFFERO. A fife or small flute.

*PIPE. A musical reed or tube, formed of wood or of metal.

*PIPER. A player on a pipe.

*PIPES OF PAN. A wind instrument formed of pipes, of various lengths and diameters, bound together. In performance, it is held to the mouth.

*PITCH. This term is applied to musical sounds in the sense of *height.*

*PITCH-PIPE. An instrument employed in pitching tunes.

PITTORICO,—feminine PITTORICA.— An Italian adjective meaning *pictoral* or *figured.* See SINFONIA.

PIU. An Italian adverb signifying *more.* It occurs in different connections; as *e. g. Piŭ presto, quick;—piŭ forte, more forte, louder;—piŭ tosto,*—see TOSTO.

*PIU MOSSO. *With more motion—faster.*

*PIU TOSTO. See TOSTO.

*PIVA. A hautboy or cornet.

PIZZICANDO, PIZZICATO: *pulling, pinching*, &c. These words are used to designate the well known practice of occasionally producing the tones on a stringed instrument by pulling or snapping the strings with the finger, instead of producing them as usual, with the bow. The opposite of *Pizzicato* is *Coll' Arco.*

PIZZICATO. See PIZZICANDO.

PLACIDO, PLACIDAMENTE: *pleasant, gentle, kind, pleased;—Placido* corresponds to the French *paisible.* The meaning of the term, as a mark of musical expression, can easily be seen from its primary significations above given.

*PLAGAL. The word *plagal* was formerly used, in contradistinction from the word *authentic*, to designate a certain class of the ancient Greek musical modes or keys. Those modes or keys, namely whose tones—and, consequently, the melodies made out of these tones—extended from *the tonic* to the fifth and octave above, were called *authentic;* while another set of modes or keys, whose tones—and of course the melodies manufactured out of these tones—extended from *the dominant* or *fifth* upwards to the octave [*i. e.* the octave of the tonic] and to the twelfth [*i. e.* the twelfth from the tonic,] were denominated *plagal.*

The respective scales of these modes or keys are as follows:

	Authentic.		*Plagal.*
Ionic:	C d e f g a b c	=	G a b c d e f g
Doric:	D e f g a b c d	=	A b c d e f g a
Phrygian:	E f g a b c d e	=	B c d e f g a b
Lydian:	F g a b c d e f	=	C d e f g a b c
Myxo-Lydian:	G a b c d e f g	=	D e f g a b c d
Aeolic:	A b c d e f g a	=	E f g a b c d e

*PLAIN-CHANT. The French name of the *cantus firmus*, or plain, simple style of sacred music which characterized some of the earliest periods of the Christian church. The same kind of music is sometimes called *Plain song*.

*PLAIN SONG. The same as *Plain chant*, *i. e.* plain, simple, slow, unfigured vocal music.

*PLECTRUM. A sort of quill formerly used in playing the harp and other like instruments. The fingers are now usually employed instead of it.

*PLURITONE, or PLURISOUND. A general name for any simultaneous combination of musical sounds.

*PNEUMATIC, (Greek.) Wind instruments are sometimes called *pneumatic instruments*,—pneumatic being the Greek word corresponding to our English word *wind, pertaining to wind or air*, &c.

POCO. An Italian adjective corresponding to the Latin *Paucus*, and to our English words *small*, *little*, *few*, &c. It is often used adverbially, and occurs in many different connections; as *e. g. Un poco più presto, a little more presto,—a little quicker.—Pochissime, very little.—Poco a poco crescendo, increasing by little and little, i. e. increasing gradually.* Compare the article P. F.

*POCO ADAGIO: *a little adagio.*

*POCO ANIMATO: *a little animato, somewhat animatedly.*

*POCO PIU: *a little more;* as *e. g. Poco più piano, a little more piano.*

*POCO PIU MOSSO: *a little more mosso* or *moved*, *i. e.* a little faster.

POCO A POCO PIU LENTO: *gradually slower and slower.*

POI: *then, after, afterward, after this*, &c.; as *e. g. Poi siegue* [or *segue*] *il Rondo, then follows the Rondo.*

*POINT. See DOT.

*POINT D' ORGUE, (French.) A pause.

*POINTE or POINTEE, (French.)—Pointed or dotted.

POLACCA. *(1.) *Polacca* is an Italian name for a Polish national dance. (2.) The word has also been transferred to the melody which is performed in connection with the dance. This melody is universally admired, as a peculiarly agreeable and graceful one.—As a piece of dancing music, the polacca is always a melody in $\frac{3}{4}$ measure, with two repeats consisting of 6, 8, 10, or more measures, and always commencing with the down-beat. The character of the polacca involves a seriousness and tenderness, allied to that peculiar, plaintive feeling sometimes existing in the case of successful love. Hence, its movement is slow,—slower than that of the minuet. Its time is usually a medium between *Andante* and *Allegro*, leaning rather to the side of the former.—At the present period, however, particularly in Germany and in Italy, so called polite and brilliant polaccas are found, which are not intended for the polacca dance, but are employed as independent pieces of music or intermediate sets in sonatas, concertos, operas, and other larger pieces, and which do not, accordingly, adhere rigidly to the exact original form of the polacca. These are, properly, mere musical pieces of a general and indefinite character, written in the style or movement of a polacca, and hence said to be written *alla polacca, i. e. according to the polacca—in the polacca manner.* Thus we have Rondos *alla polacca*, airs *alla polacca*, &c. These imitative polacca pieces are distinguished from the original chiefly by the fact that the former have a quicker movement than the latter.

*POLIPHANT. A stringed instrument, of Queen Elizabeth's time, which that princess is said to have very much admired.

*POLONAISE, } See POLACCA.
*POLONOISE. }

*POLYODIA. A Greek name, (1.) for any simultaneous combination of tones;—(2.) for harmony or any polyphonic musical composition.

*POLYODIC. Consisting of several melodies or parts in harmony. See POLYODIA.

*POLYPHONIA. This Greek word means literally *a plurality of voices.* It is used technically to designate a piece of music in which several voices or instruments perform simultaneously.

*POLYPHONIC: *of* or *in many voices or tones.* This term is applied, in music, to a composition that consists of several parts to be performed together.

*POLYPLECTRUM. A stringed instrument, resembling the spinet.

*POLYTHRONGUM. An ancient musical instrument, called *polythrongum* on account of its great number of strings.

POMPOSO: *pompous,—pompously.*

PONTICELLO: *a little bridge.* The word is technically applied to the bridge of a stringed instrument.—Thus the phrase *Sul ponticello—upon the bridge*—denotes that the bow is to be carried quite close to the bridge in playing. Compare the articles TASTIERA and ORDINARIO.—The word *Cavalletto* (French *Chevalet*,) meaning literally *a little horse*, is also used as synonymous with *ponticello;* so also are *scagnello*, *scannello*, *scannetto*, (more rarely *scagnetto*,) each meaning literally *a little bench.*

*PORTAMENTO. An Italian substantive, which means literally *a carrying*, and which, in music, is used chiefly in connection with the phrase *di voce.* See PORTAMENTO DI VOCE.

*PORTAMENTO DI VOCE, and sometimes simply PORTAMENTO. This Italian phrase literally means *a carrying of the voice.* It is technically employed to denote, (1.) a holding and carrying of the voice generally, in all possible diversities of manner; but chiefly, (2.) the carrying of one tone to another in a close and connected manner,—so to speak—the melting of one tone into another. This second species of portamento is performed in the best manner, when each tone, with a perfect equality of strength, fulness, and roundness, as it were flows into the other and becomes united to it by the most nice and exact connection. The portamento di voce is a delicate and difficult ornament, which is seldom well performed.

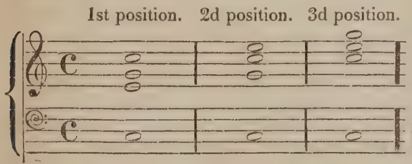
*Portando la Voce. See Portamento di Voce.

*Portare la Voce. See Portamento di Voce.

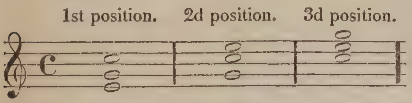
*Portez la Voix. French for the Italian *Portare la Voce.*

*Positif. A general name for a small organ without a pedal. There are several species of the positif organ.

*Position. This term is applied, in music, to the arrangement or order of the several members of a chord. One position is that in which the lowest note is the number *one* or fundamental note of the chord, while number *three* is the next above, number *five* the next, and number *eight* the highest; this is called *the first* position;—another position is that in which the fundamental note is, as before, the lowest, but the next above it is *the fifth*, the next *the eighth*, and the highest *the third;* this is called *the second* position;—another position is that in which, as before, the fundamental note of the chord is the lowest, but *the eighth* is the next above, *the third* the next, and *the fifth* the highest; this is called *the third* position. Or, leaving out the base or fundamental note each time, *the first* position would be three, five, eight; *the second*—five, eight, three; and *the third*—eight, three, five. Thus:



Or thus:



*Possibile: *possible;* as *e. g. fortissimo quanto possibile, i. e. as strong or loud as possible.* Many briefly write, instead of this, *ff. possibile;* or merely *possibile.*

Pot Pourri. See Pasticcio.

PP. pp. or ppp. Abbreviations for *Pianissimo.*

*Praesciae. Certain females among the ancients whose profession it was to sing dirges over the dead.

*Prattico. An Italian term for *a practical musician.*

*Precentor. A Latin name for the leader of a choir.

*Precettore Musico: *a music teacher.*

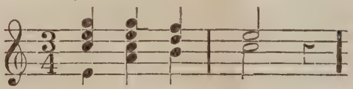
Precisione (Con.) *With precision, with exactness.* Composers frequently affix this term to particular portions of their compositions, for the purpose of recommending to the performer special care and exactness in executing the passages thus marked.

Preghiera: *prayer.*

*Prelude. A short introductory instrumental performance, prefatory or preparatory to some larger performance.

Preludio. The Italian for *prelude.*—*Preludiare, to prelude*, to perform a short instrumental piece previously to something.

*Preparation. This word is applied in music to a certain arrangement of notes and chords in harmony whereby one is said to prepare the way for another. This arrangement or preparation consists in the fact that a note which is to be heard in a dissonant chord and which is indeed the very note that is to be the discordant one in the coming chord, is previously heard in a concord; thus:



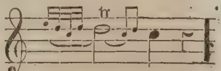
The note of preparation or the prepared note here is $\overset{=}{g}$.

*Preparazione. Italian for *preparation.*

*Prepared. See Preparation.

*Prepared Discord. A discord whose discordant note or notes have been previously heard in a concord. See Preparation.

*Prepared Shake. A shake that is preceded by two or more ornamental notes, thus:



*Prestissimo. See Presto.

Presto. An Italian adjective and adverb, signifying *quick, nimble, lively,* &c. It is used in music as a designation of quick time. The highest degree of quickness is denoted by *Prestissimo.* The same thing is denoted also by *Presto quanto possibile, i. e. as quick as possible.* Compare Possibile.

*Prima Buffa. The principal female performer in an Italian comic opera.

*Prima Donna. The singer who performs the first female parts in the Italian serious opera.

***Prima Volta**: *the first turn* or *the first time.* This expression is used in a case of repeat, to denote that the measure over which it is placed is to be taken the first time in performing the passage, while that, marked *vulta secunda,* is to be performed the second time going through.

Primo, feminine **Prima**: *the first;* as *e. g. Violino primo, the first violin;—prima volta, the first time,* &c.—The word *prima*, moreover, is sometimes used in the sense of *above, preceding, before;* as *e. g. tempo di prima, i. e. the same time as before, in the same movement as at first;—Come prima, as before.*

***Primo Buffo.** The first man in the Italian comic opera.

***Primo Cantante.** The first male singer in the opera.

***Primo Tempo**: *in the first time;*—namely, when the time of a piece of music has been either accelerated or retarded, the expression *tempo primo* is frequently used, to signify that at the point where it is placed the first or original time of the piece is to be renewed.

***Prim. Temp.** Abbreviation for *Primo Tempo.*

***Principal.** The name of a certain stop in an organ.

Principale. An Italian adjective signifying *principal, chief;* as *e. g. Parte principale, the principal part* or *voice* [in the score.]—This term is most appropriately used, however, only in relation to the proper concerto part, and hence, in a flute concerto, *e. g.* the part of the concerto player is marked "*Flauto principale,*" in contradistinction from all the other parts, which are either a mere accompaniment, (*d' accompagnamento,*) or at most are subordinately associated with the principale as obligate or concerting parts (obbligati, concertanti.)

***Principiante.** An Italian name for *a beginner, a noviciate.*

Procella. See Tempesta.

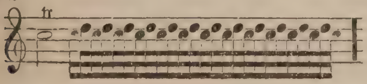
***Producente.** A name given by the Italians to the fifth tone of the scale.

Professore di Musica: *a professor of music; a musician* EX PROFESSO; *a musician by trade or profession;* one who attends to music as the business of his life. Compare the article Virtu, Virtuoso.

Programma. See Sinfonia.

***Prolonged Shake.** This name is applied to a shake which has no specific character; it may be open or close at pleasure. Its proper places are—upon holding notes, at the termination of pauses or holds, and at the close of strains and final cadences of melodies:

Ex.

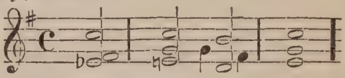


***Proscorda.** An ancient Greek name for a harmonic accompaniment to vocal music.

***Proslambanomenos.** The name of the lowest tone in the ancient Greek system. This tone is the one designated by our large letter *A.*

***Prosodia.** In ancient music, a hymn or sacred ode.

***Protracted Modulation.** A modulation which, instead of passing directly to the harmony to which it would naturally lead, moves first to some intermediate harmony, and by this means procrastinates or defers the natural and appropriate harmony; thus:



The harmony which, in this example, would naturally follow the first chord, is postponed till the third.

***Psalm.** A sacred song,—particularly those which are contained in the sacred scriptures or are taken directly from them.

***Psaltery.** A ten-stringed instrument of the ancient Hebrews.

***Psaltriæ.** Female singers whom the ancients employed to enliven their public festivities.

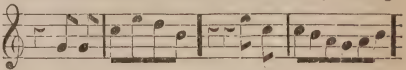
***Pulsatile.** This adjective is applied to instruments which are played by being struck.

Punta. Italian for the *point* or extremity of any thing; as *e. g. Punta dell' arco, the point of the bow.*

Punto. The Italian for our word *dot,* or *point* in the sense of dot, &c.; as *e. g. Punto d' organo, an organ point.* See Pedale.

***Punto per Punto.** An Italian phrase meaning literally *point for point,* or *note for note,* and employed in music to denote that the several parts of the score, in cases where it is used, consist of an equal number of notes and that opposite to every individual note in one part, there stands a note in each of the other parts.

Pyrrhic. A musical foot, consisting of a succession of two short notes; as *e. g.*



The pyrrhic may, accordingly, occur as well in uneven as in even measure. Its place in the measure, however, is more commonly the up-beat part; and, in vocal music, two short syllables fall to it.

Q

***Quadripartite.** An appellation applied to a musical composition in four parts.

***Quadruplo**: *quadruple, four-fold.*

***Quartet, Quartetto.** A musical composition in four parts, especially for four *vocal* parts;—*instrumental* quartets are frequently designated by the word QUATTRO, which see.

QUARTO: *the fourth; as e. g. Corno quarto, the fourth horn.*—The word *quarto* is also used as the name of what we call a *quarter-note*. See General Music Teacher, § XLVIII.

QUASI: *as if, as it were, nearly, in a manner, like, in some measure.* This word occurs in different connections; as *e. g. Andante quasi allegretto, i. e. Andante nearly as quick as allegretto;—Adagio quasi una fantasia. i. e. An adagio somewhat like a phantasy.*

*QUASI ANDANTE. Somewhat in the andante manner.

*QUASI PRESTO. Somewhat quick.

*QUART DE SOUPIR. French for *sixteenth rest.*

QUATTRO: *four;* as *e. g. A quattro, for four voices;—A quattro mani, for four hands.*—The word *quattro* is often used as a substantive in the sense of *quartett*, particularly for instrumental quartetts. Compare QUATUOR and QUARTETTO.

QUATUOR. This Latin numeral, meaning *four*, is often used as synonymous with *quartett*. Compare QUARTETTO and QUATTRO.

*QUAVER. *An eighth-note.*

*QUAVER REST. An eighth rest (𝄾).

*QUERIMONIA, (Latin.) A spiritual lamentation.

*QUICK-STEP. A lively march, usually in $\frac{2}{4}$ measure.

QUINQUE: *five.* This Latin numeral is sometimes used substantively as synonymous with *quintett* or *quintetto*. Compare CINQUE.

*QUINTADECIMA. Italian for *fifteenth.*

*QUINTETT, QUINTETTO. } A piece of music for five voices, or in five parts. Compare QUINQUE.

QUINTO: *the fifth;* as *e. g. Corno quinto, the fifth horn.*

QUINTOLA, *QUINTOLE. } See General Music Teacher, §§ XLIX and LXXXVI.

QUINTUOR. The same as *quintetto.*

QUODLIBET. See PASTICCIO.

R

R. This letter is sometimes used as an abridgment of *right* or *right hand.*

RADDOLCENDO. In a soft, sweet manner.

RALLENTANDO, ALLENTANDO, LENTANDO, or SLENTANDO: *slackening, abating, retarding, growing slower and slower.* This word is synonymous with *Ritardando, Ritenuto, Stentando, Strascicando* or *Strascinando, Tardando, Trascinando;*—the opposite of *Accelerando.* Compare MANCANDO.

*RANS DES VACHES. A celebrated Swiss air.

RAPIDO, RAPIDAMENTE: *rapid, rapidly.*

*RAPPEL, (French.) See RÉCLAMER.

*RE. The syllable applied to the second tone of any diatonic scale.

*REBEC. A Moorish musical instrument.

*RECHEAT. A series of notes with which huntsmen recall the hounds from a false scent.

*RECITANDO, RECITANTE. A word employed to denote a *speaking* manner of performing vocal music.

RECITARE. See RECITATIVO.

*RECITATIVE, RECITATIVO. } A species of vocal music which deviates very considerably, both in rhythm and melody, from the strict singing style; and very nearly approaches the speaking manner (See General Music Teacher, § C.)—A recitative which is merely accompanied by a figured base or with mere chords singly struck, is called *recitativo semplice* or *secco, i. e.* simple, dry recitative; and in contradistinction from this, the recitative which is more fully furnished with an instrumental accompaniment, and in which intermediate, rhythmico-melodic passages occasionally occur, is called *recitativo stromentato, cogli stromenti,* or *obbligato,* (*i. e.* in cases where the vocal part is accompanied with obligate instrumental passages,)—or *recitativo accompagnato, i. e.* a recitative with an accompaniment.

RECITATIVO PARLANTE. See PARLANTE.

*RECITATIVO SECCO. See RECITATIVO.

*RECLAME, (French.) A bird's song, a song like that of a bird.

*RECLAMER, (French.) To sing in imitation of a bird.

*RECORDER. An instrument similar to the flageolet.

*RECTOR CHORI. Latin for the leader of a choir.

*REED. The little vibrating piece of wood or metal employed on the mouth piece of a clarinet, bassoon, &c., for the production of sound.

*REEL. A sprightly Scotch dance.

*REGISTER. (1.) A set of pipes in an organ; (2.) a department of the human voice, as *e. g.* the low register, the middle register, &c.

*RELATIVE, or RELATED. Tones, keys, scales, chords, &c. which have a special affinity or natural relationship to each other, are called *relative* or *related.*

RELIGIOSO: *religious, religiously,* with the expression of religious feeling.

*REPEAT. (1.) The repeating or performing of a portion of a piece of music a second time; (2.) the portion of music thus repeated. The sign for this is :S: or ⁝

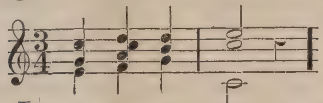
Repetizione or Ripetizione. See Replica.

Replica, Repetizione, Ripetizione, Ripresa: *repetition;—Senza replica, without repetition.*

*Replicato: *repeated.*

*Requiem. A dirge or funeral service.

*Resolution. The passing of a discordant note or notes from a dissonant chord into a concordant relation in a following concord, thus:



Here $\bar{\bar{c}}$, the discordant note in the second chord—a dissonant chord—passes into $\bar{b}$, which forms the consonant interval of a third in the following concord.

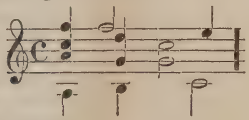
*Resoluzione. Italian for *resolution.*

*Resolved. See Resolution.

*Resonance: *a re-sounding, an echo.*

*Rests. Characters used in music to denote a cessation of sound. They are sometimes, especially by foreigners, called *pauses.* See General Music Teacher, § L.

*Retardation. *Retardation* is, as it were, a keeping back of an approaching consonant chord by so prolonging some note of a previous chord as to carry it into the following one; thus:



Here the note $\bar{\bar{f}}$ in the second chord is carried by means of retardation into the following chord, and renders the latter discordant, and thus the concordance of the third chord, which is properly $\bar{c}$, $\bar{g}$, $\bar{\bar{c}}$, $\bar{\bar{e}}$, is delayed or kept back to the extent of a quarter-note or during the time of the last half of the note $\bar{\bar{f}}$.

*Retro. Latin, *back, backward.*

R. F. or R. F. Z. Abbreviations of *Rinforzando*, or *Rinforzato.*

*Rhapsodists. Ancient itinerant bards.

Rhythm, and Rhythmics. } See General Music Teacher, §§ XLVII—C;—higher *rhythms*, §§ LXVIII—LXX;—rhythmical delineations and forms, §§ LXXXIX—XCIII.

The word *rhythm* is employed in two senses; (1.) to denote a particular symmetrical, measured, equalized movement or succession of tones; (2.) to denote a particular form or combination of notes, a certain portion of a piece of music; in the first signification of the word, it designates a certain species of *movement;* in the second, it designates that *combination of notes* in which this movement exists.

Rhythmics is a term used to denote the doctrine or instruction which pertains to rhythm, *i. e.* all those matters and things which pertain to the subject of time in music.

*Rhythmical: *pertaining to rhythm; conformable to rhythm.* See Rhythm.

Ridotto, (from *Ridurre, to reduce, to subdue,* &c. and hence literally meaning *reduced, subdued,* &c.) This term is employed in music in the sense of *adjusted, arranged, adapted,* &c.—*Riduzione, reduction, adaptation, arrangement.*—*Ridurre, Ridotto, Reduzione* are used in music as synonymous with *Aggiustare, Aggiustato, Aggiustamento,*—also *Adattare, Accomodare,* and the like. Compare Parodia.

Ridurre. } See Ridotto.
Riduzione. }

*Rifiorimenti. Spontaneous embellishments introduced by a vocal or instrumental performer.

*Riflettando. A scenic expression, implying that the character is to accompany his singing with an air of reflection and meditation.

*Rigadoon. An animated Provençal dance whose movement requires a melody in triple measure.

Rigore: *rigor, strictness;* as *e. g. A rigore* or *Al rigore del tempo,* in the strictness of the measure—in exact time—*a tempo.* The opposite expression is *Senza rigore del tempo,* without strict time,—or simply *Senza tempo,* without time.

Rinforzando. See Forzando.

Rinforzo: *a strengthening,* &c.; as *e. g. Stromenti di* or *da rinforzo, strengthening instruments, i. e.* instruments used for strengthening or supporting the performance.

Ripetizione. See Replica.

Ripieno, from *Pieno, full. Riempire, to fill.*—The expression *Parti di* or *da ripieno, plenary,* or *supplementary parts,* means any part in a piece of music which is not an *obligate* one,—at one time in a wider sense of the word, and at another in a more restricted sense. Compare Concertante, Obbligato, Principale.

Ripresa. See Replica.

Risoluto: *resolute, determined,* &c.—Technically employed, it means *with an expression of firmness and resolution—exhibiting a bold and decided appearance.*

Risvegliato: *awake; wakefully,* &c.

Ritardando. Moving slower and slower. See Rallentando.

Ritenuto. See Rallentando.

*Ritornello. A short prefatory or intermediate symphony.

Riversa. See Rovescio.

Rivescio. See Rovescio.

*Rivogliamento. A transferring of the treble notes to the base, and vice versa, as is sometimes done in double counterpoint.

*Rivolto. Italian for Inversion, which see.

Rollo. A roll, a rolling, a rolling manner of striking the drum.—*Rollando*, *rolling.*—Sometimes the place of *Rollo* is supplied by *Tremulo*, *Trillo*, or *Vibrato.*

*Romance, Romanza, Romanzo. *A small song-like piece of vocal music, very much in the character of *a ballad.* Like the latter, the romance is a lyric narration of some adventure, but is, at the same time, purely romantic both in form and matter.—The term is often applied, moreover, to a piece of *instrumental* music, having a similar character.

*Ronde. French for *whole note.*

*Rondeau, Rondo. *A Rondo*,—a well known species of music. *Rondino*, *Rondoletto,—a small rondo.*

Rondoletto. See Rondo.

*Root. The fundamental note or number *one* of any chord.

*Rosalia. *A Rosalia* is the re-iteration of a passage one note higher in the scale, than as previously given.

*Roulade, (French.) A rapid flight of decorative notes. See Volata.

*Rouleman. See Roulade.

*Round. A species of Fugue or Catch, whose parts follow each other and yet at the same time are performed together; it is called *a round*, from the revolving manner of its performance.

*Roundelay. A small, lively, simple, rural piece of music, first known under the name *roundelet*, and subsequently *rondel.* It returns into itself somewhat in the manner of a *rondo.*

Rovescio, *A rovescio*, *Al rovescio*, *rovescione*, *Alla riversa*, *Al riverso*, &c.—All these Italian expressions mean substantially, *reversed*, *reversedly*, *in the reversed order*, *vice versa*, *on the other side*, *in the opposite direction*, &c. Another Italian word of like signification is *Cancrizante*, *going backwards.*

Composers sometimes construct a piece of music in such a manner, that either the whole or at least a very considerable part of it can be played or sung, not only from beginning to end, but also in the reversed order—from end to beginning, or even from the leaf when turned end for end. Such a piece of music is marked by the foregoing expressions. Sometimes, moreover, the terms *un Rovescio*, *un Rovesciata* are substantively applied to a piece of music of this description.

Rubato: *robbed.* This word, as a technical term, is chiefly employed in the figurative sense of "*robbed time*"—"*tempo rubato.*" It is used to designate an arbitrary, though usually a very transient disregard of the regular time,—a liberty which perhaps a single voice indulges itself in, in order to return again immediately afterwards into the regular movement, and, it may be, to overtake in a dexterous and skillful manner, the other voices, which had meanwhile proceeded forward in regular and unbroken time,—and thus to restore in a following part of the measure, that which had been taken from a preceding part of the measure, or that of which a preceding part of the measure had been *robbed* (*rubato.*)

S

S. Sometimes used as an abbreviation of *solo.*—T. S. *tasto solo.*

S—. The letter *S*, attached to the first part of Italian words, sometimes corresponds to our English particle *di* or *dis*, the Latin *dis*, and the French *dé.*—Sometimes it directly reverses the signification of words; as *e. g. Slegato* (French *délié*) *non legato*, *not legato*, *i. e.* not in a connected and gliding manner, but rather staccato;—*Scordato*, the opposite of *accordato*, *i. e. discordant;*—*Smanicando* (French *démancher*) *letting go the handle* (of the violin, *e. g.*);—*Sforzare*, *Sforzato*, *to weaken*, *weakened*, *become weaker*, *enervated;*—while *Forzare*, *Forzato*, on the contrary, mean *to strengthen*, *strengthened;*—see the article Sforzando.

*Sacbut. An ancient wind instrument.

Salmo: Italian for *psalm.*

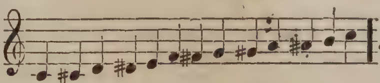
Salmodia: Italian for *psalmody.*

Sarabanda, also Zarabanda. An obsolete piece of dance music.

Scagnello, Scannello, Scannetto. These Italian words mean literally *a little bank*, but are technically employed to designate the bridge of a stringed instrument. Compare Ponticello.

Scala, Scale. See General Music Teacher, § CVIII.

*Scala Cromatica: the so called chromatic scale, or scale of semitones, thus:



&c.

*Scalds. A name applied to the ancient northern bards.

Scannello, Scannetto. See Scagnello.

Scemando. *Diminishing*, *decreasing*, nearly synonymous with Mancando.

*Scena. *A scene;*—a portion of an opera or of any other dramatic performance.

*Scena da Camera. A piece of music for the chamber.

Scherzando: *jesting*, *joking*, &c.;—

Scherzoso, playful, jocose, frolicsome.—These Italian words, technically employed, signify that the passages marked with them are to be delivered in a *jesting, playful, rallying manner.*—*Scherzo, a jest, play, sport.* Compare MINUETTO.

SCHERZATO. See SCHERZANDO.

SCIALUMO,—French *Chalumeau.* It is usual to designate with this name the lowest region of the tones of the clarinet, (a usage which perhaps arises from the circumstance that these low tones are sometimes of a kind of rattling character, somewhat like the tones of the shalm.) At the present period, whenever the word *chalumeau*, or *chal.* is attached to a clarinet part in a piece of music, it denotes that the notes thus marked are to be played an octave lower than they are written, in the lower octave, in the compass of the so called *chalumeau.*

In order to show subsequently, that the notes are to be played again as they are written, it is usual to employ the term "*Solito*," (*i. e.* "as usual,") or the term *Loco* or *Luogo*, (*i. e.* "in the place where the notes stand,") or even "*clarinetto.*" Instead of using the word *chalumeau* in such cases, it would be well simply and uniformly to employ, both for the clarinet and for other instruments, the designation *All' ottava bassa*, or 8*va bassa*, or write under the note-lines [staff] the sign 8·······; and indeed this is sometimes done; still, however, the other term for the most part maintains its right of possession.

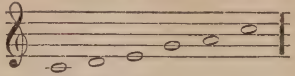
SCIOLTO, SCIOLTAMENTE: *loosed, loose*, (frequently *free, unbound*, corresponding to the French *dégagé, dénoué*, also *agilement, adroitement, librement.*) This word is sometimes technically used as synonymous with *Staccato* or *Slegato, i. e. disjoined, separated, independent, each by itself.* (See STACCATO and SLEGATO.) *Con scioltezza, with freedom, independently, disconnectedly.*—*Note sciolte, staccato notes.* Compare SLEGATO and SPIANATO.

*SCOLIA, (Latin and Greek plural.)—Originally paeans, hymns or other sacred songs sung by the ancients in honor of the several divinities; afterwards, festive songs with which they cheered their banquets,—in which latter case the scolia were accompanied with the lyre, and the subjects were those of love and wine.

SCORDATO. The opposite of *Accordato, i. e. untuned, out of tune, discordant;* as *e. g. Timpani scordati, kettle drums out of tune.* Compare the article S—.

*SCORE. The collective, combined mass of the staves containing all the parts or voices of any polyphonic musical composition. These staves are usually connected together by means of a brace or accolade.

*SCOTCH SCALE. This species of musical scale is constructed as follows:



that is to say, *the fourth* and *seventh* degrees of our usual diatonic scale are omitted. The peculiar character of the Scotch music is due very much to this feature of their scale.

*SCOZZESE: *Scottish, in Scotch style.*

SDEGNOSO, CON SDEGNO, CON ISDEGNO: with indignation, angrily, wrathfully, with the expression of anger and indignation;—nearly the same as *Irato.*

SECCO: *dry.* See RECITATIVE.

SECONDO, feminine SECONDA. Italian for *second;* as *e. g. Clarinetto secondo, the second clarinet;*—*Tromba seconda, the second trumpet.*

SEDECIMO. See General Music Teacher, § XLVIII.

SEGNO: *sign;* as *e. g. Dal segno, fin al segno, from sign to sign.*

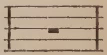
SEGUE. See SIEGUE.

SEGUIDILLA. A Spanish national dance, with a lively melody in $\frac{3}{4}$ measure.

SEI: *six;*—*a sei, for six.*

SEMI: *half;* as *e. g. Opera semi-seria, a half-serious opera;*—*Semi-biscroma, Semi-brevis, Semi-croma, Semi-fusa, Semi minima, Sub-semifusa.* See General Music Teacher, § XLVIII. *Semi-tones,*—See General Music Teacher, § XXXVI. (Compare MEZZO.)

*SEMIBREVE. A whole-note. See General Music Teacher, § XLVIII.

*SEMIBREVE REST.  See General Music Teacher, § L.

*SEMI-CHORUS. (1.) A short, light chorus; (2.) half, or any minor part of a choir.

*SEMI-CROMA. See General Music Teacher, § XLVIII.

*SEMI-DIAPENTE. Greek for *imperfect fifth* or *small fifth.*

*SEMI-DITONE. A small third.

*SEMI-MINIM. A quarter-note.

*SEMI-QUAVER. An eighth-note.

*SEMI-QUAVER REST. Thus:

*SEMI-TONE. A so called half-tone, or, better, *a small second.*

SEMPLICE: *simple, simply.* This word, written over a passage of music, denotes that such passage is to be delivered in a perfectly simple style, without any ornaments or so called graces, and the like,—and that the notes are merely to be performed just as they are written.—*Semplicissimo, with the highest degree of simplicity, as simply as possible.* Compare RECITATIVO.

SEMPRE. Italian for *always, ever;* as

e. g. Semper pianissimo, always very soft, i. e. continue to perform very softly;—*Sempre più presto, continually quicker*, &c.

*SEMPRE CON FORZA. This expression denotes that the music to which it is affixed is to be performed loud throughout.

*SEMPRE PIANO. *Always soft, soft throughout.*

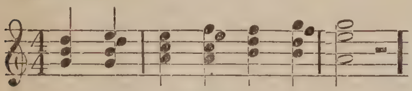
*SENSIBLE. This appellation is sometimes given to the seventh tone of a scale or key, because it tends to make one sensible of the next tone above—the fundamental tone of the scale or key.

SENTIMENTO (CON.) With feeling, with the expression of sentiment. This term has about the same meaning as *Affettuoso* or *Con Affetto;* the latter, however, may perhaps refer more to strong and pathetic emotion, and the former more to feeling and sentiment in general.

SENZA: *without;* as *e. g. Senza sordini, without the dampers;—Senza replica, without repetition;—Senza organo, without the organ.* Compare the article S. O.

*SEPTENARY. An old name given to the scale without its last or eighth tone.

*SEQUENCE. Any series or succession of like chords, rising or falling by the regular diatonic degrees in one and the same scale; as *e. g.*



SERENADE. See SERENATA.

SERENATA: **Serenade, a notturno.*—This term is used to designate, (1.) any piece of music that is composed with the express design of being performed in the night; and (2.) the performance of such music in the night, or of any other music used in its place and for like purposes.

SERIO, SERIOSO: *serious, grave;* as *e.g. Opera seria, serious opera,*—See OPERA; *Duetto serio, a serious or grave duet;* &c.

*SERPENT, } SERPENTE. } A wind instrument, deriving its name from its peculiar shape.—*Serpentone, a great serpent.*—An improved species of the serpent is called a base-horn, *corno-basso;*—the same instrument improved by the addition of several keys is called by the French an *Ophicleide*, Italian *Oficleida.*

SESTETTO. A sextett; a piece of music for six voices.

SESTINA, rarely SESTOLA. A sextole. See General Music Teacher, §§ XLIX, LXI, LXII½.

SESTO, feminine SESTA. Italian for *sixth.*

SESTOLA. See SESTINA.

SESTUOR. The same as *Sestetto.*

SETTE: *seven.—Settimo,* feminine *Settima, the seventh.*

SETTIMOLA. A septimole. See General Music Teacher, § LXXXVI.

*SEVENTH. (1.) An interval embracing seven degrees; (2.) the seventh tone of any scale.

SEXTETTO, SEXTUOR. Incorrect forms for *Sestetto* and *Sestuor.*

SEXTOLE. See SESTINA.

S. F., S. F. Z. Abbreviations for *Sforzando.*

SFOGATO. See SOPRANO.

SFORZANDO: *growing weaker, losing strength, softer and softer;* the opposite of *Rinforzando.*—The word *sforzare*, however, is sometimes used as synonymous with *forzare*, (French *forcer, efforcer,* to force, to constrain,) and hence the designation *Sforzato* is always equivocal; it is better, therefore, to supply its place either by some other technical term or by an unequivocal sign, namely by *crescendo* or *decrescendo*, or by > or <. Compare the article S—.

*SHAKE. A musical ornament produced by the rapid alternation of two notes,—namely a principal note and the note above.

SHARP. See General Music Teacher, § XX.

*SHARP SIXTH. A large sixth.

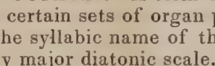
*SHAWM. A wind instrument of the ancient Hebrews.

*SHIFT. A change of the position of the hand on the neck of a violin or violoncello.

*SHORT OCTAVES. A term sometimes applied to certain sets of organ pipes.

*SI. The syllabic name of the seventh tone of any major diatonic scale.

SICILIANO. *A piece of music of a rurally simple, but yet of a chaste and delicate character, which contains an imitation of those melodies after which the country people in Sicily were accustomed to dance. It is written in $\frac{6}{8}$ measure—of a slow movement. It distinguishes itself, in general, from the *Pastorale*, by a slower grade of time; but, in particular, by the fact, that, of the three first eighth-notes, embraced by the first half of the measure, the first one has a point after it and the following one is correspondently shortened, while in the second half of the measure an eighth-note but rarely occurs, a quarter-note usually occupying the first two-thirds of the last half-measure and two-sixteenths the remaining third, thus:



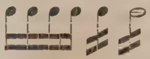
This rhythmical form is ordinarily a distinguishing property of the Sicilian dance as well as of those musical pieces or passages which are constructed after the model of this dance and are known under the name *Sciciliano.—Alla Sciciliano,* in the form of a Sciciliano, in the style or manner of a Sciciliano, in Scicilian style.

SIEGUE, or SEGUE. This is the third

person singular of the Italian verb *Seguire*, to follow; and hence it means—"*it follows*;" as *e. g. Siegue subito l' allegro, i.e. the allegro quickly follows.*—*Siegue* is sometimes used, however, as synonymous with *Simile*.

***Sigues des Silences**, (French.)—*Signs of silence, i. e. rests.*

***Similar Motion.** When any two or more parts in harmony proceed either both upward or both downward, their motion is said to be *similar*.

Simile, Simili: *similar, alike; in like manner, in the same way.* When one and the same form of notes is to be several times repeated in a continued succession, it is usual first to write this form fully in notes once or twice, and then to represent its continuation in an abbreviated form, and to write the word *simile* over or after this abbreviation; as in the following example; thus:  *simile.*—See article Abbreviations. The word *Siegue* or *Segue* is sometimes employed, in such cases, instead of *simile*.

Sincopa. Italian for Syncope, which see.

Sinfonia: *symphony.*—*Sinfonia concertante* or *concertate.* See Concerto.—*Sinfonia a programma* or *pittorica* are those symphonies which form picturesque or descriptive music; as *e. g.* Beethoven's *Pastoral Symphonies*, or his *Victorious Battle.*

Singhiozzando: *sighing, sobbing.*—This term, used as a mark of expression, denotes a mode of performance expressive of the feelings indicated by the primary meaning of the word.

Sinistra: *the left hand.*

***Sinistrae.** With the ancient Romans, *left-handed flutes.*

Sino. An Italian preposition, meaning *to, as far as to,* &c.; as *e. g. Sino al segno, as far as to the sign.* Compare Fin.

***Sino al Fine**: *as far as to the end.*

***Si Piace**: *as you please;* in such a manner as you please.

***Si Radoppia il Tempo.** An expression denoting that the time of the movement where it occurs is to be doubled.

***Si Riplica.** An expression denoting a repeat.

***Sistrum.** An ancient Egyptian pulsatile instrument.

***Sixteenth.** An interval of two octaves and a second.

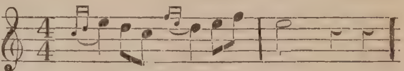
***Sixth.** An interval embracing six degrees of the scale.

***Skip.** A passing over or skipping of some of the regular degrees of the scale, in writing a melody or any single part in music.

Slegato. The opposite of *Legato.*—See the article S—.

Slentando. The same as *Rallentando* or *Stentando.* Compare Mancando.

***Slide.** A musical ornament, usually consisting of two notes gradually ascending or descending to the principal note, thus:



***Slur.** A curved line drawn over or under several notes, to denote, (1.) in vocal music, that these notes are to be performed to a single syllable of the text; and (2.) in instrumental music, that such notes are to be performed in a smooth, connected, and gliding manner.

Sm. An abbreviation for *Smorzando, Sminuendo, Smorendo.*

Smanicare, Smanicando, (French *Démancher.*) See Manico, and S—.

Smanioso, Con Smania—better Con Ismania. As technically used, this term means—*with the expression of madness and phrenzy.*

Sminuendo, Sminuito: *decreasing, diminishing,* &c.; the same as *Diminuendo.* Compare Mancando.

Smorendo: *dying away, waning, fading, dying;*—the same as Mancando.

Smorzando: *dying away,* &c.;—the same as *Mancando.*

Smorzatore,—in the plural *Smorzatori.* See Sordino.

S. O. An abbreviation of *senza organo.* In cases where, in musical performances in the church, the organ is allowed, for the sake of strengthening the base part, to play it in connection with the singing, it is usual to mark those passages which the organ player is *not* to play, with the expression "*senza organo,*" or briefly *S. O.*

Soave, Soavemente: *sweet, sweetly; agreeable, agreeably.*

***Sol.** The syllable applied to the fifth tone of any major diatonic scale.

Solenne: *solemn.*

***Solfeggi.** An abridgment of Solfeggiare, which see.

Solfeggiare, Solmizare, Solmizzare, Vocalizzare. These are Italian verbs, meaning *to sing musical notes without text,* (or at most with nothing more than simple syllables, such as those of the word "*Amen,*" and the like,) merely for practical exercise, for the cultivation of the voice and the discipline of the vocal organs with a view to their flexibility, power, &c.—A piece of music composed for such a purpose is called a *Solfeggio*, or *Vocalizzo,*—also *Gorgheggio, i. e. a throat exercise.*—The foregoing terms are also employed in another sense to denote that species of singing exercise in which one performs the tones in connection with their syllabic names *Ut* or *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, *Si*, or other names, used instead of these,—for the purpose of exercising himself in striking the tones of the scale.

***Solfeggiamenti.** Vocal exercises in which the syllables *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, *Si*, are employed. See Solfeggiare.

***Solfeggio.** See Solfeggiare.

Soli. The plural of Solo, which see.

Solito. The same as Ordinario, which see.

Solmisare, Solmizzare. See Solfeggiare.

***Solmization.** The singing of the tones of the scale with the syllables *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, *Si*.

Solo. An Italian adjective, meaning *alone.* This word occurs in music in a great variety of significations; as *e. g. Sonata per il cembalo solo*, a sonata for the harpsichord alone, *i. e.* without an accompaniment; — *Soprano solo*, the soprano alone, (in contradistinction to the choir or the *tutti.*)—Frequently also the word "*solo*" is applied to a particular part in a piece of music which is to appear as the principal part. When the term is thus used, it is very nearly synonymous with *concertante*, *obbligato*, or *principale.*—A voice which has to sing or to play *solo* (alone) in a piece of music is called *a solo voice*, and the singer or player who has to perform such solo parts is called *a solo singer* or *a solo player*, or simply *a solist.* The word *solo* is not unfrequently used in the plural number, in cases where several voices are to perform as solo voices, whether alternately or all at the same time; as *e. g. A due soli*, *A tre soli*,—for two solo voices, for three soli voices;—(feminine *sole*, as *e. g. Le viole sole—the viol alone;*) *Motetto per voci sole*, a motett which is either written for singing voices, without an instrumental accompaniment, or whose voices [parts] are to be but singly manned, each having but one single singer upon it. The word *solo*, employed as a substantive, designates a piece of music written for one voice alone, or for one principal voice together with an entirely subordinate accompaniment of a second voice. Thus *e. g.* a piece of music composed for one violin, with a wholly subordinate accompanying base, designed to be performed merely by violin players themselves, is called a violin solo. Compare Tasto.

***Sonata.** (1.) A musical composition for a single instrument; (2.) a short, light piece of music written merely for an exercise on an instrument.

***Sonata da Camera**: a chamber or parlor sonata.

***Sonata da Chiesa**: a church sonata.

***Sonata di Bravura**: a bravura sonata.

***Sonatino**: a little sonata.

***Sonetto.** *Sonnet.*

***Song.** An easy, natural, flowing vocal melody, either with or without an instrumental accompaniment. The idea of a song always implies a text and a high degree of natural simplicity.

***Soni Mobiles.** The intermediary tones of the ancient tetrachords. These were called *soni mobiles*, because they only were moveable in the case of a change of mode, as are some of the tones in our so called minor mode.—The opposite of the *soni mobiles* were the *soni stabiles*, *i. e.* the two extreme tones of the several tetrachords which were never altered by a change of the mode.

***Soni Stabiles.** See Soni Mobiles.

***Sonnet.** An Italian diminutive for *a little song.*

***Sons.** Melodies formerly sung by the minstrels of Provençe.

Sons Etouffés, (French.) Those soft, half-stifled tones produced on the harp by partially checking the vibration of the strings with the left hand. These are sometimes denoted by the sign ⊕.

Sopra. An Italian preposition meaning *above*, *over*, *on*, *upon*, and the like. It is used in many different connections; as *e.g. Come sopra*, as above;—*Ottava sopra*, the octave above;—*Sopra-dominante*, *Sopra-quinta*, the upper dominant or fifth;—*Sopra una corda*, on one string. Compare the article Su.

***Soprani.** The plural of Soprano, which see.

Soprano, also **Discanto.** *The word *Soprano* is an Italian adjective from *Sopra*—*over*, *above*, &c. and means literally *the above, that which is higher*, *superior*, *higher.* Hence, in music it is applied to the highest species of female or children's voices, *i. e.* to the highest species of human voice. The Italian word *Discanto*, and our English words *Discant* and *Treble* are also applied to the same. Accordingly, for the highest vocal part, in our music, we have the three names *Soprano*, *Discant*, *Treble.*—*Soprano acuto*, or merely *Sforzato* (and sometimes *Sfogato* or *Sgorgato*)—*a very high soprano.*—*Mezzo soprano*, half-soprano, a soprano that holds a middle position between soprano and alto.

Sordina, } *A damper*, and plural,
Sordino. } *dampers;* as *e. g. Con* or *senza sordino*, with or without the damper; *Sordina levati*, the dampers removed;—*Si levano i sordini*, or *le sordine* or *gli smorzatori*, let the dampers be lifted up, *i. e.* removed from the strings.—*Sordo*, feminine *sorda*, furnished with dampers; as *e. g. Corno sordo*, *Tromba sorda*, the horn or trumpet with dampers;—*Timpani sordi*,

Trombe sorde, drums and trumpets furnished with dampers. Compare Coperto.

Sospiro, (French *Soupir.*) A quarter rest—𝄽.

Sostenuto. *An Italian participial adjective signifying *sustained*, *supported*, and the like. It is employed in music, (1.) as a designation of time, in which case it occurs in connection with some other mark of time, and denotes a protraction of the movement, as *e. g. Adagio sostenuto*, a well sustained and somewhat protracted Adagio; but (2.) it is used also to indicate a particular mode of delivery, namely one in which the tones are to be performed in a sustained, continuous, protracted manner, being held out to the full extent of their value and closely conjoined the one to the other. *Sostenuto* means more than *Tenuto*,—that is to say, it denotes a higher degree of the property in question.

Sotto. An Italian preposition and adverb, meaning *under*, *below*, *beneath*; as *e. g. Sotto voce*, under voice or under the voice, *i. e.* with a very dampened, repressed voice;—*Ottavo sotto*, the octave below, an octave lower.

***Sotto Voce.** See Sotto.

***Sound.** See General Music Teacher, § I.

***Soupir**, (French.) A quarter rest—𝄽

Spalla. See Viola da Spalla.

Spassapensiero. The Italians apply this name to the Jews-harp.

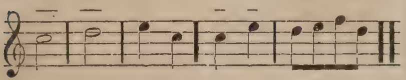
Spianato, Spianatamente. These terms are used in music in the sense of *separated*, *distinct from one another*, *separately from one another*; as *e. g. Un canto spianato*, *un recitativo spianato*, a piece of vocal music, or a recitative, in which the notes are peculiarly separated from each other. Compare Sciolto and Slegato.

Spiccato, Spiccatamente. The same as Staccato.

Spinet, also **Spinnet**, **Spinetta**, also **Spinetto.** An ancient keyed instrument with wire strings,—a species of small harpsichord, embracing a compass of something less than four octaves. The same instrument is called by the French *Epinette*, and in Latin *Clavichordium*.

Spiritoso, Con Spirito. With spirit, with fire and animation.

***Spondee.** A musical foot, consisting of two successive long tones, both of which are accented, thus:



Staccato, (French *Dêtaché.*) *This is an Italian participial adjective, meaning *separated*, *detached*, *disjoined*. It is employed in music to denote a short, detached, pointed and distinct manner of performing tones, which is the opposite of the legato or prolonged, gliding, connected manner of performing them. Compare the article S—. (Common usage in Germany refers the expression *staccato* particularly to a peculiar practice of those who play bow-instruments, namely that of performing several successive notes, in a short, separate, and pointed manner, with a single stroke of the bow, rapidly bounding up and down as it moves along;—a practice to which the Italians apply the specific appellation *Picchiettato* or *Spiccato.*) The superlative *Staccatissimo* is sometimes used, to designate the highest possible degree of that which is denoted by the positive form *staccato*, namely the striking of the notes in an extremely short, sharp, and energetic manner. Compare Martellato, Sciolto, Slegato.

***Staff**, sometimes **Stave.** The set of lines employed for the purpose of writing the tones in their different pitches.—See General Music Teacher, § XXII.

***Stem.** The perpendicular line drawn from the heads of certain notes. It is sometimes called *a tail*.

Stentando: *lingering*, *holding back*, *delaying*, *protracting*, &c. This word is nearly synonymous with *Ritenuto* or *Slentando*. Compare Rallentando and Mancando.—*Stentato* sometimes denotes the idea of *toilsomeness*, *difficulty*, *labor*, and hence denotes a dragging, laborious mode of performance.

Stesso. An Italian adjective meaning *the same*. See L' Istesso.

Sticcato. A rebeck or three-stringed fiddle. Its French name is *Claquebois*.

Stile: *style*; as *e. g. Stile a cappella*, in the style of the chapel, in church style; *Stile rigoroso*, a strict, rigid style.

***Stop.** (1.) A placing or a position of a finger on a string of any stringed instrument, for the purpose of making some particular tone; (2.) a certain apparatus in an organ whereby a set of pipes can at pleasure be stopped or prevented from sounding; (3.) the set of pipes themselves.

Straccicalando: *chattering*, *babbling*, *talkative*. See Parlante.—(This word should not be confounded with *Strascicando.*)

***Strain.** That portion of either a vocal or an instrumental composition which is comprised in one of its movements. The limits of a strain are frequently marked by double bars.

Strascicando or **Strascinando**, also **Trascinando**: *dragging along*, *moving tardily and heavily*. This term has about the same meaning as *Ritardando* or *Rallentando*. Compare Mancando.—(Care should be taken not to confound this word with *Straccicalando.*)

***Strascino.** See Strascicando.

*Strathspey. (1.) A lively Scotch dance; (2.) the tune used in connection with this dance.

Strepitoso, Con Strepito, Con Istrepito. *Noisy*, *bustling*, *full of noise*, *blustering*, &c.

Stretta, Stretto. See Stringendo.

Stringendo: *pressing together*, *contracting*, *compressing*. This term is used in application to time in music and denotes an acceleration of it; it has substantially the same meaning as *Accelerando.—Stretto:* contracted, compressed, hastened.—*Lo stretto* or *La stretta*, taken as a substantive, is sometimes used as the name of all that portion (usually the last) of a piece of music which is to be delivered in quicker time.

Strisciando: **sliding*, *gliding*. This term denotes a mode of performance in which one tone is, as it were, drawn into another.

Strofa. Italian for *Strophe*.

Stromento. Italian for *Instrument*.

*Stromenti di Vento. Wind instruments.

*Studio. An Italian word meaning *study*, and sometimes employed as the name of a musical exercise.

Su, Sul, Sull', Sulla, Sullo. Different forms of the Italian preposition *Su*, combined with the definite article, and meaning *above*, *upon*, &c. It occurs in different connections; as *e. g. Sul ponticello*, *upon* or *near the bridge*;—*Sul D*, *on the D string;* and the like. Compare the article Sopra.

*Sub. A Latin preposition, meaning *under*. It occurs in various connections, but always carries with it the general idea of *under*, *below*, *inferior*, *subordinate*.

*Sub-Dominant: *the under-dominant*. This name is sometimes applied to the fourth tone of the scale, (which is the same, in all respects except pitch, as the fifth below; and hence the name *under-dominant*, *i. e. the under-fifth*, or fifth of the octave below.)

Subito: *quick*, *sudden*, *hasty;* as *e. g. Si volti subito,—S' attachi subito,—Siegue subito*, and the like.

*Subject. This word, musically applied, means *a general musical idea or form of tones.*—In *the treatment* of a musical subject, as in the treatment of a literary or any other subject, there may be a great deal of variety; but all this must have some general similitude and natural relationship to the fundamental thought.

*Sub-Mediant: *the under-mediant.*—A name sometimes applied to the sixth tone of a scale.

*Sub-Tonic: *under the tonic*. A name sometimes given to the seventh tone of the major diatonic scale.

Sub-Semifusa. See General Music Teacher, § XLVIII.

*Suite, (French.) Formerly a set of lessons, sonatas, &c. See Suites des Pieces.

*Suites des Pieces, (French.) A collection or book of musical pieces.

*Suo Loco: *in its place*. See Loco.

*Super-Dominant. The next tone above the dominant or fifth, namely the sixth.

*Super-Tonic. The next tone above the tonic.

*Supposed Base. When the lowest note of a chord is not the fundamental note or number *one* of the chord, but is its third, or its fifth, such note has sometimes been called *a supposed base*.

*Suspended Cadence. When, instead of passing immediately from the dominant chord to the chord of the key note, several modulations are previously passed through, the cadence is called a *suspended* or *protracted* one.

*Suspension. The act of retaining in a chord some note or notes of an immediately preceding chord.

S. V. An abbreviation of *Sotto voce*,—(sometimes also of *Si volti*.)

*Svegliato: *brisk*, *lively*, *animated*.

S. V. S. Abbreviations of *Si volti subito*.

*Swell. The *crescendo* and *diminuendo* put together.

*Symphonious. An adjective, meaning (1.) *pertaining to symphonies;* (2.) *concordant*.

*Symphonist. A composer of symphonies.

*Symphony, (Italian *Sinfonia*, French *Simphonie*.) This word, which is of Greek origin, at first meant nothing more than merely *a concordance of tones*. It was afterwards used as the name of certain vocal musical compositions; then, at a later period, it was applied to compositions which were partly vocal and partly instrumental; subsequently still it was used to designate comparatively short intermediate or introductory instrumental passages in compositions which were predominantly vocal; and at length it came to be employed as the name of an elaborate and extended composition for instruments alone. The term has been very variously applied, and as variously defined; but the significations above given are a general outline of the manner in which it has been used, while the last is the sense in which it is chiefly employed at the present period.

*Syncopation,
*Syncope,
(Italian Sincopa.)
See General Music Teacher, §§ XCVI—XCIX.

*Syntono Lydian. An ancient Greek musical mode, of a particularly tender and affecting character.

*Syringa. See Pipes of Pan.

*Systema Participato. A system of tones which divides the scale or octave into twelve so called semitonic intervals.

*Systema Perfectum. The Bis-diapason, or ancient Greek scale.

*Systema Temperato. An Italian term applied to the present received system of tones, adjusted as they are to an equalized temperament.

T

T. An abbreviation of *Tutti;*—T. B. *Tutti i bassi—all the bases;* and the like. See the articles Solo, Tutti, T. B.—also T. S.

*Tabor. A small drum.

*Taboret. The diminutive of Tabor, which see.

*Tabret. A drum of the ancient Hebrews.

Tace (Si,) or Si Taccia. *These are two different forms of the Italian verb *tacere—to be silent,* combined with the personal pronoun *si—they, it,* &c. The meaning of the first expression is—*it is silent,* and of the second—*let it be silent.* These expressions are often placed over individual parts or voices, when they are to pause or be silent, during any considerable portion of the entire piece. When they are intended to apply to *several* parts at once, they assume the forms *tacciono* and *tacciano*—THEY *are silent* or *let* THEM *be silent.* The Latin words *tacet* and *tacent—it is silent, they are silent,* are often used instead of these.

*Tacet. See Tace.

*Tail-Piece. The article to which the strings of a violin are attached immediately back of the bridge.

*Tail-Tellers. A name given to a class of old Irish bards.

*Tambour de Basque. See Tamburo.

*Tambourin, } See Tamburo.
*Tambourine. }

Tamburo: *a drum;—Tamburo militare,* the usual military drum;—*Tamburo grande* or *grosso* or *Tamburone,* (see the article One,) also *Cassa militare—a large drum;—Tamburino,* a small drum, particularly the timbrel or tamborine, (see Ino,) the French *Tambour de Basque.*

Tardando. The same as Ritardando, which see. Compare Mancando.

*Tardo: *slow.*

*Tastatura. A name formerly applied to the collective mass of the keys of a piano-forte or organ.

Tastiera. An Italian word, meaning the collective mass of the keys of a keyed instrument,—the key-board.—*Tastiera* is also employed as the name of the finger-board of a violin or other like instrument. The expression *Sulla tastiera* is used in reference to instruments played with a bow, to denote that the bow, in the case of a passage thus marked, is to be applied to the strings at a wide distance from the bridge and quite near or even over the extremity of the finger-board. This mode of playing is moreover, sometimes applied to the Guitar and other like instruments. It in all cases produces a peculiarly soft species of sound. It may also be adopted in the *pizzicato* mode of performance. Compare the articles Corda and Solito.

Tasto. An Italian word meaning primarily *the touch, touch,*—and hence very naturally *a thing touched—the key of a keyed instrument;*—it denotes also a band on a Guitar,—(see the article Capo-Tasto.) The expression *Tasto solo* (sometimes merely the single word *Tasto* or *Solo*) denotes, in thorough-base, that in the passages thus marked the base only is to be played without any accompanying chords, *i. e.* merely *the base keys alone.* (This mark continues in force as far on as to the point where the figures of thorough-base or the so called signatures again occur—a point which we often find marked, moreover, with the word *accordia* or *chords,* (*i. e.* the chords are now again to be played,) or with the term *accompagnando* or *accompaniment,* (*i. e.* the base notes are now again to be accompanied with the chords.) Compare Pedale, and Weber's Theory of Musical Composition, §§ 567, 574.

T. B. See T.

Tedesco, also Tudesco, Alla Tedesca: *German* (*dance.*) See Alla.

*Te Deum, or Te Deum Laudamus. A particular song of praise to God.

*Tell-Tale. An instrument attached to the old chamber organ, to show the exhaustion of the bellows.

*Tema. Italian for *theme.*

*Temp. Abbreviation for Tempo.

*Temperament. A term applied to a systematic adjustment of the tuning of keyed instruments, with reference to the different relations of the tones. See General Music Teacher, § XIX.

Tempesta, also Burrasca, or Procella: *a storm, a thunder-storm.* (Compare Sinfonia.)

Tempestoso: *tempestuous, stormy.* As a mark of expression, this word denotes a manner resembling that of a tempest,—boisterous, impetuous, &c.—*Tempestoso* is very nearly synonymous with *Impetuoso.*

Tempo: *time.* This Italian word is technically employed to denote time in the musical sense of that word, namely a measured, symmetrical time. See General Music Teacher, § LI, and Movimento.—*A tempo;*—see the article A. All the combinations of the word *tempo* with other words are to be looked for under the latter.

*Tempo Frettoloso. An accelerated time.

*Tempo a Piacere. See Piacere.

*Tempo di Ballo: in the time of a dance. See Ballo.

*Tempo di Cappella. See Cappella.

*Tempo di Marcia. See Marcia.

*Tempo di Minuetto. See Minuetto.

*Tempo di Polacca: in the time of a *Polacca*. See Polacca.

*Tempo Giusto: *just or exact time.*

*Tempo Ordinario: *ordinary, usual time.*

*Tempo Perduto: literally *lost time*, an expression denoting a retardation or slackening of the time.

*Tempo Primo: *the original time.* An expression employed to denote a return to the original and predominant time of a piece of music, after it had been temporarily deviated from.

*Temporegiato. This Italian participle, which literally means *delayed*, is sometimes employed to denote a slackening or abatement of the time in a particular part of a piece of music, for the purpose of giving the performer an opportunity to accommodate his performance to the expression of some particular sentiment or to introduce discretionary musical graces.

*Tempo Rubato. See Rubato.

*Ten. Abbreviation for *Tenuto*.

*Tendrement, (French.) *Softly, tenderly, soothingly.*

*Tenebrae, (Latin.) A musical service among the Catholics, in commemoration of the darkness which attended the crucifixion.

*Teneramente. See Tenero.

*Tenero, Teneramente: *tender, delicate; tenderly, delicately.—Con tenerezza, with tenderness and delicacy.*

*Tenor, Tenore. } The higher species of men's voice.—A man's voice which holds about a middle position between tenor and base, is called, according as it comes nearer to the tenor or to the base, *Mezzo tenore* or *Baritono*, (*i. e. a half-tenor* or *baritone.*)—An uncommonly high man's voice, however, which approaches the alto, is sometimes called *Tenore contraltino.*

*Tenor-Base. The same as *Mezzo tenore* or *Baritone*. See article Tenore.

Tenor-Clef. See General Music Teacher, § XXIII.

*Tenor Violin. A low-toned violin.

*Tensile. An appellation sometimes given to stringed instruments, with reference to the tension of their strings.

*Tenth. An interval of an octave and a third.

Tenuto: *held.* This word, written over notes, means that their tones are to be held out, without the least diminution of strength and fullness, through the entire extent of the value of the notes. Compare Sostenuto.

Ter. A Latin adverb signifying *three times.*

*Ternary-Measure: *three-fold measure.*

Terremoto: *an earthquake.* An example of a piece of music descriptive of an earthquake is found in Haydn's "Last Words of the Savior on the cross."

Ter-Unca. See Unca.

Terzetto. *A terzett*, a piece of music for three voices. (*Terzetto* is used only in application to *vocal* music, *trio* being employed for *instrumental.*)

Terzina, (more rarely Triola.) A *triole.* See General Music Teacher, §§ XLIX and LX.

Terzo: *the third;* as *e. g. Flauto terzo*, the third flute.

*Testudo. The lyre of Mercury,—so named because it was made of shell.

*Tetrachord. An old Greek term, denoting, (1.) the interval of a fourth;—(2.) a series of four tones, ascending or descending by the regular diatonic degrees.

*Thema. Greek and Latin for *subject.*

*Theorbo. An obsolete stringed instrument.

*Theorist A scientific musician who directs his attention particularly to the remoter principles and the philosophy of the art.

*Third. An interval embracing three degrees.

Thirteenth. An interval equal to an octave and a sixth.

*Thorough-Base. (1.) A base part written in notes and furnished with figures to denote the other parts; (2.) the system of thus writing music by figures or even of connecting figures with the base part, to represent the other parts, when the latter are also expressly written in notes.

The term *thorough-base* is often improperly employed to designate *harmony in general.*

*Tibia. The ancient Roman flute.

*Tibiæ Pares, (Latin plural.) Two flutes similar in pitch, but differently perforated, (one for the right hand, and the other for the left,) and played together by the same performer.

*Tibicen. A Roman flute-player.

Tibicina. A Roman female flute-player.

*Tied Notes. Notes over or under which a tie is drawn, or which are joined together by the cross strokes of their stems.

*Tierce. The interval of a third.

*Timbrel. An ancient species of drum among the Hebrews.

*Time. See General Music Teacher, §§ XLVII—C.

*Timist. A musical performer considered in relation to time; a time-keeping musical performer.

Timorosamente, Timoroso: *timorously, fearingly*, &c.; *timorous, filled with fear*, &c. These terms require a mode of performance that expresses a state of mind agitated with fear.

Timoroso. See Timorosamente.

Timpano, (plural Timpani.) The kettle-drum.

*Tintinnabula, (Latin plural.) Little bells.

*Tipping. An expression sometimes employed in relation to flute-playing, denoting a temporary pressure of the tongue against the roof of the mouth, for the purpose of producing a particular effect.

Toccata. *A piece of music for the organ or harpsichord which is now almost entirely out of use. It had a large compass and was written at one time in a strict, and at another, in a free style. It may have been similar to our present capriccio or so called phantasy. Its only peculiar property was the fact that it had in it a certain particular form of notes, in the execution of which the two hands changed places with each other.

Toccato. *Toccato* was formerly used in the old trumpet music as the name of the lowest trumpet part, which, in the want of the kettle-drums, must have supplied their place. The French name for the same is *Touquet.*

*Tonic. The number *one* or key-note of any key.

*Tonica. Italian for *tonic.*

*Tonorium, (Latin.) The ancient pitch-pipe.

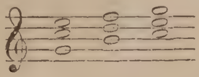
*Ton Pathetique, (French.) *A pathetic* or *plaintive tone.*

Tosto (Piu.) *Tosto* is an Italian adjective meaning *swift, quick, soon*, &c.;—but taken in connection with the adverb *più—more*, it means *rather.* The phrase *Più tosto* occurs in different connections; as *e. g. Andante, più tosto allegretto, i. e. andante, or rather allegretto.*

Tranquillament, Con Tranquillezza, Con Tranquillita: *tranquilly, with tranquillity, in a calm and composed manner.*

Trascinando. See Strascinando.

*Transient Chord. A chord introduced merely for the purpose of making a more easy and agreeable transition between two other chords; as *e. g.*



The middle chord here is called a transient one, because it consists of notes used merely for the purpose of making an agreeable transition from the first chord to the third.

*Transposed. See Transposition.

*Transposition. The changing of a piece of music from one key to another, by writing, playing or singing it one or more degrees higher or lower.

*Traversa. An appellation applied to *the German flute*, on account of its being blown cross-wise or on the side, instead of being blown at the end.

Tre. Italian for *Three;* as *e. g. A tre, for three, i. e.* for three voices or parts;—*Tre volte, three times;* &c.

*Treble. The highest vocal part,—called by the Italians *Soprano.*

*Treble-Clef. See General Music Teacher, § XXIII.

*Tremando. *Tremblingly*, in an agitated, trembling manner.

Tremolo. An Italian substantive which means primarily *a trembling.* As technically used in music, it means, (1.) a certain waving recurrence of increase and diminution in the strength of a continued tone, in connection with which sometimes the character of the sound is somewhat varied, and even the pitch is occasionally very slightly and imperceptibly raised or lowered. This manner of performing a tone imparts to it a peculiar elegance and charm, by which (as Sulzer very happily expresses the matter,) it differs from an unvaried and uniform tone, much in the same way as, in the art of drawing or painting, the flexible, yielding contour and the waving line, differ from a sketch stiffly drawn with rule and compasses.—(2.) The word *tremolo* is sometimes used as synonymous with *Rollo*, which see.—(3.) Sometimes *Tremolo* is used for *Vibrato.*

*Tremulando. See Tremolo.

*Triad. A name sometimes given to the common chord of *one, three, five.*

*Triade Semidiatonica. A common chord, consisting of two small thirds, *i. e.* a small or so called imperfect fifth.

*Tria Harmonica. A triad or common chord.

*Triangle, } A musical instrument,
Triangolo. } consisting of a small, three-sided steel frame, played by being struck with a rod.

*Tribrach. A musical foot, consisting of three successive short notes. These notes must be equal among themselves, but may be any short notes whatever, as *e. g.* either eighths or sixteenths. They usually occur on the up-beat, and chiefly in a piece of vocal music, when a strophe or stanza commences with three short syllables.

*Trill. A shake.

*Trillando: *trilling, trillingly, by trills, in a trilling manner.*

*Trilletta. A little trill.

TRILLO: *a trill.* On such instruments as the common drum, the kettle-drum, the triangle, &c. the trillo or trill is a mere roll—a *rollo* or *vibrato.* See ROLLO and VIBRATO.

TRIO. A piece of instrumental music for three performers or in three single parts. The term is sometimes applied also to a piece of vocal music for three voices. See TERZETTO.—The application of the word *trio* to the so called *alternativo* (see the article) arises from the old practice of always writing the latter in three parts (like a *trio.*)

TRIOLA, } See General Music Teacher, §§ XLIX and LX. Compare TERZINA.
*TRIOLE. }

*TRIOLET. French for TRIOLE, which see.

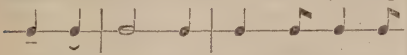
*TRIPLE CROCHE. See General Music Teacher, § XLVIII, *Note.*

*TRIPLE TIME. See General Music Teacher, § LVIII.

*TRIPLET. The same as TRIOLE and TRIOLET, which see.

*TRIPLUM. An old name for the treble.

*TROCHEE. A musical foot consisting of a long and a short note, or of an accented and an unaccented note. Hence a trochee may occur either in two-fold or in three-fold measure; six-fold measure consists of two such feet in a measure; as *e.g.*



*TROLL. This term is sometimes applied to a species of singing in which several parts are taken up separately and in succession, while yet they are performed together;—a sort of catch singing.

TROMBA: *trumpet.* It is particularly practised in Germany to designate *the lower* trumpet parts by the term *tromba*, in contradistinction from the higher or *clarino* parts. (See the article CLARINO.)—The distinction, however, between the two terms *Clarini* and *Trombe* is not at the present period strictly observed; but, on the contrary, one writes indifferently, at one time, *Due clarini*, and, at another, *Due trombe.* Compare TROMBETTA and TROMBONE.

*TROMBETTA. A diminutive of TROMBA, which see.

TROMBETTA: *a trumpet*, or strictly *a small trumpet.* (See the article ETTO.) *Trombetta* is an obsolete name of the smaller and higher species of the trumpet. Compare TROMBA.

TROMBONE, plural TROMBONI: *a trombone*, a particular species of trumpet. The difference between the trombone and the ordinary trumpet consists in the fact that the tube of the former gradually widens from the mouth-piece to the muzzle, while that of the latter does not, but only suddenly becomes wide just at the end.—There are several varieties of the trombone; as *e. g. Trombone-alto*, an alto trombone;—*Trombone-tenore*, a tenor trombone; &c.—The expression *Trombone-soprano* does not occur, but *Cornetto* takes its place. (See the article ONE.)

*TROMBONO. See TROMBONE.

*TROMBONO PICCOLO. A small sacbut.

*TROOP. A quick march.

TROPPO. An Italian adverb signifying *too much, an excessive degree*; as *e. g. Allegro non troppo, i. e. allegro, but yet not too much so;—Presto ma non troppo, i. e. Presto, but not excessively so.*

*TROPPO CARICATA: *too much loaded;* an expression sometimes applied to an aria or air, when it has too heavy an accompaniment.

*TROUBADOURS. The early poet-musicians or minstrels of Provençe. See BARD.

*TRUMPET, (Italian TROMBA.) A well known wind-instrument. Compare TROMBONE.

T. S. An abbreviation of TASTO SOLO.

*TUBA. A species of trumpet.

TUDESCO. See TEDESCO.

*TUNE. (1.) A piece of music; (2.) exact intonation; (3.) accordancy of tones.

*TUNING. (1). The putting of a musical instrument in tune; (2.) this word is sometimes used substantively in the sense of TEMPERAMENT, which see.

*TUNING-FORK. A small steel instrument with two tines, used for the purpose of ascertaining the pitch of particular letters or tones, or for pitching tunes.

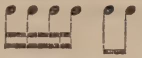
*TUNING-HAMMER. The utensil with which the strings of a piano-forte or harp are put in tune.

*TURN. A musical ornament, consisting of three notes, namely one on the next degree above the principal note, another on the same degree with the principal note, and the third on the next degree below. There are three principal varieties of the turn, to wit: the *Full turn*, the *Partial turn*, and the *Inverted turn*,—all which see in their proper places.

*TUTRICE MUSICA. A musical instructress.

TUTTI, feminine TUTTE. Italian adjectives in the plural number, meaning *all;* the opposite term is SOLO or SOLI. The term *tutti* or *tutte* is employed in cases where *all* the singers or players are to perform, instead of a single individual or of single individuals—one only on a part.

*TWELFTH. An interval consisting of an octave and a fifth. The term *twelfth* is also used as the name of a particular stop in an organ.

*TYE or TIE, plural TIES. (1.) Curved lines drawn over or under two or more notes which are on the same degree of the staff, for the purpose of connecting them together into one continuous note; (2.) the cross-strokes drawn through the stems of certain notes, as *e. g.*  &c.; (3.) the word *tie* is sometimes used as synonymous with *slur* and in this case means any curve which is used in vocal music to show that particular notes are to be performed to a single syllable of the text, or in instrumental music to indicate a smooth, gliding, connected manner of performing the notes.

U

*Uguale, a false spelling for Eguale, (from the Latin *Equalis.*) An Italian adjective meaning primarily *equal*. The word is sometimes used in music to denote a strictly equalized and regular movement —exact, even time.

Unaccented. See General Music Teacher, §§ LXVI and LXVII.

Unca, Bis-Unca, Ter-Unca. See General Music Teacher, § XLVIII.

*Undulation. A certain waving motion of the voice sometimes adopted in performing passages or pieces of a particularly sentimental and pathetic character, with a view to effect.

*Unison: *oneness of sound*. The union of two or more tones on one and the same degree of the scale.

*Unis. An abbreviation of *unison*.

Unisono, (plural Unisoni.) The Italian word for *unison.—All' unisono, in unison;— Oboi all' unisono dei violini, the oboes in unison with the violins.*—The term *unisono* is not only used in application to several voices sounding in actual unison, but is sometimes taken in a somewhat more extended sense to designate the performance of two or more voices sounding in octaves.—In thorough-base writing, the syllable Un. is sometimes used instead of *Tasto solo*. Compare General Music Teacher, § XXXII.

*Unisonant. In unison.

*Unisonous: *pertaining to unison*, or *in unison.*

*Univocal. This appellation was formerly sometimes applied to octaves, double octaves, &c.

*Un Poco Ritenuto: *a little ritenuto.* See Ritenuto, and Rallentando.

*Ut. The syllable applied by Guido to the lowest tone of his hexachord. This *ut* was afterwards employed as the first of the seven syllables applied to the scale in its present form and is by the French still retained. The Italians, however, and with them the Germans and others, have long since used *Do* in its stead.

V

V. This letter is sometimes used as an abbreviation for *Violin;* as *e. g. V. Primo, the first violin.*

*Va. *Va* is an Italian verb in the second person singular, from *Andare—to go,* and hence it means *go, go on, proceed,* &c. It is sometimes used in music in connection with other words and phrases; as *e. g. Va con spirito, i. e. proceed with spirit, go on in a spirited, animated manner.*

Vacillando: *fluctuating, wavering, vacillating.*

*Valse. Italian for *waltz.*

*Value. An appellation applied to notes, in the sense of *length, i. e.* length in respect to time.

*Variamento. In a varied manner.

*Variations. When a simple melody or a general musical subject is several times repeated, with some slight variations of form in each instance, and is in this way carried through successive and constantly varied combinations of ornamental notes, all such changes and modifications effected in the primitive melody or subject, are technically called *Variations.*

*Variazioni. Italian for *Variations.*

Variato: *altered, varied;—Variazioni, variations.*

*Vaudeville, (French.) Originally a kind of Ballad. The term has subsequently been applied, in a general sense, to the concluding scenes of comic operas and other musical dramas.

Veloce, Con Velocita: *quickly, rapidly; with rapidity, with velocity.*—Superlative *Velocissimo, Velocissimamente.*

*Verse. This term is sometimes employed in the sense of the Italian *Solo* or *Soli*, to denote that each part is to have only a single voice on it.

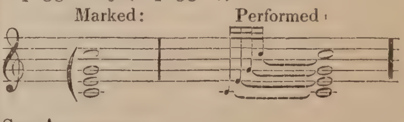
*Verse Anthem. An anthem commencing with *soli* or *verse* parts. See Soli and Verse.

Versetto: *a verset, a little verse.*

*Versi Sciolti. Italian blank verse; that verse in which those portions of the Italian operas are generally written which are intended to be delivered in recitative.

Verso. Italian for *a verse.*

*Vertical Slur. A slur or curved line drawn perpendicularly in front of a chord, to denote that it is to be performed *arpeggiately* (*arpeggio,*) thus:

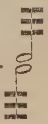


See Arpeggio.

*Vespers. The evening vocal service of the Catholic church.

*Vespertini Psalmi. Evening hymns of the Catholic church.

Vibrato. **Vibrato* is an Italian passive participle from the verb *vibrare, to dart, to brandish*, &c., and hence means *darted, brandished*, &c. It is sometimes used in music to denote a violent, sudden, darting manner of striking a tone and thus is synonymous with *Forzando* or *Sforzato.* In some cases, however, this term is employed to denote a whirling, rapid, and as it were vibrating manner of performing quick notes, as *e. g.*



*Vietato: *prohibited, forbidden.*

Vigoroso, Vigorosamente, Con Vigore: *vigorously, with strength and energy, energetically.*

*Villanella. An old rustic dance tune, distinguished by the peculiarity of its being always repeated with variations.

*Viol. See Viola.

Viola, Viola di Braccio, Alto-Viola, Violetta. *The word *Viola* [*viol*] designates a species of stringed instrument otherwise called an *Alto-viol*—an instrument in the form of a violin, only larger. The name *Viola di Braccio—the viol of the arm—the arm-viol* is applied to this instrument to distinguish it from a larger instrument, now out of use, which was called a *Viola da Gamba—the viol of the leg—the leg-viol*, and which supplied the place of our present violoncello; and also to distinguish it from still another instrument called *Viola di Spella—the viol of the shoulder—the shoulder-viol*, an instrument which was smaller than the *Violà di Gamba*,—about midway between it and the *Viola di Braccio*,—and which was appropriate to the tenor and thus was a sort of Tenor-viol, while the *Viola di Braccio* or *Alto-viola* belonged rather to the Alto.—In the appropriation of instruments to particular parts which is current at the present period, the so called *Alto-viol* is applied also to the *third* voice or part, (the tenor,) and thus is in a manner no longer an *Alto* but a *Tenor-viol.*—The word *Viola* or *Viol* seems to be the general name of all stringed instruments of a similar form to that of the violin. The names of all these instruments are merely diminutives and augmentatives of the word *Viola;* as *e. g. Violino* or *Violin;*—*Violono* or Double-Base Viol; —*Violoncello* or Base-Viol;—*Violetta*, a small Alto-viol. (See the articles Ello—Ella, Etto—Etta, Ino—Ina, One.

*Violars. A name formerly given to itinerant performers on the viol who accompanied the recitations of the troubadours, &c.

*Viola di Braccio: the viol of the arm,—so called from the circumstance that it was held upon the arm in playing. See Viola.

*Viola da Gamba: *the viol of the leg,*—so called because it was held between the legs in playing. See Viola.

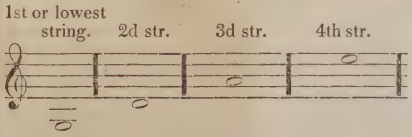
*Viol d' Amour, Viola d' Amore. Literally *the viol of love,*—a name formerly applied to a stringed instrument of the violin species, which is not now in use. It was larger than the violin, and received its peculiar name from the circumstance that it was characterized by a peculiar sweetness of tone.

Viola da Spalla: *the viol of the shoulder;*—so called from the manner of holding it in playing.

Violetta. See Viola.

*Violetta Marina. A stringed instrument resembling the *Viol d' amour.*

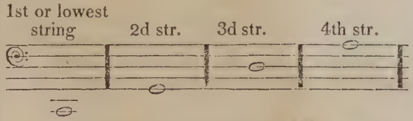
*Violin. A well known stringed instrument whose name is derived from the Italian word *violino*, which latter is a diminutive of *Viola.* See Viola. The violin has four strings, the lowest of which is tuned to *g*, the next higher to $\bar{d}$, the next to $\bar{a}$, and the highest to $\bar{e}$; thus:



Violinist. A performer on the violin.

*Violino Principale: *the principal violin.* The first violin in a performance is sometimes so called.

Violoncello. *This term, literally meaning *a little violono*, designates a well known stringed instrument sometimes called also a *Base-viol.* See Viola. The four strings of the violoncello are tuned as follows: the first or lowest to *C*, the second to *G*, the third to *d*, and the fourth to *a;* thus:



Violone, *Violono. *These Italian words, which literally mean *a large viol*, are used to designate the so called *contra-base-viol.* The Italians apply also the following names to this instrument, to wit: *Contrabasso, Contrabbasso, Controbasso, Controviolone.*

*Virelay. A *vaudeville.* See Vaudeville.

*Virginal. An old keyed instrument, which is supposed to have been the original of the spinet.

Virtu, Virtuosita, (from the Latin *Vir, Virtus.*) These words literally mean *manliness, valor, bravery, dexterity, skill.*

As employed in music they mean _skill in art, professional skill_, or, so to speak, _artistic skill;_ and thus they are nearly synonymous with _Bravura_.—An artist who possesses _virtù_ or _virtuosita_, or—so to speak—_virtuosity_, is called a _virtuoso_.—Sometimes the word _Virtuosone_ is used, (though rather in a jesting way than seriously,) in the sense of _a great virtuoso_.—(See ONE.) In Italy even an insignificant player or singer is sometimes diminutively called a _Virtuoso;_ whereas, one who really understands music is distinguished by the title _Professore di Musica_. In the language of common conversation, the augmentative _Professorone_, and even _Professorona_, is sometimes employed.

VIRTUOSO. See VIRTU.

*VITE. A French adjective signifying _quick_, _lively_, _animated_, &c.

VIVACE, VIVO: *_quick_, _swift_, _lively_, &c. These terms are applied both to _quick time_ and to a _lively_, _animated mode of delivery_.—_Con vivacità, Con vivezza:_ with life, with animation, with vivacity. The superlative of these terms is _vivacissimo—lively_, &c. _in the highest degree_.

*VIVACETTO. The diminutive of _vivace_, meaning _a little lively_, _somewhat quick_.

*VIVACISSIMO. See VIVACE.

*VIVO. See VIVACE.

*VOCAL: _belonging or relating to the (human) voice;—done with the (human) voice;_ as _e. g. Vocal music_, _i. e._ music performed with the voice;—_vocal performance_, _i. e._ a performance executed by the voice or by voices; &c.

*VOCALIST. A singer.

*VOCALIZE. _To Vocalize_ properly signifies _to perform with the voice_. The word is technically used, however, to denote—(1.) a performing of musical tones with the sounds of the vowels; (2.) any textless singing which is designed merely for the exercise and improvement of the voice, or for the acquisition of vocal skill. This last is the sense in which the corresponding Italian word (vocalizzare) is chiefly employed, and is the more appropriate technical use of the term.

VOCALIZZO. See SOLFEGGIARE.

VOCE. Italian for _voice_.—_A mezzo voce—with a medium quantity of voice—with a half voice_, &c.

*VOCE DI CAMERA: _a chamber voice_, _i. e._ a voice adapted to the performance of chamber or parlor music.

*VOCE DI PETTO: _the breast voice_, _i. e._ the lower register of the human voice, that register which is the most natural in adult age.

*VOCE DI TESTA: _the head voice_, _i. e._ the high register of the voice,—the falset in male voices.

*VOCE SOLA: _the voice alone_, _i. e._ the voice without accompaniments.

*VOICE. In addition to the primary and usual signification of this word, it is frequently employed in the two following technical senses;—(1.) to denote the peculiar, characteristic sound of an organ pipe; (2.) to designate an individual part in any polyphonic musical composition, as _e. g. the upper voice_, _i. e._ the upper part,—_the middle voices_, _i. e._ the middle parts—tenor and alto,—_the under voice_, _i. e._ the under part—the base. In like manner we speak of a piece of music that has _four voices_, meaning thereby that it has _four parts_. This use of the word _voice_, which moreover applies not only to vocal but also to instrumental parts, is borrowed from Germany. Inasmuch as we are so conversant with the German music and German musical literature, and especially as we are probably destined to be more and more so, it seems desirable to recognize this universal usage of that country in designating the parts of the score.

*VOICING. A term applied to that adjustment of the parts of an organ-pipe which gives the latter its pitch and its peculiar character of sound.

*VOIX ARGENTINE, (French.) _A silvery voice_, _i. e._ a clear, fine toned voice.

*VOIX MONOTONE: a monotonous voice.

*VOLATA. Italian for _flight_. The word is used in music to denote what we technically call _a flight_, namely a musical ornament which consists of a rapid flight of notes.

VOLTA. *This Italian word means, in addition to its other significations, _a time_, _a turn_, &c., and is employed in music in this sense; as _e. g. Prima volta_ or _La prima volta—the first time;—Seconda volta—the second time_.

*The terms _Volta prima_ and _Volta seconda_ are used in the case of a repeat; the former denotes that the notes over which it is placed are to be performed the first time going through, while the latter signifies that the notes over which it is placed are to be performed the second time going through.

VOLTARE: _to turn_, _to change_, _to turn round_, _to turn over_, &c.; as _e. g. Si volti_ or _voltisi_,—_turn_ (_the leaf_) _round_ or _over_.

VOLTI. See VOLTARE.

*VOLTI SUBITO: _turn_ (_the leaf_) _quickly_.

V. S. An abbreviation of _Volti Subito_.

*VOLUME. This word is used in music in the sense of _quantity_ or _fullness;_ as _e. g. Volume of voice_, _i. e._ quantity of voice.

*VOLUNTARY. The word _voluntary_ is substantively employed in music to designate an extemporaneous performance on the organ, introductory to some other performance. These pieces, however, are not always extemporaneous, many of them being previously written and published in books.

*Vox Acuta, (Latin.) *A high or acute voice.*

*Vox Gravis, (Latin.) *A low or grave voice.*

VV, or VVni. Abbreviations for *Violini, violins* or *the violino.*

W

*Waltz. A German word, meaning—(1.) a particular species of dance; (2.) the tune used in connection with this dance;—the latter is usually written in $\frac{3}{8}$ measure, and is performed *allegretto.*

*Waits, (originally *Wahts,*) sometimes spelled Wayghtes, and Whaightes. This term was at first applied to a set of musical watchmen in England, who guarded the streets of cities and towns. It is said that in the year 1400 they were established with regular salaries, and though afterwards suppressed by the Puritans, were re-established again in the year 1600. The term was afterwards applied to those who paraded the streets and performed music in the night for other purposes and on other occasions.

*Welch Harp. An ancient instrument which has been variously changed in the course of time, but which has now about an hundred strings. It is said that the keys chiefly adopted by the Cambrian harpers are those of *C, G, D, A, major,* together with their relative *minors.*

*Wind-Instruments. This is a general appellation applied to all instruments whose tones are in any way produced by wind or a current of air, as *e. g.* the organ, the flute, the clarinet, and many others.—The term inflatile is sometimes applied to the same class of instruments.

*Work (to.) This term has sometimes been applied to the movement of a part in the score when it has a great many notes to go through, *i. e.* a great many short notes, while other parts move slowly with long notes.

*Wrist-Guide. A name given to that part of Logier's chiroplast which guides the wrist.

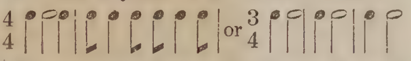
Z

Zampogna. The Italian name of the *Shalm.*

Zarabanda. See Sarabanda.

Zeloso, Con Zelo: *zealous, earnest, engaged; with zeal, with earnestness and animation.*

Zoppa (Alla.) *Zoppa* is the feminine singular of the Italian adjective *Zoppo—lame,* and hence the expression *Alla zoppa* means—*in a lame or limping manner, limpingly.* Musical composers are in the habit of sometimes affixing this rather singular mark of expression to those pieces or passages of music whose rhythmical movement is to represent something of a limping, hobbling character and is of course to be executed correspondently with such an idea, as *e. g.* in the manner of syncopes and other rhythmical inversions, thus:



(The term would most appropriately apply to $\frac{5}{4}$, $\frac{7}{4}$, and other like species of measure. See General Music Teacher, § LXXIV.)

*Zufolo. An Italian name of the *Flagelet* or *Flageolet.*

☞ Inasmuch as the foregoing Dictionary of Terms contains many words and phrases which are explained in the main body of the work, it may be used in connection with the table of contents and the general index for purposes of reference. Indeed it is important that it should be thus used, because it embraces many terms which do not occur in either of the other reference tables.

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THEORY OF MUSICAL COMPOSITION.

CHAPTER I.

SINGLE SERIES O [illegible] ONS OF TONES, CONSIDERED AS SUCH.

DIVISION I.

VOICES OR PARTS.

(A.)

IDEA OF VOICES AND OF MELODIC PROGRESSION.

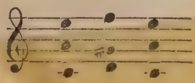
§1.

Having now acquired a knowledge of the elements which the musical art employs as materials with which to operate, we pass to a more particular and direct consideration of the manner in which these elements are combined together and constructed into a musical composition.

The musical art connects the various tones into a musical composition, in two different ways: first, in such a manner as to let us hear them *following one another successively;* and, secondly, in such a way as to let us hear two or more of them *sounding at the same time.*

A series of tones following one another, or, in other words, a successive combination of tones, we denominate in general *a musical series, a series or succession of tones, a tone-series.* In so far as it is constructed conformably to the principles of art, *i. e.* in so far as it has a musical sense, it is called *a melody;* and in so far as a person is conceived of who sings such a series of tones, or an instrument is had in view on which it is played, it is called *a voice.*

In the following set



there are three distinct series of tones: the series of the upper tones, $\bar{\bar{e}}$, $\bar{\bar{f}}$, $\bar{\bar{e}}$, that of the middle tones, $\bar{a}$, $\bar{g}$#, $\bar{a}$, and that of the lower or base tones, $\bar{c}$, $\bar{d}$, $\bar{c}$. Now we can imagine to ourselves three persons, of whom one performs successively the tones $\bar{\bar{e}}$, $\bar{\bar{f}}$, $\bar{\bar{e}}$, while a second performs in like manner the tones, $\bar{a}$, $\bar{g}$#, $\bar{a}$, and the third the tones $\bar{c}$, $\bar{d}$, $\bar{c}$. (The fact that there are instruments on which one person can perform several tones at the same time, and thus can carry along several voices or parts together, does not here come under consideration.)

Every united sounding of several tones at once, every simultaneous combination of tones, may be called *a pluritone* or *plurisound.** [q. d. *plural tone* or *plural sound.*] In so far as its structure is agreeable to the rules of the art, it is called *a chord*, or *a harmony* in the more general sense of this term.

In pursuing the subject before us we will commence with the consideration of *single successions or series of tones, as such.*

§ 2.

The movement or progression of a voice or part from any one tone to the next following tone is called *a melodic step.* [illegible] melodic steps taken together constitute a melodic form or figure, a [illegible] veral such figures or forms make *a melody*, *air*, or *song*, very much i [illegible] same way as a figure in dancing is made up of several individual step [illegible] e a dance is made up of several figures.

The proceeding of a voice or part from tone t [illegible] is called its *progression* or melodic *movement*, (which last is not to b [illegible] unded with rhythmical movement or time [*tempo*,] see pp. 73 and 74 [illegible] n this movement of a voice or part is considered as being caused l [illegible] isical composer, it is sometimes called *the carriage* or *conduct* of a voi [illegible] art.

The doctrine of the movement of voices or p [illegible] the course which each voice should or should not take in this or th [illegible] cular case, and, in general, the doctrine which shows how a voice m [illegible] must be carried, is very appropriately called *the doctrine of the movem* [illegible] *voices*, (Dynamics) or *of the carriage of voices*, or, according to §1, [illegible], i. e. *the doctrine of melody*, in the extended sense of the word.

In this respect, the carriage of a voice may [illegible] templated either in a more particular, specific and as it were mor [illegible] d point of view, or in a higher and more extended one, just according as we either direct our attention to the individual steps of the voice or to the melodic figures formed out of several such individual melodic steps taken together.

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* It is a matter of regret to the translator, that occasion [illegible] ever occur for the introduction of any new, and especially any foreign music [illegible] In some cases, however, justice cannot possibly be done either to the transla [illegible] the one hand, or to our own musical vocabulary on the other, without h [illegible] to terms which have not hitherto been in use, and which cannot be obt [illegible] the native stock of our own tongue. Such an exigence occurs in the pr [illegible] have no suitable word for expressing the general idea of that c [illegible] d which consists of several simple sounds performed togeth [illegible] rd *chord*, it is perceived, is appropriated to a *specific* sign [illegible] ely to denote a combination of musical sounds or tones *only under cer* [illegible] *r circumstances*, and consequently is not the proper term to express *th* [illegible] in question. The same is true of the word *harmony*. It is presume [illegible] at, however desirable it may be to avoid, as far as possible, the introd [illegible] ovel and foreign terms, for the sake of securing a perfectly simple and [illegible] gible style of communication to the work; still, in an exigence like the [illegible] ll be deemed the less of two evils to introduce the requisite term. Th [illegible] *tone* or *plurisound*, here adopted, is derived from the Latin *plus*, *pluri* [illegible] *es &c.*, which, as employed in compounds, means *divers*, *sundry*, *sev* [illegible] word *tone*, or *sound*, and thus the term means *a combination of several* [illegible] *ound sound consisting of several simples.* Tr.

If *e. g.* we find that the voice which, on p. 121, gives the $\bar{f}$ in the second chord, most conveniently moves downward to $\bar{\bar{e}}$ in the next following chord, and that it would impress the ear disagreeably, if, instead of this progression, the voice were to move upward from $\bar{f}$ to $\bar{\bar{a}}$, so this is a consideration of the individual melodic step from $\bar{f}$ to $\bar{\bar{e}}$, or from $\bar{f}$ to $\bar{\bar{a}}$. But if, on the contrary, we inquire whether a figure consisting of several steps is constructed according to the principles of the art not merely in relation to each individual step, but also whether, as a figure itself, taken as one *whole*, it has a carriage that is agreeable to the ear, and one that is, in the language of musicians, of a *singing* and *melodious* character,—whether its melody has *a flowing progression, a graceful outline, a smooth and rounded movement, an easy and agreeable swing*, or, as it is sometimes expressed, whether it *sings a fine melody*, whether there is in it a real flowing of the voice:—now this is the higher point of view in which to contemplate the carriage of a voice.

It belongs to the theory of musical composition to teach how a voice is to be carried in both these respects.

The treatment, however, which it can bestow upon these two points, must, in the nature of the case, be pretty limited. That is to say, we cannot well prescribe how a voice must be carried, in order that, both in respect to the individual steps of its progression and also in reference to the general delineation of its form, it may be carried in a happy and agreeable manner. All that the theory of musical composition can do, consists chiefly in searching out those progressions which are usualy found to be repugnant and disagreeable to our ear, in deducing therefrom rules which generally (hardly universally!) hold [illegible] and in warning, by means of these, against disagreeable progres[illegible] The agency which the theory employs in the case, therefore, is rather negative than positive.

But even this negative agency of the theory chiefly takes effect only in relation to the individual steps of a voice; far less in respect to the delineation of the course of a voice taken as a whole. It is true we may give many rules, h[illegible] or that interval must or may proceed in this or that case; (and t[illegible]trine—the doctrine of the individual melodic steps, musical teac[illegible]ve hitherto executed with peculiar and really stupendous assiduity, and, to say the least of it, they have left no want in *the abundance* of rules and precepts and especially in the multitude of *prohibitions*.) But true as it is, that a voice whose individual steps are faulty cannot appear well as a whole, and true as it is, consequently, that the following of the rules of the individual melodic steps is a necessary condition of their possessing a good melodic flow as a whole, yet, after all, the mere observance of all such rules and the carriage of the individual melodic steps in conformity with them never can of itself secure a smooth, graceful and happy swing in the melodic outline taken as a whol contrary, a voice whose steps, individually considered, are all ee from blemish, may, notwithstanding, as a whole, be very u ough, and without meaning, and may produce a very infelicitous vhile, on the other hand, the carriage of a voice may be really pleasing to the ear, when it embraces a progression which does not entirely correspond to the rules of progression in the case of individual steps, but which, on account of the agreeable outline of the whole, is not repugnant to the ear,—a fact which we shall hereafter notice in a number of examples. Such a fact affords satisfactory proof, that an agreeable delineation and carriage of a voice as a whole or in its leading features, is not only something entirely different from an agreeable carriage of the individual melodic steps, but also is something higher and more important, and that thus the rules which we possess in relation to the individual progressions of the intervals in this or that case, are far from being rules for that *carriage of a voice as a whole* which is agreeable to the ear,—are far from being rules for the formation of fine melodies or of melodic figures.

In any case, it is not the design of the presen pter to treat the laws which relate to the carriage of voices; for, the nent of a voice must, from the nature of the thing, come in order sub ntly to the harmonies and harmonic successions which occur therein, the latter topics are for the first time introduced in the following c rs, and not until after their treatment is it proper to inquire into the for the progression of voices in this or that particular case. It is our nt business merely *to point out the method of composing musical form ie or more voices and to show the different ways of carrying a voice in*

(B.)

§ 3.

Every passage of music, as we have already obse ists either of one or of several voices. In the former case it is ca oiced; in the latter, *several*-voiced; and when it consists of more r voices, it is called *many*-voiced.

Our ear is entirely capable of apprehending such ined sounding of several tones or voices; and that too, not merely a l expression, but a practiced ear can distinguish even the progres individual voice.

How many voices can thus be distinguished, cannot, as a universal fact, be determined; because this depends upon the cultivation and expertness of the ear But, at any rate, the musically learned J. J. Rousseau is obviously extravagant when he maintains and even shows by very plausible evidence and incontestibly rates, that the ear can at most distinguish but *two* voices at once onsequently that there is really no four-voiced composition, or, if th that it must necessarily be bad. In his

esteemed *Diction. de Musique*, at the article *Quatuor*, we read: "*Il n'y a point de vrais Quatuors, ou ils ne valent rien. Il faut que dans un bon Quatuor les parties soient presque toujours alternatives, parce que dans tout accord il n'y a que deux parties tout ou plus qui fassent Chant et que l'oreille puisse distinguer à la fois; les deux autres ne sont qu'un seul remplissage, et l'on ne doit point mettre de remplissage dans un Quatuor.*" "There are no real Quatuors [i. e. fours, quartetts, compositions in four parts,] or at least they amount to nothing. In order to produce a proper Quatuor, the parts must almost always be alternatives, because in a whole chord there are at most but two parts which produce music and which the ear is capable of distinguishing at once: the two others are only a mere filling up [a pleonasm]—a filling up which ought never to take place." Much less, according to the same writer in the article Quinque, is a genuine five-voiced composition conceivable. He says: "*Puisqu'il n'y a pas de vrai Quatuor, à plus forte raison n'y a-t-il de véritable Quinque.*" "Since there are no real Quatuors, there are, for a stronger reason, no genuine Quinques" [fives, quintetts, five-voiced compositions.]

Now this amounts t[illegible]ut the same thing as to say: the human eye is capable of contempla[illegible] only one object at a time, or at most not more than *two* figures at o[illegible] Consequently, a group of more than two persons in the plastic arts is [illegible]-entity, and "*il n'y a point de groupe de Laocoon, ou il ne vaut rien:*" [illegible]re is no group of Laocoon, or at least it amounts to nothing.

REMARK.

The question, of how many voices or parts a musical composition might consist, it is not easy, in general terms, to decide. *Marpurg* (in s. Generalbass, III. Thl. V. Abschn.) has estima[illegible]hat at any rate a 133-voiced composition is conceivable. But it may easily be in[illegible] from what has been said above, that a composition of so many voices, though indeed *conceivable*, still is scarcely ever in point of fact to be constructed,—to sa[illegible]hing of the fact that no human ear could distinguish so many parts as separate voices, especially as they must be continually passing and crossing each other.

This calculation of Marpurg, moreover, is not correct. For, if we examine into the matter and ascertain what his idea was, and correct the typographical error in §11, (c—c instead of [illegible] we shall at once perceive that the limits of the actual difference of such voi[illegible] not only arbitrarily assumed, and that the process is carried even into the tri[illegible]nd the puerile, but that the usually acute mathematician has in this instance con[illegible]l an error even in the outset, by taking the harmonic successions

c——c
g——a
e——f
Base C F

as those [illegible] which, on the ground of the common interval of *c*, there would be the largest possible number of different melodic steps: for, in other harmonic successions, in which *two* such common tones occur, as e. g.

c——c
g——a
e——e
ase C——A

we may obtain, according to Marpurg's idea of the thing, not only 133, but 257 different voices. His calculation accordingly fails, to the amount of 124 voices.

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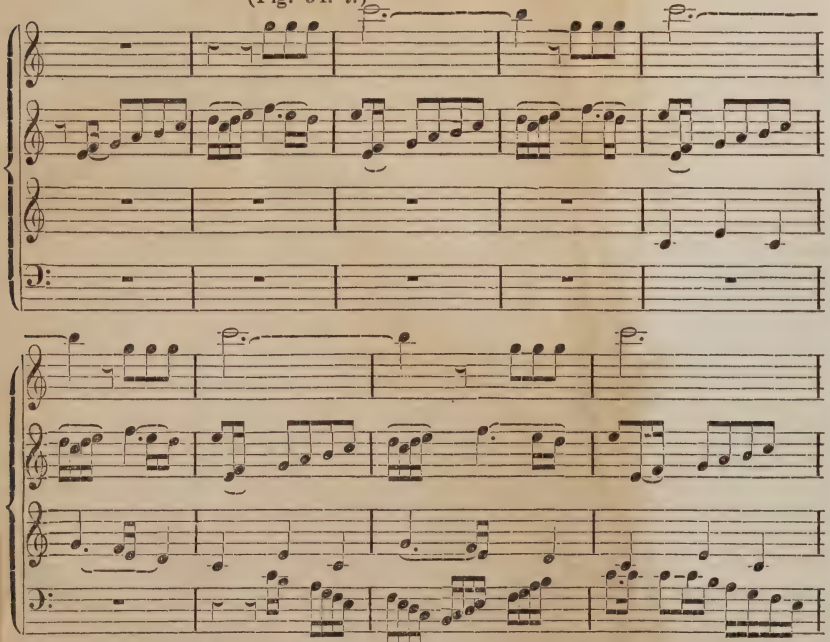
§3 1-2.

The apprehending and distinguishing of several voices is often *facilitated* by different particular circumstances. This is e. g. especially the case when each of the different voices has *a peculiar delineation* or *outline* which distinguishes it from the rest, as e. g. in fig. 54, *i.*

(Fig. 54. *i.*)



where the melody of one voice differs entirely from that of the others. Indeed so dissimilar are the voices in this case, that it cannot be difficult for the ear to distinguish them, the one from the other.

Another facility is gained when the several voices do not commence at the same time, but *come in successively*, so that thus the commencement of each can be distinctly observed, as is the case in the foregoing melodies, fig. 54, *i.*, above.

The ear obtains still an additional facility i ing the different voices of a piece of music, from being previ red therefor by hearing each of the different melodies *beforehan* ntirely alone, or at most with but few others. This species of p is furnished to the ear in the first six measures of the passag , *i.*, above, at least, as it respects the melodies of the first thre

The ear is yet farther aided in distinguishing t voices by *any difference that may exist in the character* so by the various helps of *instrumentation* and the like, to which subject we shall recur in the proper place. (Comp. also §6, the 2d and 4th paragraphs; §43, the 2d paragraph; §46, &c.)

(C.)

DIVISION AND SPECIES OF VOICES.

(1.)

UPPER AND UNDER, OUTER AND MIDDLE VOICES.

§4.

(a.) *Definition.*

We can divide in different ways the voices which form a several-voiced composition, according to the different grounds of division that we may adopt.

As it respects *the relative elevation* of a voice, i. e. its being situated above others, we call that which delivers the series of the highest tones *the upper voice;* while we name that which gives the lowest series of tones *the under voice*—also *bass* voice, from the Italian word *basso,* which means *low,*—or *base,* from the English word *base,* which also means *low.* (It will of course be understood that the base voice need not always be *in itself very low;* every voice which, though in itself not very low, still is *lower than the rest,* is in this respect properly called, *a base voice;* and equally immaterial is it whether this voice be written with the so called base clef or with any other clef.

Many writers are in the habit of calling the base voice also *the ground* or *fundamental voice.* This appellation, however, is inappropriate, as we shall see when we come to the doctrine of ground or fundamental harmonies and tones.

A voice which has to deliver a series of tones lying somewhere between the highest and the lowest, is called *a middle* voice; and in contradistinction from the middle voices, the highest and the lowest taken together are called by the name *outer voices.*

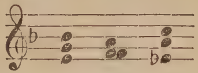
The different voices are often distinguished also by numerical names: *the upper voice* is called *the first;* the next lower is called *the second;* the next lower still is called *the third;* the next, *the fourth.* (It will be observed that in this case we reckon *downwards,* whereas we have hitherto always reckoned *upwards.* Gl. Mus. Tr. § XXXIV.)

Still another method of naming the different voices according to their respective elevations, we shall bring to view in §14.

§5.

(b.) *The concurrence and the crossing of voices.*

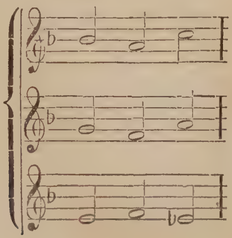
(1.) It sometimes happens that a voice comes in contact with another, (either higher or lower), meets it on one and the same note, coalesces with it in one and the same tone, as e. g. in the following passage:



(Comp. fig. 51, *i.* below.)

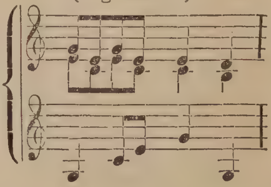
where the middle voice coalesces with the under voice in the tone $\bar{f}$. (More on this subject hereafter.)

(Fig. 51. *i.*)



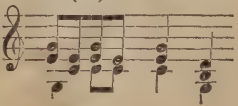
(2.) It sometimes occurs, that a voice for a moment even ascends above another which is otherwise the higher one, or descends below another which is in the main a lower voice, and thus, as it were, jumps over it and crosses its track; as e, g. in fig. 52, *i.* below:

(Fig. 52. *i.*)



where, at the third quarter, the under voice rises above both the others, and thereby, as it were, ceases for a moment to be the under voice, while the passage, taken merely according to its notes, without following the thread of its distinct voices, appears, in consequence of this temporary ascension of the under part above the others, as represented below in *k*

(*k.*)



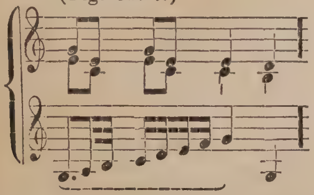
§6.

(c.) *Equivocalness.*

Such a crossing of voices produces a new species of *equivocalness*, by throwing the several distinct series of the different voices into a kind of confused jumble with each other, and by thus, in some measure at least, leaving the ear in doubt, whether it is to regard this or that voice as an upper, middle or under one.

Which side the ear in such cases of doubt will always be most likely to take, cannot, as a universal principle, be exactly determined. It can only be remarked in general, that the ear naturally inclines to follow the thread of the voices; and hence at the third quarter of the above example in fig. 52, *i.* p. 128, it will be likely to recognize in the tone $\bar{g}$ the voice which it heard ascend from *g* through $\bar{c}$ and $\bar{e}$ to this $\bar{g}$. The ear will still more clearly follow this thread, in proportion as the melody of the voice thus ascending distinguishes itself from the others by its peculiar form, and in this way renders itself particularly recognizable, as e. g. in fig. 52, *l*, below:

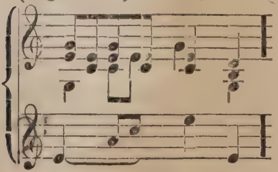
(Fig. 52. *l.*)



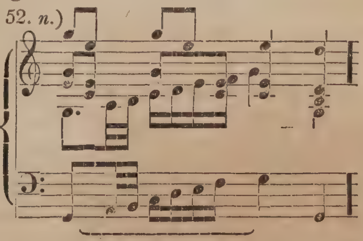
where the under voice not only distinguishes itself, by its intermediate quicker notes, from the other voices, which move much slower than itself, (comp. § 3 1-2,) but it also, by means of these intermediate tones, appears as one unbroken thread, and is on that account more easy to be followed.

The equivocalness in question becomes still farther diminished, when the under voice, in case of its ascending above another, is strengthened by its lower octave, or the upper voice by its higher octave, and is thus more distinctly marked, as is the case, e. g. in fig. 52, *m* and *n*, below:

(Fig. 52. *m.*)



(Fig. 52. *n.*)



Moreover, among other effects of the same cause, there is still an additional facility furnished to the ear in following the thread of a voice, where the voices palpably distinguish themselves from one another by the peculiar character of their sound respectively. (Comp. § 3 1-2.) If e. g. in fig. 52, *i*, p. 128, the two upper voices were both violin voices, and the under voice a clarinet voice, the ear would obviously be able to follow their several threads, though crossing each other, much more easily than if all three voices were performed by violins, or by three clarinets, or perhaps by violins played *pizzicato* in merely detached tones, not in an unbroken thread of tones closely connected together, or all were performed on one and the same instrument, as e. g. a piano-forte, a harp, and the like.

§ 7.

(d.) *The characteristic difference of outer and middle voices.*

It may be remarked in general, that the two outer voices usually make a stronger and more definite impression upon the ear than the middle voice,—a fact which is especially true of the upper voice. The outer voices are therefore, even considered as such, always to be regarded as being in this respect *the principal voices*, (§ 8.)

(2.)

PRINCIPAL AND ACCESSORY OR ACCOMPANYING VOICES.

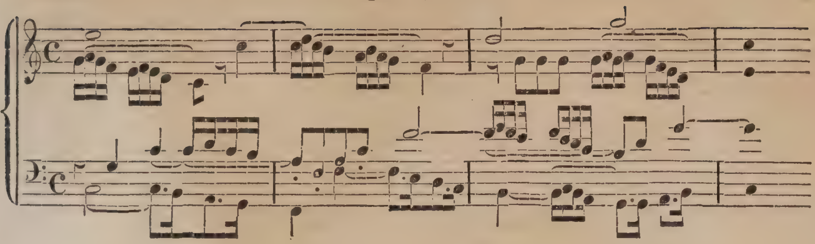
§ 8.

In reference to *the greater or less importance of a voice in comparison with others*, we distinguish *principal* and *accessory* voices.

When among the several voices, airs or melodies of which a composition consists, one or more of them, from some cause, particularly distinguishes itself from the rest—has a prominence which they have not, and by this means draws the attention of the ear especially to itself, we apply to such a voice the title of *principal voice*, *principal melody*, *principal air*, and by way of contrast to it, we call the others *acccessory* or *accompanying* voices. We frequently, moreover, briefly term the principal melody *the air* or *the melody*, while we call the accessory or accompanying voices simply *the accompaniment.*

The entire difference, moreover, between principal and accessory voices is, as one perceives, even in itself merely relative, and while at one time it is very perceptible, it is at another so slight as almost entirely to disappear, and even sometimes all the voices are, as it were, in an equal, or at least almost equal degree, principal voices, as e. g. in fig. 53, p.131, and fig. 54, *i*, on p. 126, where each of the four voices has its own distinct and independent air.

(Fig. 53.)



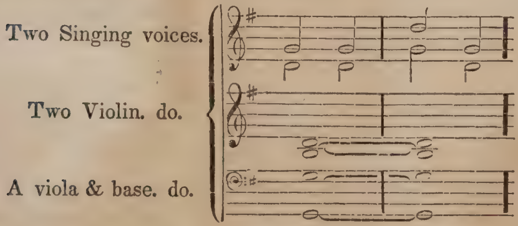
§ 9.

For the very reason that the principal voices particularly impress the ear, they require the most careful construction and the most scrupulous observance of the laws pertaining to the good carriage of voices. They demand a more strict compliance with these laws than is indispensable in the case of the accessory voices. In these last, for the opposite reason, slight deviations from the regular and appropriate purity are less striking to the ear, and on this account are more pardonable than they would be in the principal voices.

§ 10.

On account, moreover, of the more definite impression made by the principal voices than that produced by the less distinctly marked accessory voices, and on account of the retrocession of the latter behind the former, it becomes necessary also to take care that the principal voices, *taken by themselves and separately from the accessory voices*, form a good composition, so that the music would still remain good, even though the accompaniment were entirely removed.

I will illustrate this by an example. If, in the following passage,



the two upper voices are performed alone, without the others, it will be perceived by every one that such a two-voiced passage sounds very unsatisfactorily. (§ 73.) If, moreover, the aforesaid two series of tones were to be performed by any two voices that would make a particularly distinct impression upon the ear, as e. g. by two singing voices, while the under ones should be performed by some instrument, still the effect would by no means be satisfactory.*

(3.)

VOCAL OR SINGING, AND INSTRUMENTAL VOICES.

§ 11.

As it respects *the different modes of producing sound*, it has already been observed in Gl. Mus. Tr. § VII. that sound, as the technical material of our art, is at one time produced by the human throat, and at another by musical instruments. On these two ways of producing sound is founded the distinction of *vocal* or *singing voices* and *instrumental voices.*

Although this is not strictly the place to treat, even in any measure, the doctrine of the different singing and instrumental voices, since these doctrines—the doctrines of vocal composition and the doctrine of instrumentation, will constitute their appropriate chapters; yet the few following observations in the general may not be entirely out of place.

§ 12.

As it respects the relation of singing voices to instrumental voices, the former always very properly hold a rank in advance of the latter, so that whenever singing and instrumental voices operate together, the latter always appear only as *an accompaniment* to the former, and hence the former, viewed in relation to the latter, always appear as the principal voices. At least, according to the nature of the thing, this always should be the case,—the instrumental accompaniment should uniformly be treated merely as the frame that surrounds the picture. The fact that in very recent times, for the sake of having something that is quite new, instrumental concerts with an accompaniment of singing voices, and the like, have been invented, might be denominated almost *too new.*

§ 13.

In respect to *the nature of the different spe* [illegible] *ing voices and their relation to one another*, the following things m [illegible] arked.

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*I have said more on the subject of a proper tre [illegible] ccompanying voices in der allgem. *Encyklopädie*, in Art. *Begleitung*, 8 Th [illegible] ff.

Singing voices divide themselves, according to their nature, into *male* and *female* voices, which last comprise also the voices of *children* and of *castrati* or *eunuchs*. Men's voices are, on an average, just an octave lower than women's.

There are, moreover, higher and lower female voices, and also higher and lower men's voices.

The human voice may therefore be divided in general into the following four principal species.

(1.) *The high woman's, boy's or eunuch's voice: the Soprano, Discant* or *treble voice;* in Italian, *Soprano, Soprano acuto,* and also *Canto:* in French *Dessus,* or *Haut dessus;* in Latin *Cantus* or *Discantus.* The usual compass of this voice consists of the tones, say, from $\bar{c}$ to $\bar{\bar{g}}$ or $\bar{\bar{a}}$. (It is to be understood that we do not here or in what follows on the subject of the different species of voices, speak of solo singers, whose compass of voice is often extended considerably farther both below and above.)

(2.) *The low woman's, eunuch's and boy's voice;* called *the Alto* or *Contralto* voice; It. *Alto* or *Contralto;* Fr. *Hautre-Contre;* Lat. *Altus, Altitonans,* and also *Motetus.* Its compass is, say, from *g* to $\bar{\bar{d}}$.

(3.) *The high man's voice, or tenor:* It. *Tenore;* Fr. *Taille;* Lat. *Tenor.* Compass from *c* to $\bar{g}$.

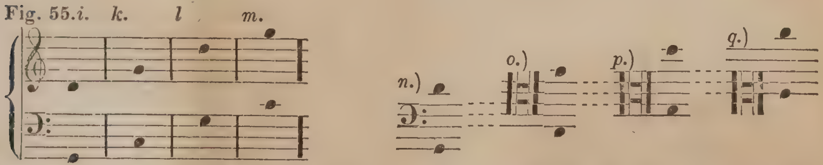
(4.) *The low man's voice* or *base:* It. *Basso;* Fr. *la Basse, Basse chantante;* modern corrupted Lat. *Bassus.* Compass from *G* to $\bar{d}$.

Besides these four principal species of voice we find also some *intermediate* or *subordinate* species. A singing voice, namely, which does not quite reach the height of the Soprano, nor the depth of the Alto, and which hence holds an intermediate position between the two, is called when in its compass and character it approaches nearer the real Soprano than it does the Alto, *a lower Soprano, a Half-Soprano,* or [*a second treble*],—It. *Mezzo Soprano,*—Fr. *Bas-Dessus* or *Second Dessus:* but when, on the contrary, it approaches near the Alto voice, it is called *a Higher Alto.* In like manner a voice which lies between the tenor and base is called *a Low Tenor, a Half-Tenor, Mezzo-Tenore, Basse Taille,*—or *a High Base, a Half Base, Barytone, Baritono, Concordant,* just according as it comes nearer the actual Tenor or the perfect Base voice.*

Finally, men's voices are sometimes formed, especially in France, which crow up to the height of the Alto, and which are called *Haute-taille,* or *Haute-contre.*†

In fig. 55 below,

Fig. 55.



the compass of the four principal species of voice is represented in a kind of table; namely, *i* and *n* exhibit the compass of the Base voice, *k* and *o* that of the Tenor voice, *l* and *p* that of the Alto voice, and *m* and *q* that of the Soprano voice. It is here perceived that the highest female voice is just an octave higher than the highest male voice, while the lowest female voice is just an octave higher than the lowest male voice; that the highest female voice is a fourth higher than the lowest female voice, and so also the highest male voice is a fourth above the lowest male voice; and that the lowest female voice is a fifth higher than the highest male voice.

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* Vergl. den Art. Baryton in der Encykl. der Wissensch. u. Künste v. *Ersch*, 7r. Bd. S. 471.

† Castil Blaze Dict. 2. p. 380.

It is perceived farther that the different voices *have several tones in common with each other*. Thus e. g. the tones from c to $\bar{d}$ are common to the Base and the Tenor voices, those from g to $\bar{d}$ not only belong to both these but to the Alto also, while the tones $\bar{c}$ to $\bar{d}$ occur in all the four species of voice, &c.

A tone thus occurring in several different voices does not, however, sound exactly alike in them all, but (though in respect to its absolute pitch—its number of vibrations, it is indeed always the same tone,) it is still, in respect to *the quality* or *kind of sound*, very different in the different cases; (p. 11.) The tone $\bar{d}$, e. g. is one of the highest for the Base voice, one of the lowest for the Soprano, and, as it respects the Tenor and Alto, an intermediate tone; consequently it has a distinct and peculiar character in the case of each.

§ 14.

It may be remarked, finally, that musical usage has in a sort of figurative way transferred and applied the names of the four principal species of *singing* voice to every *instrumental* piece also that consists of four voices, so that we not unfrequently hear the highest of four instrumental parts called *the Discant*, the second *the Alto*, and the two following *the Base* and *the Tenor*. In this sense we might, e g. call the highest series of tones in fig. 53, p. 131, the Soprano, the second the Alto, &c., even though they were to be performed by four *instruments*, or perhaps were all four to be played together on a piano-forte or an organ.

Whatever else is to be said in relation to the treatment of the different singing and instrumental voices, whether individually taken or in their connection with one another, belongs to the doctrines of vocal composition and of the knowledge and use of instruments.

(D.)

THE MANNER OF ESTIMATING THE NUMBER OF VOICES.

(1.)

THE PROPER IDEA OF A PLURALITY OF VOICES.

§ 15.

In deciding the question, of how many voices a piece of music consists, we can with propriety reckon only those voices in the composition which are *really different* from one another—those of which each has a peculiar air of its own, materially different from the melody of all the rest, or, as it is said, only *the independent* voices; while two or more voices which have in principle only one and the same air, which convey substantially but one and the same musical idea, and carry only one and the same series of tones, are reckoned as but one.

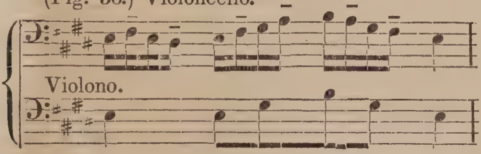
(*a.*) Thus when e. g. in executing a symphony the first violin voice is furnished with ten, twenty, or more violinists, still all these together play but *one* voice.

(*b.*) So likewise it is reckoned as only one distinct voice when e. g. flutes or oboes play the violin voice in connection with the violins in unison (*all' unisono col violino.*) That is to say, this is a mere doubling of the thread—an act by which indeed it becomes stronger and as it were thicker, but yet the web or texture does not become thereby properly several-threaded, nor, in like manner, does the composition become several-voiced.

(*c.*) Again, we consider that but a one-voiced composition in which two voices have one and the same air, with the difference only that one is an octave higher or lower than the other, as e. g. the flutes an octave higher than the violins, or the bassoon an octave lower than the violins, &c. (*all' ottava del violino,—all' ottava bassa.*) This also is a mere strengthening of the thread by another that is thicker or thinner;—the voice is merely doubled in a higher or a lower octave, which doubling cannot be reckoned as a proper additional voice, because fundamentally the two are still only one and the same. Thus, the example in fig. 52, *m.* and *n.* p. 129, is in essence only a three-voiced composition.

(*d.*) Moreover, we are not to take those for two different voices, of which the one performs the air of the other, only somewhat simplified, as e. g. merely the more essential notes, with the omission of the intermediate notes, as in fig. 56 below,

(Fig. 56.)

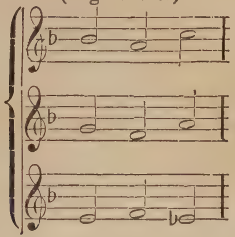


where the violono properly gives only an abstract of the violoncello voice, or the violoncello voice only gives the violono voice with embellishments. This again is a mere strengthening of a thread by another, with this difference only, that the one is more frizzled, while the other is more plain and smooth.

§ 16.

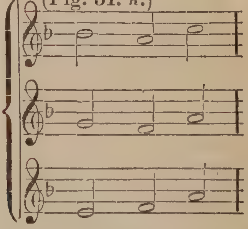
A voice, however, does not cease to be properly a distinct one when in a single instance it happens to coincide with another voice in one and the same tone and to be in unison with it, as is the case in the example already given in § 5; for, notwithstanding this temporary coincidence, each of the three voices has still its own peculiar air, as may be seen in the form presented below:

(Fig. 51. *i.*)



Neither of these voices moves forward with the others in unison,—neither even in a single instance, takes one and the same melodic step as the others, though the two under voices meet once on the note $\bar{f}$ in unison. It would be quite another case, if the two voices which meet in this instance were to proceed on together in unison from this $\bar{f}$ to one and the same following tone, and were thus to take *one and the same melodic step together*, as in fig. 51. *k*, below:

(Fig. 51. *k.*)

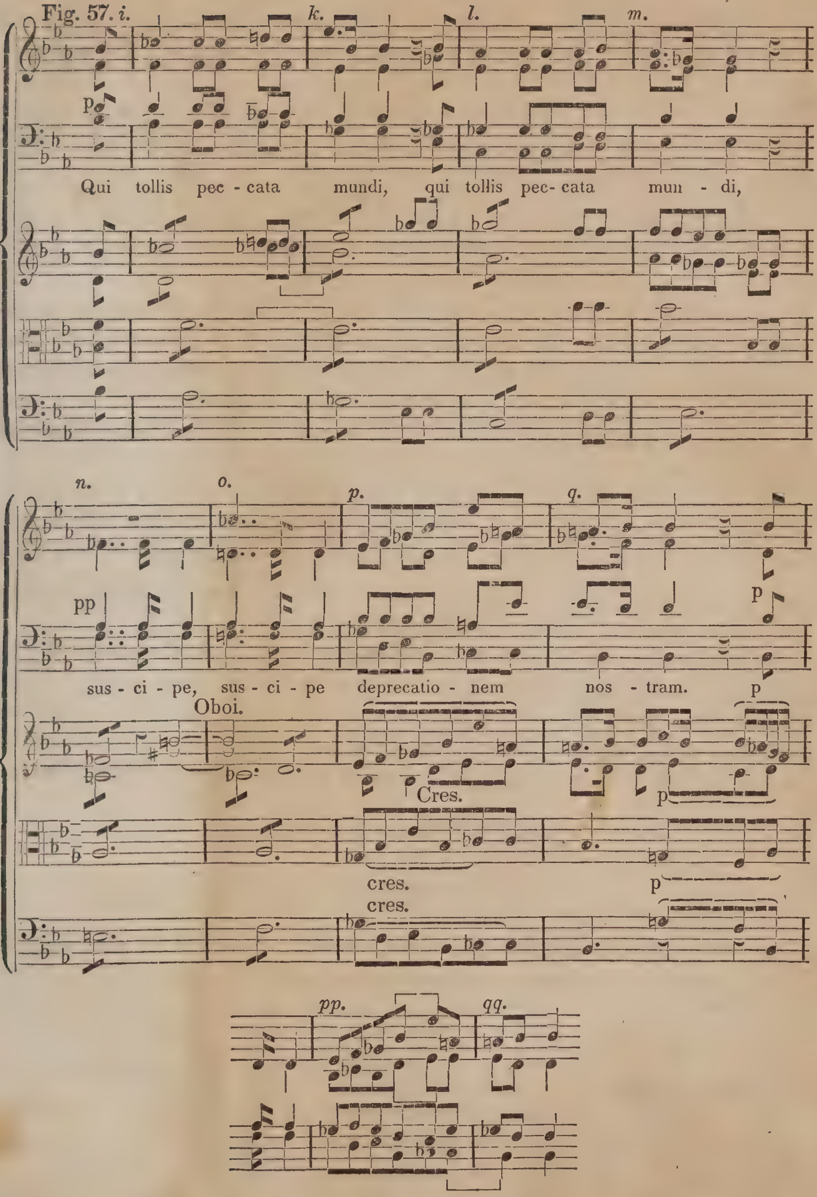


where from the second to the third chord, the two lower voices both alike move from $\bar{f}$ to $\bar{a}$, and consequently take one and the same melodic step, they both have one species of melodic progression, and thus cease to be two different melodies—two distinct voices.

So also the sixth measure of the singing voices in fig. 57, p. 137, is decidedly a genuine four-voiced passage, notwithstanding the two upper singing voices once coincide in one tone. But onward from the point where these two voices take three steps together (from $\bar{d}$ to $\bar{e}\flat$, from $\bar{e}\flat$ to $\bar{f}$, from $\bar{f}$ to $\bar{g}\flat$,) the passage cannot indeed be properly called a four-voiced one. If the composer would still remain four-voiced, he must write somewhat as in the example fig. 57, *pp.* on the following page.

Hummel's Mass, No. 1.

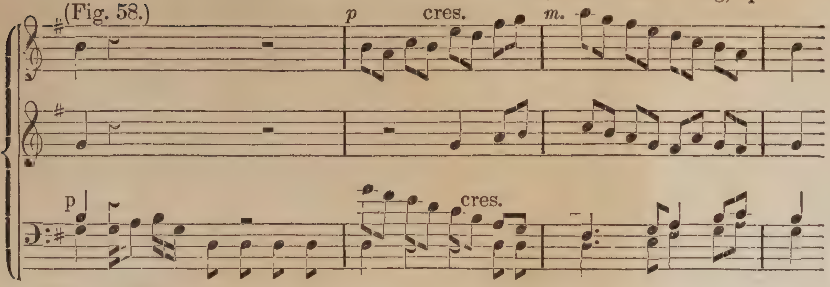
Fig. 57.


i.
k.
l.
m.
p
Qui tollis pec - cata mundi, qui tollis pec- cata mun - di,
n.
o.
p.
q.
pp
sus - ci - pe, sus - ci - pe deprecatio - nem nos - tram.
p
Oboi.
Cres.
cres.
cres.
p
p
pp.
qq.

§ 17.

Again, the number of voices in a composition is not diminished by the fact that a voice is silent (rests) for a short time. Thus e. g. the passage in fig. 58, on the following page, My Four-voiced Song, op. 17.

(Fig. 58.)



is properly, as a whole, called a four-voiced one, although, looking at particulars, it might indeed be said that a part of the first measure is only one-voiced, the first quarter of the second three-voiced, and the second quarter of the same measure two-voiced, the third quarter three-voiced, and that the four-voiced music commences for the first time, in the fourth quarter of that measure.

In like manner also the passage of singing voices in the first six measures of the example in fig. 57, p. 137, is entirely a genuine four-voiced one, notwithstanding the composer causes the upper singing voice to rest for a length of time in the fifth measure, and commits the tone $\bar{c}\flat$, which is omitted in the singing voices, to the accompanying voices.

In relation to such pauses and recommencements it is of course self evident, that we are not, needlessly and without any particular object in view, at one time to break off the thread of a voice in the middle of a phrase, and then again, equally without object, suddenly to resume several threads, as before, and to begin again to be several voiced, as we previously were.

(2.)

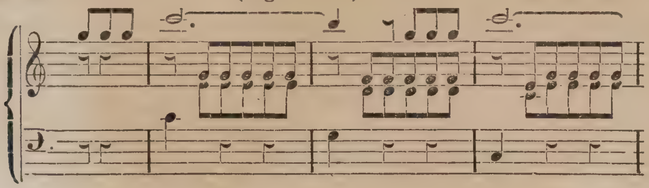
THE MORE RESTRICTED AND THE MORE EXTENDED SENSE OF THE EXPRESSION "PLURALITY OF VOICES."

§ 18.

In addition to what has thus far been exhibited as to the true idea of *a plurality of voices*, and the appropriate signification of that term, it is to be farther observed that the expression is occasionally employed, at one time in *a still wider sense*, and at another in one that is *yet more restricted.*

In a more restricted and higher sense, the expression *several-voiced, plural-voiced*, or *polyphonic*, is used only in reference to those compositions in which each voice, not only has its own independent air,—an air differing from all the rest, but in which the air of each voice is so perfectly formed that no one in particular is so exclusively favored as to attract the attention predominantly to itself and leave the others to act as mere vague accompaniments without any important musical idea to communicate; but, on the contrary, all the voices are equally or at least almost equally principal voices. (Compare fig. 54. *i.* on page 126, with fig. 54. *k.* below:)

(Fig. 54. *k.*)



§ 19.

On the other hand, the number of voices is sometimes again reckoned with *less exactness*, and not only those are counted which have a distinct and appropriate melody of their own, but even the entire number of the different classes of performers to be employed in executing the piece are in a loose and general manner taken into the estimate; and in this wide and improper sense of the term we sometimes e. g. call a symphony twelve-voiced when it is written, say, for a first and second violin, a viola, a base-viol, a flute, two oboes, two bassoons, two trumpets, and a kettle-drum, and thus for twelve parts, though perhaps not a single passage occurs in it which has really so many voices as the term would imply. In this case, where one reckons merely according to the number of parties employed in manning the piece, those are counted as several distinct voices which in respect to *composition* are properly to be considered only as one.

§ 20.

Again, it is an impropriety in another point of view, that a piece of music with instrumental accompaniments, in which two, three, four, five, six, &c. singing voices are employed, is denominated merely according to the number of the singing voices *a duett*, *terzett*, *quartett*, *quintett*, *sextett*, (*sestetto*,) *septett*, (*settetto*,) &c. without reference to the number of instrumental voices concerned in the piece, even though the latter are perhaps essential voices.

(3.)

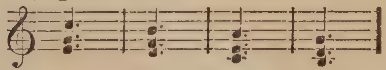
PLURALITY OF VOICES BY DETACHED FRAGMENTS.

§ 21.

(a.) *Idea,—Different Species.*

We may sometimes carry a voice in such a peculiar way as to make it in a manner represent several voices. That is to say, it can be made alternately to furnish at one time a portion of the melody of a particular voice, and at another a portion of the melody of another voice, and thus as it were to carry several voices in broken pieces or fragments. In this way the ear can in a manner recognize in the movement of this one voice the progression of several different voices. In the three-voiced passage in fig. 59. *i.*

(Fig. 59. *i.*)

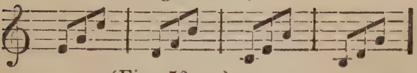


three tones always sound at the same time, namely:

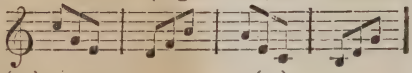
Upper series,	$\bar{\bar{c}}$	$\bar{b}$	$\bar{a}$	$\bar{g}$
Middle series,	$\bar{g}$	$\bar{f}$	$\bar{e}$	$\bar{d}$
Lower series,	$\bar{e}$	$\bar{d}$	$\bar{c}$	b

Now it is clearly impossible that one voice should perform this three-voiced passage in the manner in which it is here written, because it cannot give all three tones *at once;* but, in a broken, fragment-like form, it can do it, by moving in the manner exhibited in fig. 59. *k.* or *n. o. p. q.*

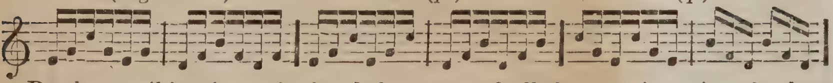
(Fig. 59. *k.*)



(Fig. 59. *n.*)

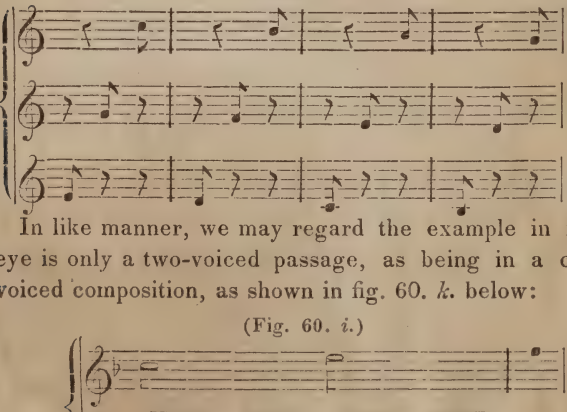


(Fig. 59. *o.*) (*p.*) (*q.*)

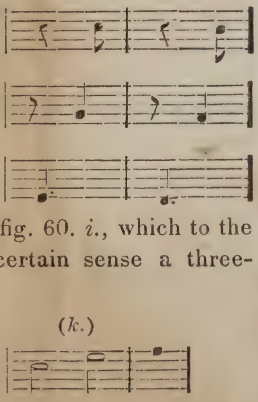


By thus striking in each chord the tones of all three voices, in a broken manner, one after the other, it produces a kind of simultaneous representation—a broken image of three voices and of the progression of each. In such cases as that found in the example fig. 59. *k.* for instance, the ear can always imagine that one voice pauses for a moment while the other performs its tone, as is shown in fig. 59. *l.* below, or that the voices come in successively, as in fig. 59. *m*, below.

(Fig. 59. *l.*)

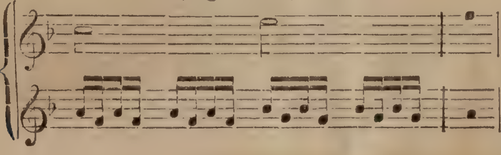


(*m.*)

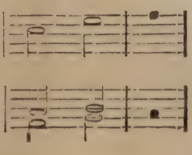


In like manner, we may regard the example in fig. 60. *i.*, which to the eye is only a two-voiced passage, as being in a certain sense a three-voiced composition, as shown in fig. 60. *k.* below:

(Fig. 60. *i.*)

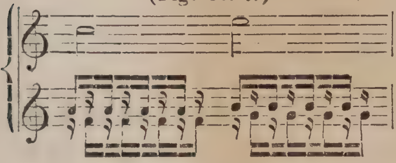


(*k.*)

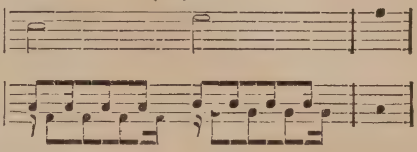


for, one under voice in fig. 60. *i.* gives in a manner the tones of the two lower voices of fig. 60. *k.* and thus performs the office of two voices, by combining in itself, as one perceives, their two distinct sets of tones. Here again one may conceive to himself that the one under voice of *k.* always pauses while the other voice performs its tones, and vice versa, as in fig. 60. *l.* or as if the two struck their tones repeatedly in an alternating manner as in fig. 60. *m.*

(Fig. 60. *l.*)



(*m*)



The two tones $\bar{f}$ and $\bar{a}$ of the two under voices of fig. 60. *k.* are as it were broken up into small pieces or fragments in fig. 60. *i.* and in this way are made to be exhibited by a single voice; instead of two under voices which in fig. 60. *k.* hold their position on the tones $\bar{a}$ and $\bar{f}$ during the time of half a measure, we hear in fig. 60. *i.* a single voice which repeatedly moves backwards and forwards from $\bar{a}$ to $\bar{f}$. The latter, while by means of such a movement it represents in a kind of figurative and symbolical manner, several voices—addresses to our perception several voices under the garb of a single one, performs thereby in a certain sense the office of two, by doing itself alone what could otherwise be done only by the union of several voices.

Such an illusory representation of several voices by a single one may appropriately be called *a breaking or chopping up of a voice*, and the several voices which are represented by one may be called *broken voices*, while that, on the contrary, which presents the tones of several voices in a broken manner, may be termed *the breaking voice.*

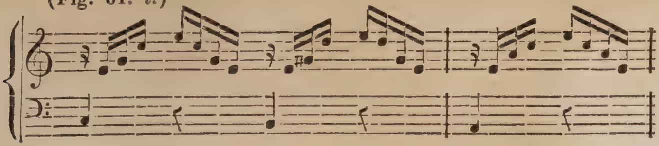
Such a breaking of a voice is consequently that mode of carrying a voice whereby it represents, or, as it were, supplies the place of several voices; it is, so to express it, such a carriage of a melody that the latter can be regarded as harmony—harmony in the dress of melody.

§ 22.

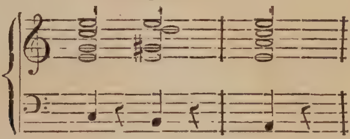
Such a breaking or chopping up of a voice may moreover occur under *innumerable different forms,* and in these cases the several voices sounding under the garb of one appear at one time *more definite and distinct*, and at another *less so, than do several separate voices.* We will now exhibit some examples of these various forms.

That which is usually known under the term *arpeggio* or *arpeggiatura,* i. e. the harp-like manner of striking a chord, belongs in this class, as e. g. in the passage in fig. 61. *i.* on the following page,

(Fig. 61. *i.*)



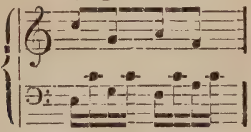
(Fig. 61. k.)



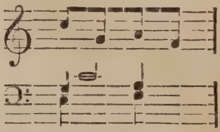
where all the sixteenth notes are nothing else than the chord which is seen in fig. 61. *k.* above, broken up into small notes, and the whole figure of sixteenth notes in this case obviously was not intended to be taken as the progression of the melody of a single voice—as a proper melodic figure, but only as a broken manner of striking the successive chords of several voices.

So also in fig. 62. *i.* one readily recognizes a breaking or dividing up of the four-voiced passage found in fig. 62. *k.* or indeed of the five-voiced set, in fig. 62. *l.* below:

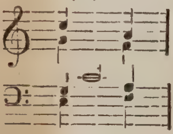
(Fig. 62 *i.*)



(*k.*)

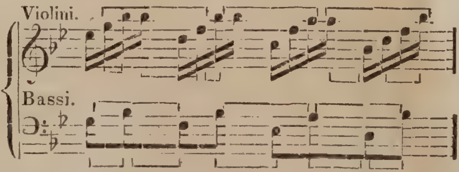


(*l.*)



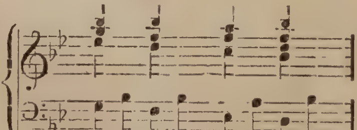
In like manner, the apparently two-voiced passage in fig. 63. *i.*

(Fig. 63. *i.*)



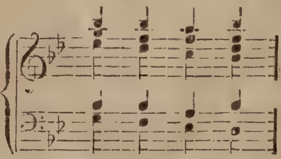
still performs the office of a four-voiced passage, as in fig. 63. *k*

(Fig. 63. *k.*)



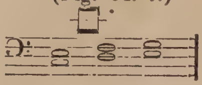
if not of a five-voiced one, as in fig. 63. *l.*

(Fig. 63. *l.*)



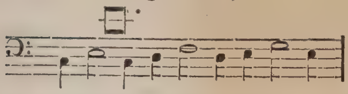
So likewise the three-voiced passage of fig. 64. *i.*

(Fig. 64. *i.*)

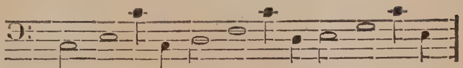


found in a broken form in figs. 64. *k.* and *l.*

(Fig. 64. *k.*)



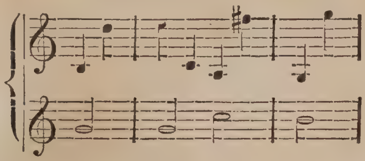
(*l.*)



is nevertheless exhibited under the garb of only two voices.

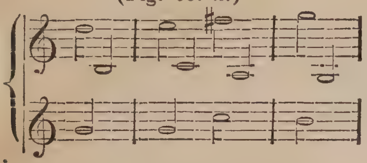
In a similar manner, the example in fig. 65. *i.*

(Fig. 65. *i.*)



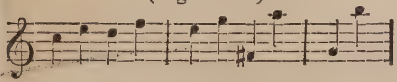
is to be deemed a three-voiced passage, as in fig. 65. *k.*

(Fig. 65. *k.*)



So also can fig. 66. *i.*

(Fig. 66. *i.*)



be considered a two-voiced passage, as in fig. 66. *k.*

(Fig. 66. *k.*)

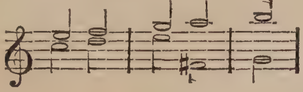
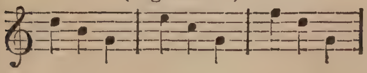


fig. 68. *i.*

(Fig. 68. *i.*)



as a breaking of fig. 68. *k.*

(Fig. 68. *k.*)

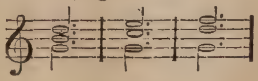
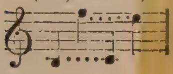
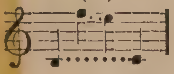


fig. 69. *i.* *k.* *l.* *m.*

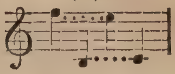
(Fig. 69. *i.*)



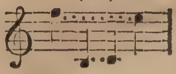
(*k.*)



(*l.*)



(*m.*)



as a breaking of fig. 69. *n.*

(Fig. 69. *n.*)

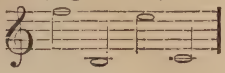
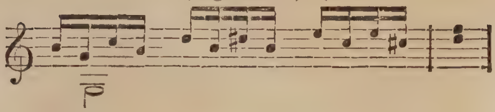


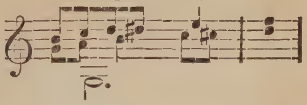
fig. 70. *i*

(Fig. 70. *i.*)



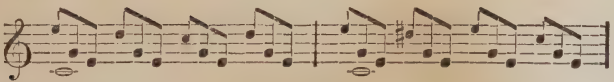
as a dividing up of fig. 70. *k.*

(Fig. 70. *k.*)



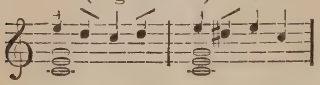
and fig. 71. *i.*

(Fig. 71. *i.*)

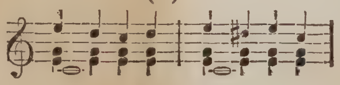


as a breaking of fig. 71, *k.* or *l.*

(Fig. 71. *k.*)



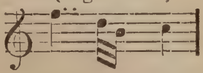
(*l.*)



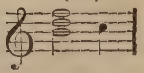
§ 23.

In the examples thus far presented, the breaking of a voice has always been pretty *clear* to the eye, so that in many of the examples one would *easily* conclude that they did not stand so much in the attitude of one-voiced melodies, as in that of broken forms of striking several simultaneous melodies of several-voiced passages. But in other cases this is *far less* clear. In fig. 72. *l.* e. g.

(Fig. 72. *l.*)

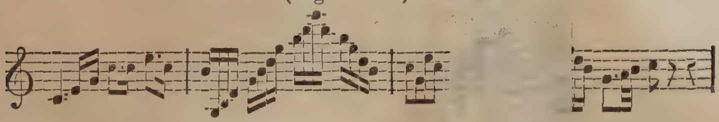


(*m.*)



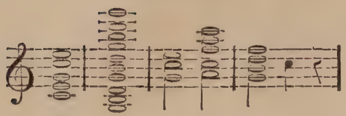
it would in fact scarcely be worth the pains, at least it would be rather far-fetched, to regard the example in *l.* as a voice-breaking of that in *m.* So likewise in the passage fig. 73. *k.*

(Fig. 73. *k.*)



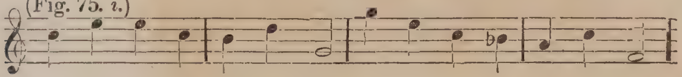
we perceive throughout but one voice, and w [illegible] ısily conceive it to ourselves to be as we find it, say in fig. 73. *i.* [illegible] ɔwing page,

(Fig. 73. *i.*)



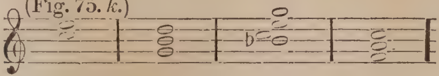
in the first measure five-voiced, in the second ten-voiced, in the third three and five-voiced, in the fourth four and one-voiced, and the upper voice to move from $\bar{\bar{e}}$ to $\bar{\bar{\bar{g}}}$, thence to $\bar{\bar{e}}$, $\bar{\bar{\bar{c}}}$, $\bar{\bar{f}}$, and $\bar{\bar{c}}$; and the other voices, one hardly knows where. Nor is it easy to imagine the example in fig. 75. *i.*

(Fig. 75. *i.*)



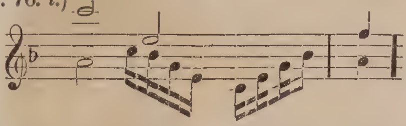
to be several-voiced as in fig. 75. *k.*

(Fig. 75. *k.*)



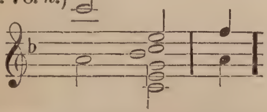
In like manner we might indeed perhaps in fig. 76. *i.*

(Fig. 76. *i.*)



regard the under voice in the second half of the first measure as a voice-breaking of the example in fig. 76. *k.*

(Fig. 76. *k.*)



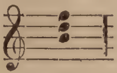
and thus consider the passage throughout this half-measure as being in a manner six-voiced, but elsewhere as only two-voiced; after all it is scarcely worth while in such cases to speak of a plurality of voices produced by the breaking of a single voice. (Compare § 25.)

---

§ 24.

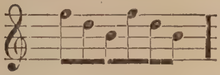
But even if in such and similar cases *several melodies* are not really presented in a single voice, yet the perception of harmony is awakened by striking the several tones of such harmonic combination successively. Thus e. g. an impression of the chord $\bar{b}$, $\bar{\bar{d}}$, $\bar{\bar{f}}$, in fig. 72. *i.*

(Fig. 72. *i.*)



is produced upon our feelings by striking its several tones successively as in fig. 72. *k.*

(Fig. 72. *k.*)



So in like manner one can impress upon the ear the harmonic combinations or pluritones occurring in fig. 73. *i.* on page 145, by carrying a single voice through the elements of the same successively, as in fig. 73. *k.* on page 144. In a similar way the example in fig. 75. *i.* on page 145, awakes the perception of the example in fig. 75. *k.* on page 145, though we do not in any of these examples exactly perceive several distinct melodies of several voices.

This last species of breaking, which only exhibits to us the appearance of pluritones or harmonic combinations as such, but not the progression of several voices, we will denominate in contradistinction from the *voice*-breaking previously described, *a mere harmonic* or *common breaking.*

(b.) *Equivocalness.*

§ 25.

Inasmuch as a breaking voice can in a manner be regarded as several voices, (§ 23.) it follows that such a carriage of a voice is *equivocal;* for, a voice of this character may appear either as one or as several, just according to the point of view in which it may be contemplated.

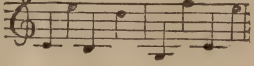
In the first place, the ear is as it were left to its choice, whether to conceive to itself several voices under a voice of this kind, or only a single one,—a choice which, as we have already observed in § 23, is at one time more difficult and at another more easy, because the several voices concealed under the garb of a single one, are sometimes very clearly perceived as several voices, while in other cases one cannot say very decidedly whether the movement of a voice impresses itself on his feelings more as a broken representation of several voices or more as only one single voice.

---

§ 26.

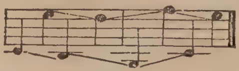
But, *in the second place,* such a voice, even if it be distinctly perceived as a breaking of several voices, becomes by that very fact equivocal in *another* sense; for, in such a case, two different melodic progressions lie concealed in it, namely (1.) the melody of the breaking voice, and (2.) the melodies of the broken voices. In fig. 67. *i.* e. g.

(Fig. 67. *i.*)



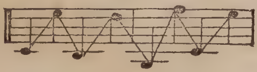
there are two broken voices, of which the under one proceeds from $\bar{\bar{c}}$, (not indeed immediately, but interrupted by the intermediate $\bar{\bar{e}}$ of the upper voice,) to *b*, and from this *b* in like manner to *g*, while the upper voice in a similar manner goes from $\bar{\bar{e}}$ to $\bar{\bar{d}}$, and from the latter to $\bar{\bar{f}}$, as is shown by fig. 67. *l.*

(Fig. 67. *l.*)



This progression of broken voices may be called *the interrupted* or *broken progression.* But however much one may imagine this broken progression to be a real one, still after all it always holds true that *the breaking* voice, taken by itself, has not in fact this progression, but another and different one; for, its actual progression is immediately from $\bar{c}$ to $\bar{\bar{e}}$, from the latter again to *b*, and thence to $\bar{\bar{d}}$, &c. This second species of progression, (which is exhibited in fig. 67. *m.*

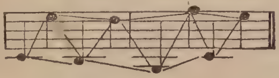
(Fig. 67. *m.*)



by the ascending and descending lines,) may be called *the immediate or real progression* of the voice.

These two different, and, so to speak, simultaneous, concomitant progressions, which are both together represented in fig. 67. *n.*

(Fig. 67. *n.*)



are perceived by the ear at the same time, though indeed the one frequently very much predominates over the other.

In the example above presented, whose condition as to voices is very palpably exhibited to the eye, the ear attends more to the broken progression, while in fig. 72. *k.* p. 146, and fig. 72. *l.* p. 144, it scarcely conceives the slightest impression of a breaking, and hence also of the progressions of broken voices, but rather only perceives the immediate progression of a single one.

§ 27.

Now inasmuch as two different species of progression occur at the same time in a breaking voice, such a voice should properly be so carried, th *both* species of progression may be correct and according to rule, thus the carriage in *both* relations may be good and flowing.

satisfactory if it be carried right in only one of the two relations, especially in that relation which is most palpable to the ear; and this is the more true, in proportion as one relation preponderates above the other.

(E.)

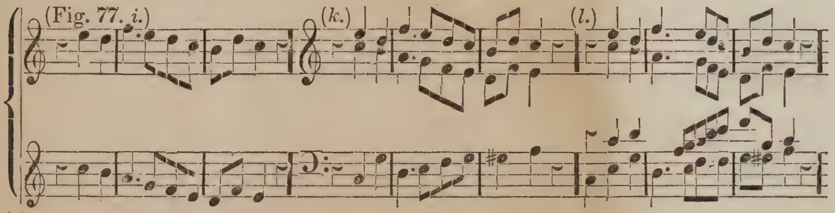
CHARACTERISTIC DIFFERENCE OF A COMPOSITION WITH MANY OR WITH FEW VOICES.

§ 28.

The characteristic difference between a few and a many-voiced composition,consists chiefly in the following things.

(1.) The many-voiced composition is in general more full, ample, and rich in its sound than the few-voiced. (Compare the doctrine of the doubling and the omission of intervals, §§ 70, 72.)

An occasional relieving of a many or a few-voiced composition,is for this very reason sometimes of a peculiarly agreeable effect. Very happy contrasts may often be produced in this way, as may also a gradual increase of effect by at first presenting a passage of perhaps only one or two voices, then adding a third, and afterwards a fourth again, as e. g. fig. 77.



(Compare fig. 54. *i.* p. 126.)

(2.) Another essential difference of a many-voiced composition from one with few voices, consists in the fact that in the texture of the latter, composed as it is of only a few threads, the ear can easily distinguish the air of each voice, whereas in the many-voiced composition, on the other hand, it has to take more pains to perceive distinctly each of the several different voices sounding together, to recognize the progression of each single voice, to follow the thread of each separate melody. (Comp. § 3.)

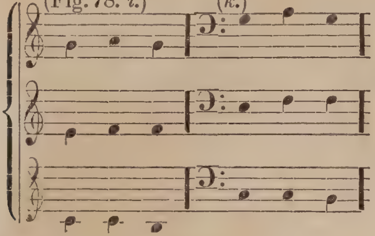
It follows moreover from this last circumstance, that in a many-voiced composition slight deviations from the strict rules for the carriage of a voice are more easily passed by unperceived, than they are in a few-voiced composition; and hence, that in the case of a few voices it is necessary to take more care in their carriage, than in the case of many.

It is moreover another result of the aforementioned difficulty of following the thread of several voices, that our ear becomes qualified only by a grad-
l process of exercise and artificial cultivation, to recognize and distinguish
ility a greater number of interwoven voices, whose contexture and
are to a less cultivated ear unintelligible and incomprehensible.

It is for this reason that musically uncultivated hearers usually find so little pleasure in artificial and elaborate polyphonic musical compositions, and it often happens that even the most cultivated musicians do not fully comprehend *very* elaborate compositions until after several times hearing them, and then for the first time perhaps entirely appreciate the artificial pleasure which they are adapted to convey.

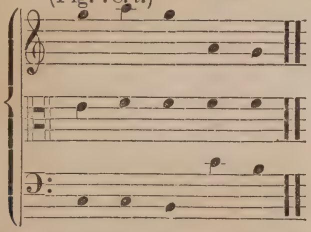
(3.) Only a few voices, perhaps no more than three, can at pleasure be held very closely together or kept very widely apart from each other, (comp. the doctrine of close and dispersed harmony,) and thus moreover can we at pleasure either choose voices of very similar or like compass of tone, as in fig. 78, *i* or *k*,

(Fig. 78. *i*.) (*k*.)



or of different compass of tone, as in fig. 78, *l*.

(Fig. 78. *l*.)



In the last case the harmonic web appears indeed wide, but yet somewhat thin and meagre; in the first case, on the contrary, the web is narrow, but thick and compact. In a many voiced composition, on the other hand, such an option of a close or dispersed position is much more limited. The many-voiced web always inclines, in its own nature, more to breadth, and yet at the same time it is thicker and more compressed than the few-voiced composition.

It follows from this last circumstance, that the many voices thus thickly crowded together in a many-voiced composition must necessarily more frequently meet and cross each other, (§ 5.) than in a few-voiced composition.

(4.) It is, farther, a peculiar attribute of a many-voiced composition, that it not unfrequently gives us trouble to employ so many different voices together in a composition, since it is not always feasible to invent so many distinct melodies and combine them in one harmonic web, each of which should be essentially different from all others, while yet all should be in accordance with the laws of a good melody and of a pure composition. Even five to six voices essentially different from one another and yet all well carried, are seldom to be duly brought together; and still more difficult would it be, to bring together a still larger number.

A few-voiced composition, on the contrary, sometimes brings us into the opposite difficulty, namely that of succeeding with so few voices, that of executing any complete composition with so few materials.

§ 29.

A four-voiced composition (*quadricinium*) has the advantage that it holds a due medium between too many and too few voices, creating a necessity neither for too many doublings nor for too many omissions,—that it neither involves us in the difficulty of being obliged to operate with too few materials nor in the opposite difficulty of employing in a happy manner too many voices,—that it neither sounds meagerly from a want of the due number of voices, nor is rendered too full and confused by having too many. Hence the four-voiced composition is very properly considered as being in some respects the finest, the richest and the most agreeable to the ear.

It may be remarked, moreover, that the largest share of our musical compositions are in their most essential elements four-voiced. Accordingly, in our orchestra music, e. g. the stringed or bowed-instruments divide themselves, as it were once for all, into four principal classes, namely, into the first violin-voice, the second violin-voice, the viola-voice, and the violono or violoncello-voice, which four voices taken together are usually called *the quartett of stringed*—or *bowed-instruments*, or briefly *the stringed* or *bowed quartett*, or even merely *a quartett.* To the four-voiced composition, moreover, corresponds the division of singing-voices into *four* principal species, mentioned in § 13.

§ 30.

It is the peculiar property of *the three-voiced composition*, (*tricinium*,) that *it most easily admits of avoiding technical faults in the carriage of several voices.* This accordingly is the species of composition in which beginners most conveniently make their first attempts.

REMARK.

The old music teachers almost uniformly let their pupils commence with *two*-voiced composition, which they considered the more simple and consequently the more easy, and passed from this to the three-voiced, then to the four and more-voiced, as the more complex, and for this reason the more difficult. Many modern teachers, moreover, have pursued this course. Others, on the contrary, cause their pupils to commence with *four*-voiced composition, and, pursuing the reverse order from the foregoing, pass to the three, and then to the two-voiced composition, regarding the latter as a concentrated extract of the former, and considering that operations in it are not at all appropriate to beginners.*

---

* Comp. *Vogler* ;—*Kernberger*, I. Bd. S. 174.

The latter idea is indeed a just one. With only two voices, where but two tones can ever be heard at the same time, and where consequently every three-fold chord must lose at least one interval, and every four-fold chord two, and where hence there can never be a full harmony, it is very difficult to construct a piece of music and carry the voices in such a manner that no intervals shall be omitted which cannot properly be omitted; and it is for this reason, that I would never allow a pupil to commence with a two-voiced composition. In the three-voiced composition these difficulties disappear; since, in the case of three voices, the three-fold chord may for the most part be taken complete, and the four-fold chord with the omission of only one interval. In a four-voiced composition, indeed, every thing is still more complete; but here the beginner, instead of encountering only the few omissions occurring in the case of a three-voiced composition, finds himself obliged to contend with far more frequent doublings, and these taken in connection with the general effect of so large a number of voices as four, create too large a measure of complication for the unpracticed learner. His case, if I may use so prosaic a figure, is very much like that of a commencing coachman who should at once begin with driving four horses: his first attempt would certainly succeed far better with two horses, since it is obviously more easy to restrain, properly to turn and to keep in the right path a few horses than many, while yet it is true that a practiced coachman can do more execution with four horses than with only two.

§31.

Two-voiced composition, (*Bicinium*,) is of course somewhat lean in its own nature, but still it may in many cases, even on account of its simplicity, be employed with great effect,—sometimes interchangeably and by way of contrast to other compositions which are more full in their number of voices. (§ 28.)

Much that relates to its peculiar properties has already appeared in the considerations presented in the foregoing paragraphs.

REMARK.

I must here advert to a singular rule which has been laid down by the learned masters, and which is as follows: a genuine two-voiced composition must be so constructed as not to admit of another voice's being added to it. This strange requisition has as little foundation in the nature of the case, as it has evidence to adduce in its defence; and yet we find it laid down in good earnest by the most learned authors.* In fact it is scarcely worth while to adduce a single example in refutation of such a rule. The two-voiced passage presented in fig. 77, *i*, p. 148, however, will not be recognized as a bad one, although it perfectly well admits of the addition of one or two other voices, as in fig. 77, *k* and *l*, p. 148. In like manner also, two-voiced passages appear at first in every fugue, which recur afterwards enriched with the addition of one or more voices, &c.

This rule, therefore, in the form in which it is usually given, obviously does not stand the test. But if the inventors of such a rule would only say so much as this: every two-voiced composition must be so constructed as not to *need*, in order to be good, the accession of a third voice, then the rule would affirm nothing which is not manifestly true, namely that a two-voiced composition must be good *as* a two-voiced composition.

---

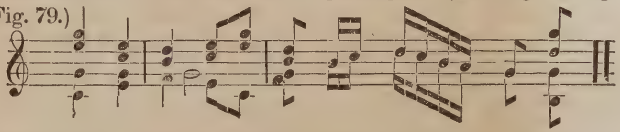
* As e. g. *Kernberger*, I. Bd. S. 176, etc.

§ 32.

One-voiced composition constitutes an entirely distinct and peculiar species. To this belong not only those pieces and passages of music which are written as a single part and for only a single class of performers, but those also in which all the voices proceed with each other in higher or lower octaves. (§ 15.)

In such one-voiced composition no actual harmony ever occurs (so far as harmony is understood to imply a really simultaneous performance of tones,) because several different tones are not in this case ever really heard at the same time. Still it is not impossible even in one-voiced composition, to give the ear the sensation of harmonies and harmonic successions; for, on the one hand, as we have already seen in § 21, one voice alone can give us the impression of harmonies, and, on the other, a truly musical ear itself, whether the fact arise from nature or from custom, cannot easily hear a melody without conceiving an appropriate harmony to it; and thus it comes to pass that one-voiced composition is in fact by no means exclusively melodic, but is in a certain sense really harmonic, though indeed in respect to harmony it is always more lean and limited than the several-voiced composition. It is moreover sometimes especially characteristic and even powerfully impressive by means of its simplicity. We for this reason not only often introduce individual one-voiced passages, (as e. g. in fig. 79,) into compositions which have otherwise several voices, but we sometimes also compose an entire piece as a one-voiced composition. Thus e. g. in *Salieri's* opera *Palmyra*, the whole march of the Scythian princes is throughout written as a one-voiced composition. So also in my *Lyre and Sword*, [Leier und Schwert,] and in Thomas Korner's *Morning Song of the Free*, [*Morgenlied der Freien*,] all the singing voices and with them the entire accompaniment, consisting of three trumpets, are kept throughout in unison.

(Fig. 79.)



(F.)

THE SCORE.

The several voices which together form a musical composition are either written on the smallest possible number of staves, as we e. g. in order to save room, have often written two, three or more voices on a single staff, in the small musical examples which we have hitherto adduced; or a distinct staff is devoted to each or almost to each, so that the several voices are distributed to an equal number or nearly an equal number of staves. This latter mode of writing music is called *writing in score* or *score-writing*, and the combined mass of staves on which music is thus written is called a *score*, [by the Italians *sparte*, (from the verb *partire* or *spartire*, to divide, to separate, to sever, to part,) also *partitura*, *partizione*, *spartizione* : and by the Germans *partitur*, from the It. *partitura*.] (See Gen. Mus. Tr. § XXIV.)

The several staves on which the voices constituting a piece of music are written, are usually connected together by a kind of clasp or brace, somewhat of the following shape: {. This brace is called also *an accolade*, a name which may well be taken moreover for the united mass of the staves themselves.

As to the most appropriate manner of arranging a score, and particularly in relation to the order in which the different species of voices are to be distributed to the different staves, we will speak farther in the sequel; (probably in connection with the doctrine of instrumentation, comp. Gen. Mus. Tr. § X.)

DIVISION II.

DIFFERENT SPECIES OF MOVEMENTS OF VOICES.

Having thus far considered the different species of voices and attended to the distinction existing between the several voices concerned in a composition, we are naturally now carried by the appropriate order of treatment to a view of the different ways in which voices may move.

Here, also, according to the different grounds of division, different divisions of voices occur, to which we will now severally attend, and will say whatever can be said *in a general way* in relation to the merits or demerits of each species taken by itself.

(A.)

THE MOVEMENT OF A VOICE TAKEN BY ITSELF ALONE.

§ 34.

(1.) *Slow and Quick Movement.*

Considered in relation to time, the movement of a voice is either *quick* or *slow*, according as many tones are passed over in a short time—many steps of the voice are accomplished in quick succession, or the reverse.

As to the merits or demerits of quick or slow movement, and on the question, where the one or the other is to be applied, but very little can in general be determined. The following observations, however, may here be presented.

It may be said in general, that *quick* movement is better adapted to the lightness and volatility of *high voices* than to the gravity of *low ones*, the latter requiring a somewhat slower movement. This fact results chiefly from the following purely technical causes.

(1.) Since, in the first place, the lower a tone is, the slower are its vibrations, (Mus. Tr. § III.) so of course a lower tone, in order to its being capable of accomplishing only a few vibrations and of becoming thereby clearly perceptible and distinguishable, requires a correspondently slower time. But if, on the contrary, the tone be left so quick that the sounding body scarcely has time enough even to get into the due vibration, and much less to accomplish that number of vibrations which are requisite in order to impress upon the ear the exact measure of these vibrations and to give it a distinct recognition of the sound as a clearly defined tone, it will follow as a consequence, that the low sounds thus altogether too rapidly passed over, will appear to him as a mere indistinct and confused noise. (Comp. Mus. Tr. § IV.)

(2.) A second reason is to be found in the fact, that the low tones cannot, from their very nature, be enunciated so rapidly as is requisite in order to the delivery of very quick passages. Indeed,

(3.) Most low-toned instruments are unadapted in their mechanical structure to the performance of very rapid passages, and even low men's voices are usually less pliant and flexible than are the higher voices, as e. g. the soprano voice.

Upon the very excessive and really deplorable clumsiness and unwieldiness of our low toned orchestral instruments, and upon the means of compensating these defects as far as possible, on the one hand, and of removing them, on the other, I have treated at large in another place;* and we shall also, in the proper place, namely in connection with the doctrine of instrumentation, recur to the subject in the present work.

(4.) Another cause somewhat less strictly applicable than the three above adduced, which arise from the physical nature of low tones, and which are thus purely materio-technical causes, is of an aesthetic character, and consists in the fact, that quickly running passages do not comport with the gravity and dignity which form a peculiar characteristic of low voices. It is a well established fact, that low tones, in virtue of their weight and fullness of sound, are peculiarly appropriate to the expression of dignity and gravity, with which latter idea we always, as a general principle, associate that of slowness in movement, while, on the other hand, the more volatile higher voices are better adapted to the expression of light and airy movements. Rapidity does not in all cases, however, invest itself with the character of airiness and volatility, nor, on the other hand, is slow gravity the only character of which a low voice is capable. On the contrary, it often produces the most powerful effect to hear the heavy, mighty mass of sound carried by the base, furiously rushing, raging, roaring, howling and thundering along. And the fact that even humorous tirades, odd conceits and facetious turns, are at times in keeping with the base, has been very ingeniously and satisfactorily shown by *Joseph Haydn* in his symphonies and Violin Quartetts; and in the opera we have long since heard with pleasure the hasty, jabbering *parlante* of comic base-rolls.

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* Viz. in an article on *Instrumentalbässe bei stark besetzten Tonstücken* [*instrumental bases, in pieces of music strongly manned*,] in Nro. 41, 42, 43, 44, 45, des 18ten Jahrganges der L[illegible] gem. Musikal. Zeitung, V. 1816, und Nro. 48 v[illegible] 1817. So wie auch in Ersch's Encyklopädie im Art. *Bass.*

On the contrary of what we said above in relation to the peculiar structure and arrangement of our low toned instruments, there are others to which a quick movement is better adapted than a slow. This is the case with all those which are not in their nature capable of holding a long tone, as e. g. the piano-forte, the harp, the guitar, &c. We shall recur to this subject again in connection with the doctrine of instrumentation.

§35.

(2.) *Rhythmically Interrupted Movement.*

Both in respect to time and especially in respect to rhythmical symmetry, the movement of a voice when it is justled from its smooth and onward flow, and is rendered jerking and revulsive by means of what are called rhythmical inversions, (Mus. Tr. § XCIV.) may be termed *a rhythmically interrupted, disturbed*, or *inverted movement.*

§ 36.

(3.) *Syncopated Movement.*

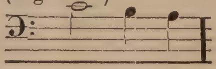
Moreover, in relation to rhythmical weight or accentuation, we say of a voice in which syncopated tones occur, (Mus. Tr. § XCVI.) that it is *syncopated*, that *it moves by syncopated notes*, that *it has a syncopated movement.*

§ 37.

(4.) *Connected and Separated Movement.*

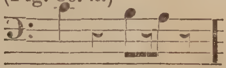
Another peculiar distinction in the movement of a voice depends upon the circumstance whether the latter forms an uninterrupted series or chain of tones, or otherwise. In fig. 80, *i*, e. g.

(Fig. 80, *i*.)



we have a series of tones which follow one another in immediate succession; the first tone continues until the second begins, the second continues up to the time that the third begins, &c. In fig. 80, *k*, on the contrary,

(Fig. 80. *k.*)



we find the same series of tones—$\bar{c}$, *b*, *a;* but here they are separated from each other by intermediate pauses. (*Separated, set off from one another*, is what the Italians call *staccato*. Hence the origin of the technical word *staccato* for the idea of tones to be performed separately from each other.) (Comp. § 38.)

§ 38.

(5.) *Gliding, bound or legato,—detached or staccato,—chopped movement.*

A similar distinction is based on the circumstance, whether the individual tones of a series are performed so as to slide into one another, or are executed in a short and detached manner. That is to say, we apply the terms *gliding movement*, *bind*, *tie*, or *ligature*,—Ital. *legatura*, Lat. *ligatura*, and also *concatenatio*,—to such a close and immediate conjoining of two or more tones successively performed, that there is not only no space left between them, or rather, that the first is continued on to the instant at which the second begins to sound, but also that the two, where it is possible, are performed with a single impulse, and that thus in vocal music, e. g. they are sung to one and the same syllable, while in the case of wind-instruments they are performed with one and the same breath or impulse of the instrument, and on bowed-instruments, as far as practicable, with one and the same stroke of the bow, and indeed on one and the same string.

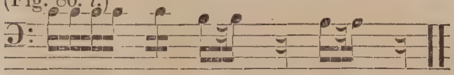
It is readily perceived that such a gliding, connected mode of delivery,—such a complete carrying of the tones into one another, cannot in many species of instruments have place. So it is e. g. in our usual keyed-instruments, where at each successive tone a new tone-producing body must be put into motion. It is true indeed that this tone-producing body is usually permitted to continue its sound up to the point of time at which the next stroke is given, but yet two tones can never be given successively in one stroke, or at a single impulse. Still less practicable is such a gliding and closely connected mode of performance in the case of the harp and other instruments of the same species.

In written music this close conjoining of two or more tones is exhibited to the eye by means of a curve (⌒ or ‿) called *a tie*, *ligature*, or *bind*, drawn from the first to the second note, or over or under the several notes which are to be performed in this gliding manner. Sometimes also the word *legato*, or abbreviated, *leg.* is appended.

The opposite of the gliding movement is formed by *the abrupt, detached,* *separated*, the so called *staccato, detaché*, which is indicated to the eye by points placed over the notes; and a still higher degree of this mode of performance is furnished by means of the above mentioned *separation by pauses.*

In some cases, not only each tone is performed staccato, but even each note, taken by itself, is several times struck and is as it were broken or chopped up into several pieces, as e. g. in fig. 80, *l*,

(Fig. 80. *l*.)



which case is usually designated by the expression *chopped notes* or *chopped movement.* Where the notes are of a very short rhythmical value—very quick notes, the expression *vibrato*, i. e. vibrating, darting, &c. is applied to the case.

§ 39.

(6.) *Ascending and Descending Movement.*

As it respects the direction in which a voice proceeds, its movement is either *ascending* or *descending*, according as it proceeds from a tone upwards to a higher or downwards to a lower tone.

Upon the intrinsic value—the good or ill effect of the one or the other of these species of movement, we can say nothing of a general or universal nature, which appropriately belongs to the grammar of musical composition. The fact that in this or that case this or that voice perceptibly requires to be carried upwards, or downwards, or that, in other words, it either *tends* upwards or downwards,—all this is foreign to the proper province of the doctrine of upward and downward movement in general. (See on this subject § 313.)

In addition to what has been said in this section of the upward and downward movement of a voice in itself considered, we shall have occasion to make some farther observations hereafter on the simultaneous upward and downward movement of several voices, or upon the ascending and descending progression of a voice considered in relation to the movement of another voice, (§ 497.)

§ 40.

(7.) *Skipping and Gradual, Diatonic, Chromatic, and Enharmonic Movement.*

(a.) *Idea and Species.*

As it regards the magnitude of the step which a voice makes, its movement or progression is either *gradual* or *skipping*. Gradual movement is that which a voice has when it moves from any given tone no farther than to a tone standing on the next higher or lower degree of the scale—thus making a step which has only the magnitude of a single second. The movement is said to be *skipping* or *by skips*, on the contrary, when a voice moves by larger intervals than this, and thus when it leaps or skips over one or more degrees of the scale.

When a voice takes the step of a superfluous second, the movement is a kind of intermediate neutrality—a sort of mongrel between the two species of movement above mentioned. Although the step taken in this case reaches only from one degree to the next following, and hence, so far as this circumstance is concerned, is not properly a skip, but merely a single step; yet, after all, since it is *a superfluous* step, i. e. really something more than a mere step, it is usual to regard it rather as a skip than as a single step.

Gradual movement may be of three species. In the first place, it may amount to a so-called large or small *diatonic* degree, and in such a case may be named *diatonic* movement; secondly, it may amount to a superfluous prime or chromatic half-step, (Mus. Tr. § XXXVIII, 1,) and then it is usually termed *chromatic* movement or progression, (Mus. Tr. § XVII, Remark;) and, thirdly, it may amount to a mere enharmonic interval—a diminished second, (Mus. Tr. § XXXVIII, 2,) an interval which in our system of temperament has indeed no real existence and is merely nominal, (Mus. Tr. § XIX,) and the movement or progression in this case is denominated *enharmonic movement.*

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§ 41.

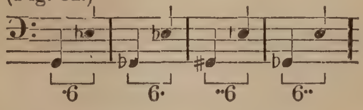
In like manner *the skipping movement* is of different species, according to the magnitude of the skip, i. e. according as the skip is that of a third, a fourth, a fifth, a sixth, &c., and again according as these intervals are large or small, superfluous or diminished.

In written music we can furnish sensible representations of the above mentioned different magnitudes of the steps of a voice, by drawing a clasp (⎣⎦ or ⎡⎤) from one tone to another, and by writing over or under it the number of the interval, (Comp. Mus. Tr. § XL.) as e. g.

•6 6• ••6 6••

G—e♮, G♭—e♭, G♯—e♭, G♭—e.

(Fig. 81.)



§ 42.

(b.) *Comparative value of the Gradual and the Skipping Movements.*

As it respects *the comparative value* of the gradual movement and the movement by skips, but little can in general here be said, since the most of what has reference to this point depends upon relations which are to be made known hereafter. In the present connection, therefore, we present only the following brief remarks.

It may be said in general, that the diatonic, gradual movement is the most natural and the most flowing and that whose unbroken thread the ear can most easily follow; for, a voice which moves by skips demands a closer attention of the ear, in order to have its track followed. Hence it follows, that the skipping movement of a voice, though it be in itself entirely without fault, still is not universally and in all cases equally good and appropriate.

This subject is amply treated in the fourth volume.

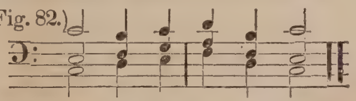
(B.)

THE MOVEMENT OF A VOICE CONSIDERED IN REFERENCE TO THAT OF ANOTHER.

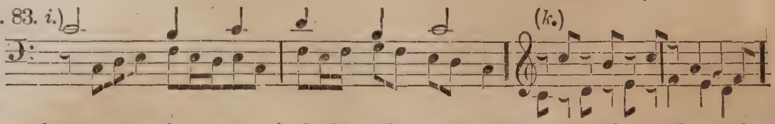
§ 43.

(1.) Like and Unlike Movement.

As it regards *the relation of the movement of a voice to the movement of another voice in point of time*, we have the two distinctions of *like* and *unlike movement.* Two voices have *a like movement* when they *procced simultaneously*, the one accomplishing a step in the same time as another; and their movement is termed unlike when this is not the case. In fig. 82,

(Fig. 82.)


all three voices have a like movement; for, in the same time in which th upper voice goes from $\bar{c}$ to *b*, the middle voice goes from *e* to *f*, and th base from *c* to *d*. So also all the following steps of all three voices are simultaneous, and thus the movement is alike throughout. In fig. 83, *i*, on th contrary,

(Fig. 83. *i.*)

(*k.*)

where the upper voice moves in half and quarter-notes, but the under voice in eighth and sixteenth notes, the movement is unlike.—The movement in fig. 83, *k*, above, is not to be deemed alike, on the ground that the two voices proceed with an equal degree of rapidity, and that within a given length of time the under voice makes no more or fewer steps than the upper voice, while yet these steps are not taken *exactly together and simultaneously with each other*, the steps thus being indeed of like length or duration, but still not co-ordinate and simultaneous.

It is easily perceived, that *the like* movement of several voices affords more *sameness*, uniformity, and hence more unity, while, on the contrary, *the unlike* movement gives us more *variety*, more contrast, and consequently more multiplicity. Voices which have a rhythmically like movement assume thereby a higher degree of mutual resemblance, and, rhythmically considered, melt as it were into one and the same movement; while, on the contrary, if each one of several voices has a different and separate rhythmical movement, each by means of this fact becomes clearly and palpably distinguished from the others, and thus the fact of there being several voices is rendered easily perceptible and the thread of each voice comes to be readily recognized and distinguished from that of the others. (Comp. § 3 1-2.) We have already remarked this fact in § 6, in relation to the example fig. 52, *l*, p. 129; and also the unlike movement is employed in examples figs. 53, p. 131, and 54, p. 126, with the express design that each voice, by giving itself a clearly marked and contrast character, might easily be distinguished from the rest.

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§ 44.

(2.) Direct, Contrary, and Oblique Movement.

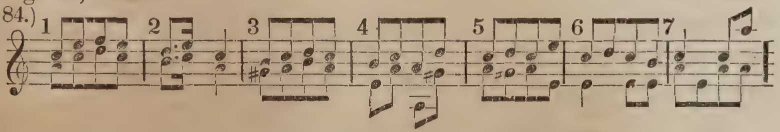
(a.) *Idea.*

If we contemplate the movement of different voices in point of direction, we find that they either both move *in one direction*, i. e. both upwards or both downwards, or that they move *in different directions*.

In the first case the two voices are said to have *a direct movement* (*motus rectus*,) though the expression *like* or *the same direction* would obviously be better; in the other case, the two voices are said to have *an indirect movement*,—a better expression, however, in this latter case would be *different direction.*

In fig. 84, the voices have a direct movement in the first, second, third and fourth measures, and an indirect movement in the fifth, sixth and seventh measures.

(Fig. 84.)



§ 45.

(*b.*) *Subordinate Species.*

Direct movement may itself be of two different species, according as the two voices *keep at a like distance from each other*, or *the reverse*. In the example above in fig. 84, p. 160, the two voices remain through the first three measures at the distance of a third from each other, but in the following four measures they form with each other at one time a fifth, at another a third, and finally an octave.

The first species of direct movement, namely that in which the two voices always run at a like distance from each other, may be called *parallel movement* or *direction*, while the other is denominated *unparallel*.

To be more particular, the voices in the first and second measures of the above example are at one time separated from each other by a large third, and at another by a small third; whereas in the third measure, the upper voice forms with the under voice exclusively small thirds. Thus, in the first two measures the voices are parallel only in relation to *the numerical* names of the intervals, (General Music Teacher, § XXXIII,) while in the third measure they are parallel also in relation to the accessory names or the actual *size* of intervals. (General Music Teacher, § XXXV.) In this latter case, therefore, the movement may in a special sense be termed *parallel* or *strictly parallel movement*.

Voices which move parallelly to each other, proceed at one time at a greater distance apart, and at another time at a less. In fig. 84, p. 160, the two voices run at the distance of thirds in the third measure, and indeed at the distance of small thirds. In fig. 59, *i.* p. 140, the two upper voices move in parallel fourths, the two outer voices in parallel sixths, &c.

Indirect movement also—movement in different directions, may again be of two different species. That is to say, the voices can either move in opposite directions, i. e. the one up and the other down,—or the one may remain stationary—neither ascending nor descending, while the other proceeds either upwards or downwards. Musicians denominate the former *contrary movement*, (*motus contrarius*,) while they term the latter *oblique movement*, (*motus obliquus.*) (Some, particularly the English writers, not inappropriately designate this species of movement by the appellation *half-movement* or *half-motion.*) In fig. 84, p. 160, contrary movement may be found in the fifth measure, and oblique movement in the sixth and seventh measures.

In fig. 79, p. 152, the two upper voices proceed together in direct movement, while the base, considered in reference to the two upper voices, proceeds in contrary movement, and all these three voices have an oblique movement as compared with the tenor. (§ 14.)

It is readily perceived, that direct and contrary movement is always *like movement*, while oblique movement is always *unlike movement*.

Moreover, every movement of two unparallel voices is either *converging* or *diverging;* in other words, two voices which do not keep at a like distance from each other, and which accordingly have either a contrary or an oblique, or a direct though not parallel movement, either *approach one another* or *recede from each other;* in the first case they are said to be *converging*, i. e. approaching each other, while in the second case, on the contrary, they are denominated *diverging*, i. e. going apart from each other. In fig. 84, p. 160, e. g. the movement from the first to the second eighth in the fourth measure is converging. In the sixth measure, from the first to the second eighth, the voices diverge, and from the second to the third eighth they converge.

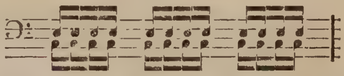
Strictly considered, the different species of movement in the case of two voices may, as it respects their direction in reference to each other, be classified in the following manner:

The movement of two voices is either
- I. *Parallel*, and that either
  - (A.) *Strictly parallel*, or
  - (B.) *Not strictly parallel*,
- II. Or their movement is *not parallel*, and then it is
  - (A.) *Direct* (without being parallel,) or
  - (B.) *Indirect*, and that under two varieties:
    - (1.) *Contrary movement*, or
    - (2.) *Oblique movement.*

Every unparallel movement is moreover either
- (A.) *Converging*, or
- (B.) *Diverging.*

I merely add in passing, that many of the musical literati are in the habit of understanding under the expression *parallel movement* such cases as the following, in fig. 85,

(Fig. 85.)



But one must have a very singular idea of movement, to denominate the fixed position of two things which do not change their place *a parallel movement.* Or otherwise one must imagine such a parallel movement to be something like that of a company of infantry at the word of command: "*Mark time*,—march," in which case every man moves his feet and acts as if he were marching, and yet without moving at all from his position. But certainly no man will say of himself in such a case, that he moves or marches parallel with the man next him.

§ 46.

(*c.*) *Characteristic difference of Direct and Indirect Movement.*

In relation to *the characteristic difference* of direct and indirect movement, it can only be said in general, very much as we have already remarked in relation to like and unlike movement, that the direct movement of several voices has more sameness and uniformity, and hence more unity, while the indirect movement, on the contrary, has more variety, more contrast, and consequently more multiplicity. Voices which have a direct, and especially a parallel movement, are made thereby very closely to resemble each other and in this respect blend as it were into one and the same movement, while two voices, on the contrary, one of which ascends while the other remains stationary or descends, become by this means more distinctly marked and more clearly distinguishable from each other. (Compare § 3½.) It is for this very reason, e. g. that the contrary and oblique movements are used as much as possible in fig. 53, p. 131.

In addition to this general remark, there is still much that is worthy of observation relative to the good or bad properties of the different species of direct and particularly of parallel movement; for certain varieties of these are really faulty and of bad musical effect, as is the case e. g. *in most instances* of the parallel progression of two voices at the distance of fifths.

We cannot however go into the discussion of this subject in the present place, because, in estimating the merits of such progressions of voices, very much depends upon other circumstances which are not yet brought into view. We shall not, therefore, be able to complete the doctrine of *forbidden parallel progressions* until hereafter.

CHAPTER II.

INSTRUCTION IN HARMONY.

Having thus far taken a distinct and separate view of *the single series of tones* which form a musical composition, we will now turn our attention to the different harmonies or chords as such, and will inquire into their peculiar properties.

DIVISION I.

OF PLURITONES, OR CHORDS IN GENERAL.

§ 47.

(A.)

THE MORE EXACT DEFINITION OF PLURITONES AND OF THEIR ELEMENTS.

In accordance with what was said in § 1 we understand by the term *pluritone* or *chord in general*, every simultaneous sounding of several tones.

The tones themselves which sound together, or, in other words, the elements of a pluritone, are usually called *the intervals* of the same. (Compare General Music Teacher, § XXXII.) Thus, if e. g. the tone *A*, its third *c*, and its fifth *e*, sound together, then the tones *A*, *c*, *e* are the intervals* of the chord.

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* It will be observed that the word interval is employed here in rather an unusual and figurative sense, not to signify a space or distance between different tones of the scale, but these tones themselves. It is indeed rather a natural transition of ideas, to pass from that of a given distance between tones to that of the tones themselves as forming the boundaries of that distance, and thus giving origin itself to the distance. It is really but tracing the common and obvious relation of effect to cause. It is but natural, therefore, that when we have given the name *interval* to *the effect*—the space lying between two different tones of the scale, we should spontaneously and insensibly transfer this name to *the cause* of such space—the tones themselves, which, as limiting points, are necessary to its existence. The two ideas seem to be very intimately associated, and this probably is the reason why both in German and in English it has become a very general, not to say a universal usage, to employ the term *interval* in the two significations, first, of *distance between tones*, and, secondly, of *the tones themselves which form the boundaries of that distance.* Such is the constant usage of the author, and attention need only be called to the fact, in order to remove all possible embarrassment from the use of the word in these two different senses; for, the connection will always determine which of the two meanings is intended in any particular case.

Tr.

The lowest tone of any simultaneous group is also called *the base* or *fundamental tone* (§ 4.) and, in contradistinction from it, the expression *the intervals* is sometimes employed to denote *merely the remaining tones.* In this sense, the-tone *A* in the above example is called *the base tone,* while the tones *c* and *e* are called *the intervals.*

The doctrine of the different chords and their properties will constitute a prominent part of our Theory.

§ 48.

(B.)

THE BROKEN MANNER OF STRIKING THE INTERVALS OF A PLURITONE.

Though we here uniformly speak of simultaneous combinations of tones—simultaneous pluritones, still we do not understand under such a mode of expression solely and exclusively an actually simultaneous sounding of several tones, but those also which are conceived of as sounding simultaneously. Such, as it were, imaginary, not real, simultaneous combinations of tones, we have already become acquainted with under the name *breaking*, or *breaking of a voice.* (§ 21.)

DIVISION II.

FUNDAMENTAL HARMONIES.

§ 49.

(A.)

IDEA.

The variety of chords occurring in music is almost infinite. Indeed, it would be incomprehensible, were it not for the fact that many of these, though different from one another, have still more or fewer essential characteristics in common. Chords are thus arranged in classes according to the general features which they may possess in common, and then those which resemble each other on particular points are regarded as subordinate species of one and the same class, or, as it is usually expressed, many harmonies are referred to a few *principal species, fundamental harmonies* or *fundamental chords.*

We will here, in the outset, enumerate the fundamental harmonies to which, in the course of our treatment, we shall refer all the musically possible simultaneous combinations of tones.

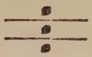
§ 50.

(B.)

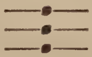
ENUMERATION OF THE FUNDAMENTAL HARMONIES.

The various chords which may occur in music can most conveniently be referred to *two principal species* of fundamental harmonies, namely, to *three-fold chords* or *three-toned harmonies*, and to *four-fold chords* or *four-toned harmonies.* The latter are sometimes also called *seventh-harmonies* or *chords of the seventh.*

(α.) *The three-fold chord* or *three-tŏned harmony* consists of three tones, namely a base tone, a second tone which is a third higher than the base tone, and a third tone which is a fifth higher than the base tone; or, in other words, it is the combination of a tone with its third and its fifth. The following figure exhibits an occular view of such a harmony.



or

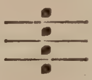


	d		*e*		*f*	
as e. g.	*B*	or	*c*	or	*d*	&c.
	G		*A*		*B*	

In such a fundamental chord, the base tone is called *the fundamental tone* or *fundamental note*, and sometimes *the root*, while the two others (the third and fifth of the fundamental tone) may be termed *accessory tones.*

The third of the fundamental tone is sometimes denominated *the mediant*, and the fifth *the dominant.* We shall not, however, use these two terms to designate these ideas, especially the last, (namely the word *dominant* for the fifth of the three-fold chord,) inasmuch as together with that idea it carries also a particular meaning beside;—more on this subject hereafter.

(β.) *The harmony of the four-fold chord* or *the seventh harmony* consists of four tones, namely a fundamental tone, its third, its fifth, and its seventh:



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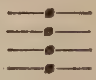

	f		*g*		*a*		*b*	
	d		*e*		*f*		*g*	
as e. g.	*B*	or	*c*	or	*d*	or	*e*	&c.
	G		*A*		*B*		*c*	

Thus we find in a four-fold chord a fundamental or principal tone and *three* accessory tones.

If we apply the above rather abstractly presented ideas and representations to our system of tones, we find that different species of three-fold and four-fold chords may occur in the series of the natural tones. (General Music Teacher, § XVII.) We find in that series of tones

(α.) (1.) Three-fold chords which consist of *a fundamental tone*, *its large third*, and *its large fifth* (i. e. *pure* fifth,—General Music Teacher, § XXXVI,) namely:

g	*c*	*d*
e	*A*	*B*
c	*F*, and	*G*,

or, to present these chords as we shall hereafter be in the habit of doing, with less waste of room: [*c e g*], [*F A c*], [*G B d*].

It is usual to denominate harmonies of this species *large* or *major three-*

fold harmonies, or, more briefly, *large three-fold chords.** Of the same species are the three-fold chords: [*d f♯ a*], [*e♭ g b♭*], [*e g♯ b*], &c.

(2.) But we also find in the series of the natural tones another species of three-fold chords, namely such as have *a small third* and *a large fifth:* [*A c e*], [*d f a*], [*e g b*]. These are termed *small* or *minor.*—Of the same species are: [*c e♭ g*], [*F A♭ c*], [*G B♭ d*], &c.

(3.) We find yet a third species of three-fold chord, consisting of a fundamental tone, *a small third* and *a small* (diminished) *fifth;* [*B d f*]. This harmony is called *a diminished three-fold chord.* That is to say, it has not, like the small three-fold chord, merely a small third, but also a small fifth; and thus it is in a manner still smaller than small,—a circumstance from which the name *diminished* three-fold chord seems to have arisen. Many call it, though not very appropriately, the *false*, (General Music Teacher, § XXXVI, *d.*) *dissonant*, *imperfect* and *improper three-fold chord.*—Of the same species are the harmonies [*G♯ B d*], [*d f a♭*], [*e g b♭*], [*A c e♭*], &c.

(*β.*) We find in like manner *four different species of the four-fold chord*, namely:

(1.) One, consisting of a fundamental tone, *its large third*, *its large fifth*, and *its small seventh:* [*G B d f*]. One may conceive it to himself as a large three-fold chord with a small seventh.—Of the same species are: [*E G♯ b d*], [*D F♯ A c*], [*c e g b♭*], and the like.

(2.) A second species, consisting of a fundamental tone, *its small third*, *its large fifth*, and *its small seventh:* [*A c e g*], [*D F A c*], [*E G B d*], and thus as it were a small three-fold chord with a small seventh.—Other like harmonies are: [*c e♭ g b♭*], [*G B♭ d f*], [*E♭ G♭ B♭ d♭*], &c.

(3.) A third species, consisting of a fundamental tone, *its small third*, *its small fifth*, and *its small seventh:* [*B d f a*],—as it were a diminished three-fold chord with a small seventh.—Other like harmonies are as follows: [*F♯ A c e*], [*E G B♭ d*], [*A c e♭ g*], [*c e♭ g♭ b♭*], [*E♭ G♭ B♭♭ d♭*], &c.

(4.) We find moreover a four-fold chord with *a large third*, *a large fifth*, and *a large seventh:* [*c e g b*], [*F A c e*],—as it were a large three-fold chord with a large seventh.—Other like harmonies are the following: [*G b d f♯*], [*D F♯ A c♯*], [*B♭ d f a*], [*A♭ c e♭ g*], [*E G♯ B d♯*], &c.

The four varieties of four-fold chords above enumerated have not, like the three sorts of three-fold chords, each its own particular name. The first, indeed, (the one that has a large third, a large fifth, and a small seventh,) is often called *the dominant chord;* but this appellation, as we shall see hereafter, has too much of a special relativeness to be duly clear and unequivocal.—*Vogler*† proposes the name *entertaining seventh*, (*unterhaltungs-Siebente*,) because the seventh of this chord "agreeably entertains the ear;"—this appellation however has met with no acceptance.—Others again called it *the essential seventh chord;*—but this name is sometimes used in application also to every other four-fold chord, and thus in reference to those described under Nos. 2, 3 and 4 above;—it is therefore too ambiguous to be employed as a characteristic title.—Since however it is very desirable that *this particular* four-fold chord, at least, should have a distinct name of its own, inasmuch as it is the principal chord of the kind, we will accordingly denominate it *the principal four-fold chord*, or *principal harmony of the seventh*, and its seventh *the principal seventh.*

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*On the use of the terms *large* and *small*, instead of *major* and *minor*, see General Music Teacher, § XXXVI, and Note by the Translator, p. 54.—Tr.

†In s. Tonwissenschaft § 24.

In contradistinction from *the principal four-fold chord*, we will denominate the other three *secondary* or *subordinate four-fold chords.* But in applying particular names to these three chords, we will hereafter call that which has

a small third,
a large fifth, and
a small seventh,

simply *a four-fold chord with a small third and a large fifth*, because it is *the only one* that has a small third and a large fifth,—or soft four-fold chord, because it consists as it were of a small or soft three-fold chord combined with the seventh.—The chord which has

a small third,
a small fifth, and
a small seventh

we will hereafter denominate *the four-fold chord with small* (or diminished) *fifth*, because no other has a small or so called diminished fifth;—and finally the chord which has

a large third,
a large fifth, and
a large seventh,

we will, for similar reasons, briefly denominate *the large four-fold chord*, since this is *the only* fundamental harmony that has a large seventh.

The following general view may serve as a relief to the memory:

3. THREE-FOLD CHORDS:
  1. *Large three-fold chord,*
  2. *Small three-fold chord,*
  3. *Diminished three-fold chord.*

4. FOUR-FOLD CHORDS:
  4. *Principal four-fold chord*, (to be conceived of as the large three-fold chord with •7.)
  Secondary four-fold chords:
  5. *Soft four-fold chord*, (small three-fold chord with •7.)
  6. *Four-fold chord with*•5, (diminished three-fold chord with •7.)
  7. *Large four-fold chord*, (large three-fold chord with 7•.)

A fundamental harmony consisting of *small* or *diminished* three-fold chords with a large seventh, is not to be found in the series of the so-called natural tones.

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§ 51.

To the seven principal species of harmonies above enumerated may be referred all the various combinations of tones that can occur in music.

The sequel will show, that every harmonic combination admits of being regarded as springing from one of these seven fundamental harmonies, and of being referred to one of them and explained as a modification of it, however varied and complicated it may appear; or, if there be a combination which can be referred to *none* of these species, it is one that always sounds repulsively to the ear.

It not unfrequently happens, that one and the same combination of tones can be explained according to more than one species, and is consequently *equivocal.*

In cases where thus more than *one* explanation of one and the same combination of tones is possible, one need not rack his brains on the question, according to *which* of these several possible species he is to explain it. If he finds himself justified by *more than one* species, so much the better; every correct mode of explanation is good and sufficient, and among several the choice is to fall merely upon the most simple and most usual. (Com. § 190.)

REMARK.

The musical literati differ as much upon the number of their fundamental harmonies, as botanists do upon the number of their classes, or grammarians upon the number of the German declensions. Men dispute and contend and quarrel on the question, how many fundamental harmonies there are,—a contention which, as it occurs to me, is about as illimitable as is that on the question, how many *genera plantarum* [genera of plants] there are in nature, when nature herself certainly knows nothing of all the *genera* which have been invented by human ingenuity.

The question here cannot be: how many *genera* there probably *are*, but only: into how many the species admit of being *most conveniently* arranged, in order to bring the greatest possible number of species agreeing with one another in the largest number of common characteristics under the smallest possible number of principal classes. They are all, in fact, merely different ways of conceiving of the thing.

I certainly will not contend with a man, if he assumes more or fewer fundamental harmonies, than myself. A-priori demonstration cannot here be admitted. The problem only is, to find a division which is most favorable to a just and easy deduction of the instructions to be exhibited. It is not to be claimed of me, therefore, to go into any previous justification of my course in giving just these *seven* fundamental harmonies, and in not giving also a so-called superfluous, a large or major diminished, a small or minor diminished or doubly diminished three-fold chord,—in giving no seventh chord with small third, large fifth and large seventh, none with diminished third, small fifth and small seventh, or with small third and fifth and diminished seventh,—in giving no ninth and eleventh chord,—in not including in my list that chord of learned name—*the thirteenth-eleventh-ninth-seventh chord,*—in not, with *J. G. Schicht,** giving three-fold chords also whose fundamental note is the principal dissonance;—in not, with *Justin Heinrich Knecht,*† giving three thousand and six hundred chords, among which only seven hundred and twenty dissonant *radical chords* occur, there being among the latter, e. g. "great-small-great agreeable thirteenth-eleventh-nine-seventh chords, three-fold small agreeable thirteenth-eleventh-ninth-seventh chords, small diminished small sad-sounding thirteenth-eleventh-ninth-seventh chords," and these too as *original* or *primitive chords*, while the whole catalogue would fill more than fifteen pages quarto. But is it still asked, why none of all these fine things here?

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* In S. "*Grundregeln* der Harmonie," § 19 u. 20.

† In S. "*Elementarwerk* der Harmonie," Seite 262.

Because, as the sequel will show, my seven fundamental harmonies are *perfectly adequate* to the explanation of all the harmonic combinations occurring in music, and it certainly is better to make enough out of a little, than out of much. As for the rest, the reference of all possible harmonies to *these seven* fundamental harmonies is the most favorable to the due deduction of the theorems [rules, principles,] to be given. I will take occasion at some time in the sequel to call attention to this subject. For instance, it is not particularly consistent and legitimate, to attempt to construct fundamental harmonies from and upon certain (why then not upon *all*?) accidentally raised (why not equally well accidentally lowered?) tones of the scale, as e. g. [B d♯ f], [B d♯ f a], [D♯ F A], [D♯ F A c], [C E G♯], [C E G♯ B], and the like.—Such far-fetched *fundamental* harmonies, formed from *accidental* elements, are to us not only entirely superfluous, but they would form a very odd contrast to the consecutive train of deductions with which we hereafter make it a principle to investigate the idea of fundamental harmonies, and to pursue and develope from the relative harmonies the ideas of key, scale, and the appropriate fundamental harmonies of a particular scale,—a process which will, moreover, prove both the superfluousness and the inanity of those species of fundamental harmonies. (Comp. the remarks on § 88 and 95; and also § 387.)

§ 51 *bis.*

If we turn our attention to the intervals formed by the different elements of these fundamental harmonies, as these elements are in § 50 arranged above one another by thirds, we shall find, that

(1.) The tones of which *a three-fold* chord consists form among themselves *thirds* and *fifths*. That is to say, the fundamental tone and its third form between them the interval of a third; the third and fifth of the fundamental tone form with one another, likewise, a third; while the fundamental and its fifth constitute the interval of a fifth. These intervals, moreover, according as the three-fold chord is large, small, or diminished, are at one time large, and at another small,—(never diminished or superfluous.) In the large three-fold chord [C E G], e. g. E is at the interval of a large third from C, G is at the distance of a small third from E, and of a large fifth from C.—In the small three-fold chord [C E♭ G] the tones C—E♭ form a small third, but the tones E♭—G constitute a large third, and C—G a large fifth.—In the three-fold chord [C E♭ G♭] are found two small thirds; C—E♭ and E♭—G♭, and a small fifth C—G♭.

(2.) If we in like manner investigate the distances of the tones in the *four-fold* chords, we shall find thirds, fifths and sevenths, and these again will be, as before, at one time large, and at another small, (never superfluous or diminished.) In the principal four-fold chord [C E G B♭], e. g. the tones C—E form a large third, but E—G, G—B♭ small thirds, C—G a large fifth, but E—B♭ a small fifth; and finally, C—B♭ form a small seventh. In the secondary four-fold chord [C E♭ G B♭], C—E♭ form a small third, E♭—G a large third, G—B♭ again a small third, but C—G and E♭—B♭ large fifths and C—B♭ again a small seventh. In like manner we find in

the four-fold chord [C E♭ G♭ B♭, large and small thirds, large and small fifths, and a small seventh; in the large four-fold chord [C E G B], we find large and small thirds, large fifths, and a large seventh.

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§ 52.

(C.)

METHOD OF DESIGNATING THE FUNDAMENTAL HARMONIES.

In order to have a distinct and peculiar sign for each of the seven fundamental harmonies above described, we will hereafter make use of the following method:

(1.) For designating *a large three-fold harmony*, we will use a *large* German* letter. A large German $\mathfrak{C}$, e. g. shall denote the large three-fold chord of C; $\mathfrak{C}\sharp$, $\mathfrak{D}$, $\mathfrak{E}\flat$, &c. shall be taken as representatives of the large three-fold chords of C♯, D, E♭, &c.

(2.) To designate the harmony of *the small three-fold chord*, we will take *small* German letters, as e. g. $\mathfrak{a}$, $\mathfrak{c}$, $\mathfrak{c}\sharp$, $\mathfrak{d}$, $\mathfrak{e}\flat$, &c., which will accordingly stand as representatives of the small three-fold chords of a, c, c♯, &c.

(3.) To denote *the diminished three-fold chord*, we will use the same *small letters with a little cypher prefixed*, as e. g. $^\circ\mathfrak{b}$, $^\circ\mathfrak{c}$, $^\circ\mathfrak{d}$, $^\circ\mathfrak{g}\sharp$, $^\circ\mathfrak{e}\flat$, &c.

(4.) In order to represent *the principal four-fold chord*, inasmuch as it consists of a large three-fold chord with a small seventh, (§ 50 b. 1,) we will use a large letter with the figure 7 annexed to it; e. g. $\mathfrak{G}^7$, $\mathfrak{C}^7$, $\mathfrak{C}\sharp^7$, $\mathfrak{D}^7$, $\mathfrak{A}^7$, $\mathfrak{E}\flat^7$, &c.

(5.) For *the small four-fold chord*, (with small third, large fifth and small seventh,) we will, for similar reasons, employ a small letter with a figure 7, e. g. $\mathfrak{a}^7$, $\mathfrak{c}^7$, $\mathfrak{c}\sharp^7$, $\mathfrak{d}^7$, &c.

(6.) For *the four-fold chord with small fifth*, we will use a small letter with a cypher (°) and the figure 7, thus: $^\circ\mathfrak{b}^7$, $^\circ\mathfrak{c}^7$, $^\circ\mathfrak{d}^7$, $^\circ\mathfrak{g}\sharp^7$, $^\circ\mathfrak{f}\sharp^7$, &c.

(7.) Finally, for *the four-fold chord with large seventh*, we will employ a large letter and a figure 7 with a stroke through it ($^{\not{7}}$); as e. g. $\mathfrak{C}^{\not{7}}$, $\mathfrak{C}\sharp^{\not{7}}$, $\mathfrak{F}^{\not{7}}$, $\mathfrak{B}^{\not{7}}$, &c. or with the stroke through top part of the 7 thus $\mathfrak{C}^{\bar{7}}$ &c.

While I here, as I shall also do several times more in the sequel, introduce new modes of designation, I still by no means claim to have these signs adopted by others and brought into general use; but, on the contrary, my only aim in employing them is to procure thereby a convenient and intelligible language of signs between me and my readers, and these signs and appellations will have fully accomplished their object, so soon as *we*† only understand *one another* thereby. But the fact that the signs, appellations and other modes of representation chosen by me do accomplish this object, seems to be shown by the circumstance that immediately after the appearance of the first volume of my theory, other writers adopted them and appropriated them to themselves, as I observe in the preface to the third volume.

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* For the convenience of the English reader who may not be familiar with the forms of the German letters, the old English black letters will be used in this case in the translation, instead of the German. TR.

† I will here take occasion once for all to remark, that under the terms "*we*" and "*us*," I never understand *myself*, but always *my readers and myself*, always conceiving myself to be going hand in hand with them. I certainly am far from wishing to give myself by such a plural form of speech a childish gravity and dignity of appearance.

If it be wished still farther to generalize the idea of the mode of designation here introduced, a large three-fold chord might be designated in general by $\mathfrak{X}$ or $\mathfrak{Y}$, a small three-fold chord by $\mathfrak{x}$ or $\mathfrak{y}$, a diminished three-fold chord by $^{\circ}\mathfrak{x}$, and the four varieties of four-fold chords might be represented $\mathfrak{X}^7$, $\mathfrak{x}^7$, $^{\circ}\mathfrak{x}^7$, and $\mathfrak{X}^{\not 7}$. (Comp. § 121 and 153.)

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§ 53.

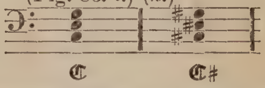
(D.)

EXERCISES.

The unpracticed may now go through all the seven fundamental chords on all the tones, in order thus to make them familiar and easy to themselves; and they may either write them down by themselves, or strike them on a piano-forte, at the same time naming the intervals, as e. g.

Fig. 86, *i*, below : Large three-fold chord of 𝕮 ; *c* is the fundamental tone, *e* is the large third, *g* the large fifth :—Fig. 86, *k* : Large three-fold chord of 𝕮♯ ; *c*♯ is &c.

(Fig. 86. *i*.) (*k*.)



and so on through all the tones;—then the small three-fold chord, likewise through all the tones;—then in like manner the diminished three-fold chord; after this, the four-fold chords.

It is no matter, though many of the fundamental chords above given, particularly those with large seventh, when thus struck alone by themselves, sound very harshly and offensively to the ear. They stand together here, as words do in a dictionary, or as colors do on the pallet, without connection, and consequently without meaning. They obtain significancy and expressiveness only by being artificially formed into a continuous chain, so as to produce a musically connected sense.

I would moreover advise those who are not yet fully practiced, to intonate each of the seven fundamental chords on any note (no matter on which) in singing (or even by mere whistling), without previously striking it on an instrument. The power of thus intonating every harmony is the best proof that one has a genuine internal feeling or perception of its appropriate sound. We not unfrequently meet with beginners who know how to rehearse a multitude of learned matters in relation to all possible so-called consonant and dissonant chords and intervals, &c., but who are still wonderfully non-plussed when they are called upon to give the interval of a large, or a diminished three-fold chord, and the like, by the ear.

With a like view, I would farther recommend that one hear this and that chord struck upon an instrument by another person, without looking at the fingers of the p[illegible]e purpose of proving whether he can recognize the chord by th[illegible]ner a large or a small or a diminished three-fold chord, a principal four-fold chord, or whatever else it may be.

DIVISION III.

TRANSFORMATION OF FUNDAMENTAL HARMONIES.

§ 54.

I have said that every harmonic combination possible in music admits of being referred to one of the seven fundamental harmonies above given as the original or primitive forms of all harmonies. We will now attempt this reference; we will go through the different possible harmonic combinations and see how each of these runs into some one of our seven principal species, and differs from others of the same species only as one mode of playing is different from another, and is to be regarded as it were only as an unessential transformation of one of these original forms.

(A.)

CHANGES OF POSITION.

(1.)

TRANSPOSITION IN GENERAL.

§ 55.

In all our exhibitions of the chords thus far, they have uniformly appeared in such a position, that the fundamental tone was situated the lowest, next above this was the fundamental third,* then the fundamental fifth, and above these the fundamental seventh; or, in other words, the intervals were uniformly placed above one another by thirds.

It is but natural to reckon two harmonic combinations or chords which consist radically of the same tones, only in a somewhat varied position, to one and the same species, as e. g. the chord [C E G] to the same species as [c e g], or [$\bar{c}$ $\bar{e}$ $\bar{g}$], &c., and the chord [C G e] to just the same species as [C E G], or even [C e g], or [E c g], or [G c e], &c.; for, all these harmonies consist substantially and in principle of the same tones, with the difference only that the one or the other is on a larger or a smaller scale; and thus they are not essentially different from one another, but the one is as it were only a variation of the others, or merely a different mode of performing them; or, in other words, the positions or forms [E c g], [G e c̄], and the like, are as it were only transformations of that which we have taken as *the original form* of the harmony 𝕮, namely the position [C E G.]

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* The expression *fundamental third* means here that tone which lies at the distance of a third *from the fundamental tone*, in contradistinction from the same interval reckoned from some other point, as e. g. from the fifth to the seventh, or from the third to the fifth, &c. The word *fundamental* is repeatedly used in this way, and always means merely that the interval to which it is applied is reckoned from the fundamental tone of the chord. Tr.

Such an altered position of the tones constituting a harmony, is designated by the general term *transposition* or *inversion* of a harmony.

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§ 55 *bis.*

If, in like manner as we have inquired in § 51 *bis.* what intervals the different elements of the fundamental harmonies, taken in the original form in which they there occur, make with one another, we will now direct our attention to the different distances of tones which occur between all the elements of the harmonies *in every other position*, we shall find here a far greater multiplicity of the distances of tones from each other. While, namely,

(1.) We found, in § 51*bis.* that the intervals of the three-fold chords, in the original position there assumed, formed only thirds and fifths, as e. g. the intervals of the harmony [C E G] only a large third C—E, a small third E—G, and a large fifth C—G, we find, in case we conceive the same harmony to be, say, in the position [E c g], between the tones E and c the distance of a small sixth, (as the inversion of the large third C—E); but in the position [G c e] also a •4 G—c, (the inversion of the 5• C—G), and the 6• G—e, (the inversion of the •3 E—G.)

In like manner we find between the elements of the other three-fold harmonies (𝔵 or °𝔵, see § 52,) at one time large, and at another time small thirds and fifths, and their inversions—large and small sixths and fourths.

In the case of three-fold harmonies, neither a second, nor a seventh, nor any superfluous or diminished interval ever occurs; (and from this circumstance, by the way, it may be seen, that if two tones form with each other *any other* distance than a large or small third, fourth, fifth, or sixth, we may be certain that they are not two intervals of a three-fold harmony, but that at least one of these tones is something else.)

(2.) So also we found in § 51 *bis.* that the intervals of *the four-fold chords*, taken in the original position assumed in § 50, formed only thirds, fifths and sevenths, as e. g. the intervals of the harmony [C E G B♭] only the large third C—E, the small thirds E—G and G—B♭, the 5• C—G, and the •5 E—B♭, and finally the •7 C—B♭. But if we conceive to ourselves the same harmony in a position where perhaps E lies in the base, as e. g. [E c g b♭], we find between the tones E and c (as the inversion of the 3• C—E), the distance of a •6;—so also in the position [G c e b♭] the •4 G—c, (the inversion of 5• C—G), and the 6• G—e, (the inversion of the •3 E—G;) and in the position [B♭ c e g] the 2• B♭—c, (the inversion of the •7 C—B♭,) the 4• B♭—e, (the inversion of the •5 E—B♭,) and the 6• B♭—g, (the inversion of the •3 G—B♭.)

In like manner we find between the elements of the other four-fold harmonies ($\mathfrak{c}^7$, $°\mathfrak{c}^7$ and $\mathfrak{X}^7$,) large and small thirds, fifths and sevenths, and their inversions—small and large sixths, fourths and seconds.

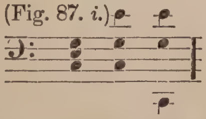
Here again we no where meet with a superfluous or a diminished interval; (from which fact, by the by, it appears, that two tones which form any other distance with each other than a large or small second, third, fourth, fifth, sixth or seventh, (thus, for instance, a superfluous or diminished interval,) certainly are not two intervals either of a three-fold or of a four-fold harmony, and consequently it is certain that at least one of them is foreign to the harmony.)

(2.)

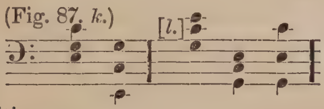
SPECIFIC CHANGES: INVERSION.

§ 56.

Among the different possible transpositions of a harmony, those are especially worthy of remark in which the intervals are so displaced in relation to each other, that *the fundamental note ceases to be the lowest*, i. e. in the base, as it was in the original position, and now lies in a middle or upper voice, and thus another note comes to be the lowest or base note, the proper base note itself having been displaced, as e. g. in the positions exhibited in § 55 [*E c g*], [*G c e*] and the like. These positions have a peculiar name: they are called *exchanged*, *permuted*, or *inverted positions*, or concisely *inversions*. In fig. 87. *i.*


(Fig. 87. *i.*)

the 𝕮-harmony stands in an uninverted or direct position, then in fig. 87. *k.* and *l.*


(Fig. 87. *k.*) [*l.*]

in several inverted positions.

Inversion is accordingly that position of a chord in which the fundamental tone does not lie the lowest, in which the lowest or base tone is not the fundamental tone, in which another than the fundamental tone, i. e. a secondary or accessory tone (§ 50), taking its position in the base, becomes converted into the lowest.

Thus the only thing to be considered here is, whether the lowest tone of the chord is the fundamental tone itself, or not. As to the other tones and how *they* are placed in relation to one another, no regard need be had, and it need not even be considered which of these is higher or lower than the others, but only which is the lowest of all.

In contradistinction from *the inverted position* of a harmony, we will denominate that position in which the fundamental tone itself is situated in the base *the fundamental position.*

§ 57.

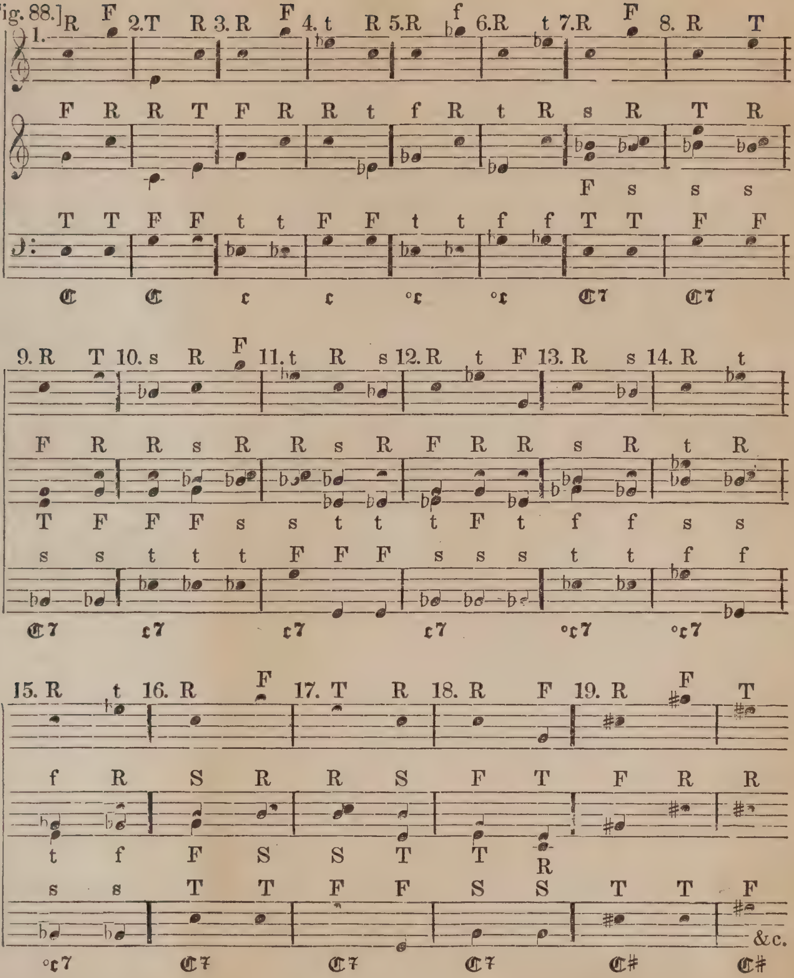
On the ground of the fact that in an inversion of a harmony the fundamental tone is not situated in the base and hence that the base tone is not the fundamental tone, but that the base tone is one and the fundamental tone is another,—in consequence of this fact, it now becomes quite necessary, very carefully to maintain the distinction between base tone and *fundamental tone. The fundamental tone* is that whose three-fold or four-fold chord constitutes the fundamental harmony, (§ 50;) whereas *the base tone* is the lowest tone of any harmonic combination, pluritone or chord. (§ 4.)

In fig. 87. *i.* p. 175, the tone *c* is both a fundamental and a base tone; but in fig. 87. *k.* p. 175, the base tone is not at the same time the fundamental tone, for, here the tone *e*, which is originally the third of the fundamental harmony, appears as the base tone, in consequence of which the fundamental tone $\bar{c}$ or *c* appears as the sixth of the base tone. In fig. 87. *i.* p. 175, the tone *g* is the fifth of the fundamental and base tone; but in fig. 87. *k.* p. 175, this same *g*, which was *originally a fifth*, namely *the fifth of the fundamental tone*, appears as the third of the base tone *e*, although it properly always remains the fifth of the fundamental harmony or *the fundamental fifth.* In fig. 87. *l.* p. 175, this same *g* or *G* makes its appearance as a base tone, while the fundamental itself appears as its fourth, and the proper third as its sixth.

§ 58.

For the purpose of having some mode of designation by means of which we can distinctly indicate in the case of any note whatever, whether it is *the fundamental tone* of the harmony, or its proper third, (*fundamental third,*) or *the fundamental fifth*, or *the fundamental seventh*, we will hereafter make use of the following signs. As a sign that a note is *the fundamental note* of a harmony, we will place over it the letter *R* (i. e. *Root* or *fundamental note* of the harmony.)—Over a note which is the proper *third* of the fundamental harmony, (the fundamental third,) we will put a *T* or *t*;—over *the fifth* of the fundamental harmony (*the fundamental fifth*) we will set an *F* or *f*; and over the proper *seventh* we will put an *S* or *s*. Moreover, a large *T* shall be used to denote *the large* fundamental third, and a small *t the small* fundamental third; and in like manner large *F* and large *S* shall represent *large* fifths and *large* sevenths, while small *f* and small *s* shall be taken to denote *small* fifths and *small* sevenths. (See e. g. fig. 88, on next page.)

[Fig. 88.]


1. R F 2. T R 3. R F 4. t R 5. R f 6. R t 7. R F 8. R T
F R R T F R R t f R t R s R T R
F s s s
T T F F t t F F t t f f T T F F
C C c c °c °c C7 C7
9. R T 10. s R F 11. t R s 12. R t F 13. R s 14. R t
F R R s R R s R F R R s R t R
T F F F s s t t t F t f f s s
s s t t t F F F s s s t t f f
C7 c7 c7 c7 °c7 °c7
15. R t 16. R F 17. T R 18. R F 19. R F T
f R S R R S F T F R R
t f F S S T T R
s s T T F F S S T T F
&c.
°c7 C7 C7 C7 C# C#

---

§ 59.

Inasmuch as the inversion of a harmony consists in the fact that one of its intervals, which is not the fundamental tone itself, becomes situated in the base, it follows that every harmony is capable of as many inversions as it contains intervals in addition to the fundamental tone. The three-fold harmony consists of a fundamental tone and two intervals, and hence it is capable of two inversions. The four-fold chord consists of three intervals besides the fundamental note, and is therefore capable of three inversions.

We will take a view of these different inversions in their order.

§ 60.

(a.) *The first inversion.*

The first species of the inversion of a harmony is that position of it in which, not the fundamental, but *its third* is situated in the base, and thus becomes the lowest tone. The first, third, and fifth measures in fig. 88, p. 177, contain examples of three-fold chords in the first inversion, while the 7th, 10th, 13th and 16th measures exhibit an illustration of the same inversion in the case of four-fold chords

It is perceived that in this case the fundamental third becomes the base tone, the fundamental fifth the third of the base tone, the fundamental tone itself the sixth of the base tone, and the original seventh the fifth of the base tone. And, vice versa, the tone which appears as the base tone, in the first inversion, is properly the third of the fundamental harmony; the third of the base tone is the original fifth; the sixth is properly the fundamental tone, and the fifth (namely in the first inversion of a four-fold chord) is properly the seventh of the fundamental harmony.

If we take some particular chord as an example, say the $\mathfrak{c}^7$ four-fold chord with a small third and a large fifth, and transpose it into the position of the first inversion, as in the 10th measure of fig. 88, p. 177, the original small third appears now as the base tone, the original large fifth becomes the large third of the base tone, the *s* becomes the large fifth of the latter, and the fundamental tone becomes its large sixth. And, vice versa, in the first position of this harmony, the base tone is the fundamental third, the third of the base tone is the original large fifth, the 5• is the *s*, the 6• is the *R.*

§ 61.

(b.) *Second Inversion.*

The second inversion of a chord is that position of it in which the fifth of the fundamental tone, instead of the latter itself, is situated in the base. Fig. 88, p. 177, measures 2, 4, 6, 8, 11, 14, 17.

It is perceived that by the second inversion of a harmony the fundamental fifth becomes the base tone, while the fundamental tone itself becomes the fourth of the base tone; the original third becomes the sixth and the original seventh becomes the third of the base tone.—Vice versa, the tone which in the second inversion of a harmony appears as a base tone, is properly the fifth of the fundamental harmony; the fourth of the base tone is the fundamental tone itself, the sixth is the fundamental third, the third of the base tone is the original seventh.

If e. g. we bring the four-fold chord with small fifth into the position of the second inversion, (14th measure of fig. 88, p. 177,) the *f*, i. e. the original small fifth, becomes the base tone, the fundamental itself becomes 4•, i. e. the large fourth of the base tone, the *t* becomes 6• of the base tone, while the *s* becomes 3• of the base tone. And vice versa, in the second inversion of the above mentioned harmony, the base tone is the *f*, the 3• is *s*, the 4• of the base tone is the fundamental tone itself, and the 6• of the base tone is the original *t*.

§ 62.

(*c.*) *Third Inversion.*

The third inversion is that position of a four-fold chord in which the original seventh is made the lowest tone. Measures 9, 12, 15, 18 of fig. 88, p. 177. It is seen, of course, that a three-fold chord is incapable of a third inversion. (§ 59.)

In the third inversion of a four-fold chord the fundamental seventh becomes the base tone, the fundamental tone becomes the second, the original third becomes a fourth, while the fifth of the fundamental harmony becomes the sixth of the base tone. And, vice versa, the base tone is the proper seventh, the second is the fundamental tone itself, the fourth of the base tone is the fundamental third, while the sixth of the base tone is the original fifth.

If e. g. we transpose the large four-fold chord $\mathfrak{C}^7$ into the third inversion (13th measure of fig. 88, p. 177,) the fundamental note becomes the small second of the base tone; the original large third becomes the small fourth of the base tone itself; the large fundamental fifth becomes the small sixth of the base tone; while the proper seventh appears as the base tone. And, vice versa, in the third inversion of the aforementioned harmony, the base tone is the *S*, the •2 is *R*, the •4 is *T*, the •6 is *F*.

§ 63.

(*d.*) *Exercises.*

As a useful exercise, as well in the chords in general as particularly for the sake of becoming familiar with the manner in which the different elements of the various harmonies come to stand, by the inversion of the base tone, at one time at this and another time at that distance from the base tone, I recommend it to the less expert to go through all the seven fundamental chords in all the inversions, in the following manner:

1. In the first inversion of the large three-fold chord, the large fundamental third becomes the base tone, the original large fifth becomes the small third of the base tone, the original fundamental note becomes the small sixth.
2. In the first inversion of the small three-fold chord, the *t* becomes the base tone, the *F* becomes 3• of the base tone, the *R* becomes 6•.
3. In the first inversion of the diminished three-fold chord, the, &c. - - - -
4. In the first inversion of the principal four-fold chord, the, &c. - - - -
5. In the first inversion of the small four-fold chord, the, &c. - - - -
6. In the first inversion of the four-fold chord with small fifth, the, &c. - - - -
7. In the first inversion of the large four-fold chord, the, &c. - - - -

8. In the second inversion of the large three-fold chord, the, &c. - - - -
9. In the second inversion of the small three-fold chord, the, &c. - - - -
10. In the second inversion of the diminished three-fold chord, the, &c. - - - -
11. In the second inversion of the principal four-fold chord, the, &c. - - - -
12. In the second inversion of the small four-fold chord, the, &c. - - - -

13. In the second inversion of the four-fold chord with small fifth, the, &c. - - - -
14. In the second inversion of the large four-fold chord, the, &c - - - -

15. In the third inversion of the principal four-fold chord, the, &c. - - - -
16. In the third inversion of the small four-fold chord, the, &c. - - - -
17. In the third inversion of the four-fold chord with small fifth, the, &c. - - - -
18. In the third inversion of the large four-fold chord, the, &c. - - - -

To apply these general exercises to particular examples, one may write out in notes all the seven fundamental harmonies, in all the possible inversions, on all the tones, and in different positions, at pleasure, and in doing this let him always give himself a full and definite account of every note: e. g. in the following manner:

Fig. 88, (p. 177,) Measure 1. Large three-fold chord 𝕮 in the first inversion. The base tone *e* is the original large third; *g*, the small third of the base tone, is the original large fifth; *c*, the small sixth of the base tone, is - - - - &c.

Measure 2. Large three-fold chord 𝕮 in the second inversion. The base tone *g* is - - - - &c.

Measure 3. Small three-fold chord 𝖈 in the first inversion. The base tone is - - - -
Measure 4. Small three-fold chord 𝖈 in second inversion. The base tone *g* - - - -

Measure 5. Diminished three-fold chord °𝖈 in the first inversion. The base tone - - - -
Measure 6. Diminished three-fold chord °𝖈 in second inversion - - - -

Measure 7. Principal four-fold chord 𝕮7 in the first inversion - - - -
Measure 8. Principal four-fold chord 𝕮7 in the second inversion - - - -
Measure 9. Principal four-fold chord 𝕮7 in the third inversion - - - -

Measure 10. Small four-fold chord 𝖈7 in the first inversion - - - -
Measure 11. Small four-fold chord 𝖈7 in the second inversion - - - -
Measure 12. Small four-fold chord 𝖈7 in the third inversion - - - -

Measure 13. Four-fold chord °𝖈7 in the first inversion - - - -
Measure 14. Four-fold chord °𝖈7 in the second inversion - - - -
Measure 15. Four-fold chord °𝖈7 in the third inversion - - - -

Measure 16. Four-fold chord 𝕮7̶ in the first inversion - - - -
Measure 17. Four-fold chord 𝕮7̶ in the second inversion - - - -
Measure 18. Four-fold chord 𝕮7̶ in the third inversion - - - -

Measure 19. Large three-fold chord 𝕮♯ in the first inversion - - - -
Measure 20. 𝕮♯ in the second inversion - - - -
&c.

𝖈♯ in first inversion, &c.
𝖈♯ in second inversion, &c.
°𝖈♯ in first inversion, &c.
°𝖈♯ in second inversion, &c.
𝕮♯7 in first inversion, &c.
&c. &c.

and thus, as here on the tones C and C♯, go through the various inversions on all the tones, or at least on many others.

I would moreover advise to apply here, in addition to the above, the singing and hearing exercises recommended in § 53.

(e.) *Equivocalness of the Distances from the Base Tones.*

§ 63 *bis.*

It is perceived from all this, how very variously one and the same harmonic interval may occur, at one time as the base tone, and *at another at this or that distance from the base tone*, according to the changes which may be effected in the fundamental position* or in the inversions.

Thus, e. g. the fundamental tone of a three-fold harmony may at one time appear as a base note, at another as its sixth, at another as its fourth; and the fundamental tone of a four-fold chord may, moreover, appear also as the second of the base tone. The fundamental tone of the harmony of $\mathfrak{C}$ or $\mathfrak{C}^7$, e. g. may occur at one time as the base tone, at another as •6 of the base tone *E*, at another as •4 of the base tone *G*, at another as 2• of the base tone *B♭*;—the fundamental tone of the harmony $\mathfrak{c}$ or $\mathfrak{c}^7$ may appear at one time as the base tone, again as 6•, •4, or 2• of the base tone, &c.

So also the large and small thirds of a fundamental harmony may at one time occur as 3• or •3 of the base tone, at another as the base tone itself, again as its 6• or •6,—and in particular the third of a seventh harmony may appear also as 4• or •4 of the base tone.

So likewise the *F* or *f* of a fundamental harmony appears at one time as 5• or •5 of the base tone, at another time as 3• or •3, at another as the base tone itself, and again as 6• or •6.

In like manner the *S* or *s* at one time occurs as 7• or •7 of the base tone, at another as 5• or •5, at another as 3• or •3, and at another as the base tone.

§ 63 *ter.*

If, on the other hand, we consider, how variously a tone which, as reckoned from the base tone, forms this or that interval with the latter, may at one time be this and at another time that fundamental interval, we find here also an almost inconceivable multiplicity of interval changes.

A tone, namely, which is at the distance of *a second* from the base tone, (and which is of course the second of the base tone,) can only be the fundamental tone of the harmony (§ 62,) to wit:

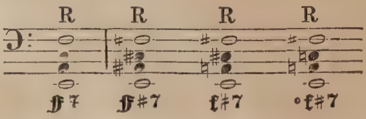
The tone which forms *a small* second with the base tone, can be only the fundamental tone of a large four-fold harmony $\mathfrak{X}^7$,

But *the large* second of the base tone may either be the fundamental tone of a principal four-fold chord, $\mathfrak{X}^7$,

Or of a small four-fold chord, $\mathfrak{x}^7$,

Or of a four-fold chord with small fifth, $^{\circ}\mathfrak{x}^7$.

If the tone *E*, e. g. lies in the base,



the tone *f*, which is a *small* second higher, can only be the fundamental tone

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* The fundamental position is that in which the fundamental tone stands lowest.—Tr.

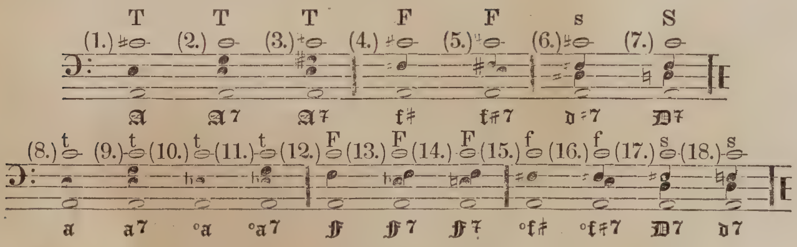
of the large four-fold harmony of $\mathfrak{F}^{\not7}$; but the tone *f*♯, which is *a large* second higher, can either be the fundamental tone of the harmony $\mathfrak{F}\sharp^{7}$, or
that of the harmony $\mathfrak{f}\sharp^{7}$, or
that of " $°\mathfrak{f}\sharp^{7}$.

A tone which is the third of the base tone can be either a fundamental third, or a fundamental fifth, (§ 60,) or a fundamental seventh, (§ 61;) to wit:

The large third of the base tone can be either the fundamental third, and that,
either *T* of $\mathfrak{X}$,
or *T* of $\mathfrak{X}_7$,
or *T* of $\mathfrak{X}^{\not7}$;
or the fundamental fifth, and that,
either *F* of $\mathfrak{x}$,
or *F* of $\mathfrak{x}^7$;
or the fundamental seventh, and that,
either *s* of $'\mathfrak{x}^7$,
or *S* of $\mathfrak{X}^{\not7}$.

The *small* third of the base tone can be either the fundamental third, namely,
either *t* of $\mathfrak{x}$,
or *t* of $\mathfrak{x}^7$,
or *t* of $'\mathfrak{x}$,
or *t* of $'\mathfrak{x}^7$;
or the fundamental fifth, and that,
either *F* of $\mathfrak{X}$,
or *F* of $\mathfrak{X}^7$,
or *F* of $\mathfrak{X}^{\not7}$,
or *f* of $'\mathfrak{x}$,
or *f* of $'\mathfrak{x}^7$;
or the fundamental seventh, and that,
either *s* of $\mathfrak{X}^7$,
or *s* of $\mathfrak{x}^7$.

If e. g. the tone *A* lies in the base,


T T T F F s S
(1.) (2.) (3.) (4.) (5.) (6.) (7.)
𝔄 𝔄7 𝔄7̸ 𝔣♯ 𝔣♯7 𝔡♯7 𝔇7̸
(8.) t (9.) t (10.) t (11.) t (12.) F (13.) F (14.) F (15.) f (16.) f (17.) s (18.) s
𝔞 𝔞7 °𝔞 °𝔞7 𝔉 𝔉7 𝔉7̸ °𝔣♯ °𝔣♯7 𝔇7 𝔡7

the tone *c*♯, which is by *large* third higher, can be
either a fundamental third, and that,
either a large fundamental third of the harmony $\mathfrak{A}$, as in fig. 1,
or " " $\mathfrak{A}^7$, " 2,
or " " $\mathfrak{A}^{\not7}$, " 3;
or a fundamental fifth, and that,
either a large fundamental fifth of the harmony $\mathfrak{f}\sharp$, " 4,
or " " $\mathfrak{f}\sharp^7$, " 5;
or a fundamental seventh, and that,
either a small fundamental seventh of the harmony $°\mathfrak{d}\sharp^7$, " 6,
or a large " $\mathfrak{D}^{\not7}$, " 7;

and the tone *c*, which is higher by the distance of *a small* third, can be

either a fundamental third, and that,
    either a small fundamental third of the harmony $\mathfrak{a}$, as in fig. 8,
    or “ “ $\mathfrak{a}^{7}$, “ 9,
    or “ “ $^{\circ}\mathfrak{a}$, “ 10,
    or “ “ $^{\circ}\mathfrak{a}^{7}$, “ 11;
or a fundamental fifth, and that,
    either a large fundamental fifth of the harmony $\mathfrak{F}$, “ 12,
    or “ “ $\mathfrak{F}^{7}$, “ 13,
    or “ “ $\mathfrak{F}^{7}$, “ 14,
    or “ “ $^{\circ}\mathfrak{f}\sharp$, “ 15,
    or “ “ $^{\circ}\mathfrak{f}\sharp^{7}$, “ 16;
or, finally, a fundamental seventh, and that,
    either a small fundamental seventh of the harmony $\mathfrak{D}7$, “ 17,
    or “ “ $\mathfrak{d}^{7}$, “ 18.

The investigation of these interval changes, reckoned in relation to the other distances of tones from the base tone, may be left to the pleasure of the reader. The little commencement just made will be sufficient to show, how almost every interval of every fundamental harmony may appear under the form of nearly every possible interval of the base tone, and, vice versa, almost every fundamental interval of every fundamental harmony may appear under the form of one and the same distance from the base tone. (Comp. the remark at § 99.)

§ 63 *quater.*

(f.) *Permutations or Positions.*

In the foregoing doctrine of inversions we have throughout had regard only to the circumstance, whether the lowest tone of the chord is the fundamental tone itself, or not; but have not taken the others into the account, taking no notice of the manner in which these are placed in relation to one another and which of them is higher or lower than another. (§ 56.)

If we now direct our attention to this point and inquire, *how many different positions or placings* (permutations) *of the intervals of the three-fold and four-fold harmonies in relation to one another in general are possible*, we shall find as follows.

The three intervals of a three-fold harmony are capable of *six** different positions, namely:

(1.) Two in the fundamental position (§ 56,) according as the third is placed under the fifth and next to the fundamental tone situated in the base, or the fifth is placed under the third and next to the fundamental.

(2.) There are the same number again in the first inversion, according as the fifth is placed under the fundamental tone and next above the fundamental third in the base, or the fundamental tone is placed under the fifth and next above the fundamental third.

(3.) Two positions occur again in the second inversion, according as next above the fundamental fifth, which here lies in the base, the fundamental tone is situated under the third, or the third is situated under the fundamental tone.

---

*$1 \times 2 \times 3 = 6$.

Thus, in all, there are six different positions or permutations:

Fundamental Position.			First Inversion.			Second Inversion.		
Fifth.		Third.	Fund'l tone.		Fifth.	Third.		Fund'l tone.
Third.	or	Fifth.	Fifth.	or	Fund'l tone.	Fund'l tone.	or	Third.
Fund'l tone.		Fund'l tone.	Third.		Third.	Fifth.		Fifth.

If we in like manner investigate the number of the different possible positions of the four intervals of *the four-fold* chord, we shall find there are 24,* namely:

Fundamental Position.					
Seventh.	Fifth.	Third.	Seventh.	Fifth.	Third.
Fifth.	Seventh.	Seventh.	Third.	Third.	Fifth.
Third.	Third.	Fifth.	Fifth.	Seventh.	Seventh.
Fundamental.	Fundamental.	Fundamental.	Fundamental.	Fundamental.	Fundamental.

First Inversion.					
Fundamental.	Seventh.	Fifth.	Fundamental.	Seventh.	Fifth.
Seventh.	Fundamental.	Fundamental.	Fifth.	Fifth,	Seventh.
Fifth.	Fifth.	Seventh.	Seventh.	Fundamental.	Fundamental.
Third.	Third.	Third.	Third.	Third.	Third.

Second Inversion.					
Third.	Fundamental.	Seventh.	Third.	Fundamental.	Seventh.
Fundamental.	Third.	Third.	Seventh.	Seventh	Fundamental.
Seventh.	Seventh.	Fundamental.	Fundamental.	Third.	Third.
Fifth.	Fifth.	Fifth.	Fifth.	Fifth.	Fifth.

Third Inversion.					
Fifth.	Third.	Fundamental.	Fifth.	Third.	Fundamental.
Third.	Fifth.	Fifth.	Fundamental.	Fundamental.	Third.
Fundamental.	Fundamental.	Third.	Third.	Fifth.	Fifth.
Seventh.	Seventh.	Seventh.	Seventh.	Seventh.	Seventh.

§ 64.

(g.) *The comparative merits of the Fundamental Position and of the Inversions.*

A definite rule, determining *when we must or may invert a harmony*, cannot properly be given, and the rules on this point which are found in many of the books of instruction,—such e. g. as that we must neither begin nor end a piece of music with an inverted chord, and the like, are in part only half true, and in part they do not belong to the doctrine of the inversion of chords in general.

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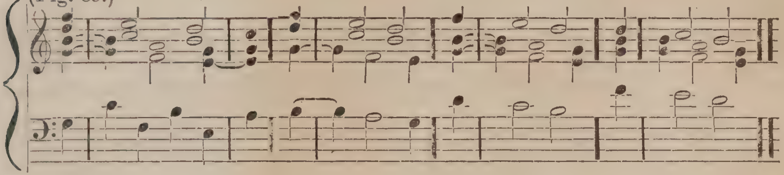
* $1 \times 2 \times 3 \times 4 = 24$.

It may, however, be remarked in general in this place, that a chord in its fundamental position is usually somewhat more satisfactory to the ear, than it is in an inverted position, the latter (especially the second inversion) being always in a manner somewhat less perfect, less satisfactory to the ear, somehow less finished and complete. This remark applies very particularly to those harmonies which are in themselves rather unsatisfactory to the ear; for, these in a state of inversion, become still more unsatisfactory and almost positively disagreeable; many of the secondary four-fold chords, e. g. are of this class. Compare, for instance, fig. 89, below, where secondary four-fold chords occur in different positions and inversions.

(Fig. 89.)



This is all that, *in a general way*, admits of being said in the present connection. In all cases, however, where the position requires particular attention, it will be noticed hereafter; as e. g. § 74, § 80, § 91, &c.

The doctrine of *the inversion of a voice in relation to another* will, in particular, be expressly treated in the chapter on *Double Counterpoint*.

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§ 65.

(h.) *The usual names of the chords in reference to their inverted or uninverted [direct] position.*

Musicians have given the chords particular names borrowed from the intervals of which they consist, as reckoned from the base tone.

A three-fold chord in the first inversion, consisting accordingly of a base tone, its third, and its sixth, and being, according to the numerical names of the intervals as reckoned from the base tone, a third-sixth chord, is briefly termed *a chord of the sixth* or *a sixth chord.*

A three-fold chord in the second inversion, consisting consequently of a base tone, its fourth, and its sixth, is called *a chord of the fourth-sixth* or *of the sixth-fourth.*

In contra-distinction from these inversion names of chords, we may, in accordance with the numerical names of the intervals, denominate a three-fold chord which is in an inverted or fundamental position, *a chord of the third fifth* or *a third-fifth chord.*

A four-fold chord which is not in an inverted, but in the fundamental position, and which according to the numerical names of intervals is a third-fifth-seventh chord, is briefly called *a chord of the seventh* or *a seventh chord.*

A four-fold chord in the first inversion, and, according to the numerical method of naming, a third-fifth-sixth chord, is concisely called *a fifth-sixth chord* or *a sixth-fifth chord*, or *a chord of the fifth-sixth* or *sixth-fifth.*

The second inversion of a four-fold harmony, the third-fourth-sixth chord, is briefly named *the third-fourth chord* or *the fourth-third chord*, or *a chord of the third-fourth* or *fourth-third.*

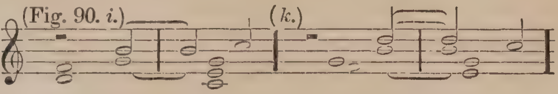
The third inversion of a four-fold harmony, which is a second-fourth-sixth chord, is briefly termed *a second chord* or *the chord of the second.*

The so-called fourth-sixth chord should rather be called merely *a fourth chord* or *the chord of the fourth.* This would not only be more brief, but it would withal introduce into the method of naming the inverted chords a general similitude and uniformity of succession which would very characteristically mark the several respective forms of inversion and would thereby furnish an important aid to the memory. In such a case, the order of names would be as follows:

The three fold chord in the first inversion,—*the chord of the sixth,*
" in the second " *the chord of the fourth;*
The four-fold chord in the fundamental position,—*the chord of the seventh,*
" in the first inversion,—*the chord of the fifth-sixth,*
" in the second " *the chord of the third-fourth,*
" in the third " *the chord of the second.*

The regular, consecutive uniformity of this mode of applying appellations to the inverted chords, consists in the fact that in this way the name of each chord coincides with the name of that interval which the fundamental tone of the three-fold harmony, and the fundamental tone and the original seventh of the four-fold chord, form with the base note. In the first inversion of the three-fold chord, namely, the fundamental tone forms *a sixth* with the base tone, and thus a three-fold chord in the first inversion is with peculiar appropriateness called *a chord of* THE SIXTH. For a like reason, the second inversion of the three-fold chord would very properly be named merely *the chord of* THE FOURTH, because the fundamental tone of this chord appears as *the fourth* of the base note. The four-fold chord in the fundamental position, where of course the fundamental seventh appears as *the seventh* from the base tone, is accordingly called *the chord of* THE SEVENTH. The first inversion of the four-fold chord is called *the chord of* THE SIXTH-FIFTH or FIFTH-SIXTH, because the fundamental tone in this case appears as *the sixth*, and the original seventh as *the fifth* of the base tone. The second inversion of the four-fold harmony is denominated *the chord of* THE FOURTH-THIRD *or* THIRD-FOURTH, because the fundamental tone in it is *the fourth*, and the original seventh is *the third*, of the base tone. Finally, a four-fold chord in the third inversion, in which case the fundamental tone appears as *the second* of the base tone, while the original seventh itself appears as the base tone, is accordingly termed *the chord of* THE SECOND.

But it is to be remarked in general in regard to all these names, that, depending as they do merely upon the distance of the upper tones of a harmonic combination from the base tone, are very frequently applied also to other harmonic combinations. Thus e. g. in such cases as that which follows in fig. 90, *i*, below,


(Fig. 90. *i.*) (*k.*)

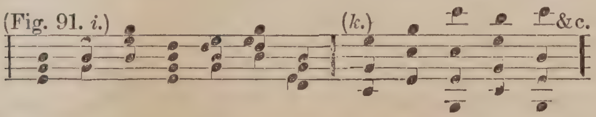
the combination $[\bar{c}\ \bar{e}\ \bar{g}\ \bar{b}]$ is called a seventh chord, because it consists of a fundamental tone, its third, its fifth and its seventh, although, as we shall see in the sequel, it is by no means a fundamental four-fold chord—a four-fold harmony, but depends upon a three-fold chord. The case is the same with the harmonic combination $[\bar{e}\ \bar{g}\ \bar{b}\ \bar{\bar{d}}]$ in fig. 90, *k*, above. (Comp. the remark on § 99.)

(3.)

CLOSE AND DISPERSED POSITION.

§ 66.

An additional distinction in the position of chords depends upon the circumstance, whether the tones of which it consists are placed close together or at a distance from each other. The former, as e. g. in fig. 91, *i*,


(Fig. 91. *i.*) (*k.*)

is called *a close position* or *close harmony*, while the latter, as e. g. fig. 91, *k*, above, is denominated *a dispersed position*, *dispersed harmony*. Piano-forte players and organists term the latter also *divided* or *separated harmony*, because they cannot in this case, as is usual elsewhere, play the base notes only with the left hand, and all the other intervals with the right, but are obliged to take half of the elements of the harmony with the left hand, and the other half with the right hand, and thus to divide them equally between the two hands.

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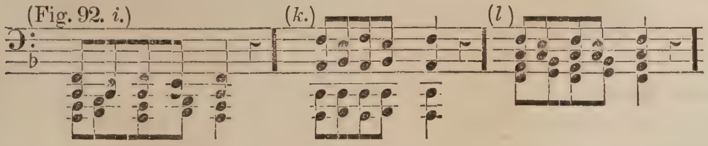
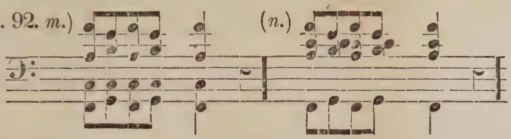
§ 67.

Which of the two species we are to use in any given case, is in part a mere matter of taste, and in part it depends upon circumstances which dictate at one time this, and at another time that, close or dispersed position of the voices. On this point, we can in general make only the few following remarks.

In the first place, *low tones should not be brought very near other low tones,* because this naturally produces an indistinct and unintelligible murmur or buzz, as e. g. in fig. 92, *i,*


(Fig. 92. *i.*) (*k.*) (*l*)

The examples in fig. 92, *k* and *l*, above, are less confused; but the composition does not become perfectly clear until it arrives at the positions exhibited in fig. 92, *m* and *n;*


(Fig. 92. *m.*) (*n.*)

from all which, it is evident, that the lower the tones are, the more necessary it is to avoid crowding them too closely together.

Deviations from this cautionary rule take place rather in the case of slow movement than in that of quick, because in the first case more time is left to the ear to apprehend the low tones, though they be more or less confused and jumbled together, whereas, in the case of quicker movement, they are passed over without making any distinct and intelligible impression, for the want of time to apprehend them. Let one, in order to convince himself of this fact, try the above example in different degrees of slowness and quickness of movement. (Comp. § 34.)

Applied with due circumspection and in the proper place, the sounding together of purely low tones has rather a specially solemn and imposing effect, as is the case e. g. in Haydn's Creation, at the words "*Be fruitful,*" &c.—a passage which is sung by a low base voice and accompanied by exclusively low toned instruments.

§ 68.

In many books of instruction, we find the rule laid down, that *the two lowest* tones of every harmonic combination must uniformly be *at least one whole octave apart.** But in the first place, this rule can be intended only for those harmonic combinations whose lowest tone is a very low one in itself, for otherwise the ground of the prohibition comes to nothing of its own accord. But, secondly, this prohibition is the result of nothing but an undue and useless particularity and caution, as is shown by the example just quoted from Haydn. If the prohibition were really well founded, it would be impossible ever to compose any piece of music for such singing and accompanying voices, as those of the example from Haydn, or to construct a composition for four men's voices alone, inasmuch as it is not feasible to keep the two lowest voices always at the distance of an octave or more apart. Indeed it must be maintained e. g. that the chord

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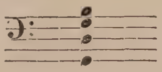
* See e. g. Kirnberger's Kunst des reinen satzes, I, Th. X. Abschn. S. 144.



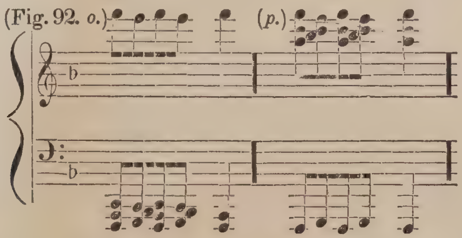
sounds ill,—a fact which the ear itself contradicts.

Musical teachers, however, go even *still farther* than this, and teach that the second lowest tone* may approach no nearer than to within a fifth of the third lowest tone,† but that the higher tones may come nearer one another, &c.‡

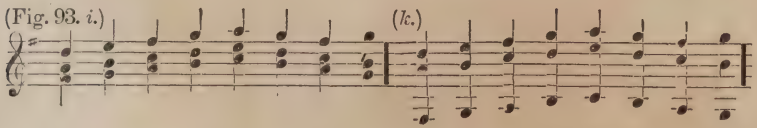
Now who does not here feel, at the very first glance, that such rules of the art put on us the fetters of pedantry? That these rules are, moreover, unnecessary and consequently incorrect, is every day shown by the works of our best composers, and, among the rest, even by the example above quoted from Haydn.

§ 69.

It is a second rule, that *the tones must not be far from each other*, that there must not be too wide a space left vacant between them, because tones which are too far apart do not hold a sufficient degree of relationship to each other and do not duly blend into one whole, as e. g. in fig. 92, *o* and *p;*


(Fig. 92. *o.*)

There is a peculiar case in which a voice should not be removed farther than a third from the voice next above it, namely, when the two upper tones in one or more chords consisting of three tones, stand a fourth apart, as e. g. in fig. 93, *i;*


(Fig. 93. *i.*)

The same succession of chords, in such a position as that exhibited by fig. 93, *k* and *l*,

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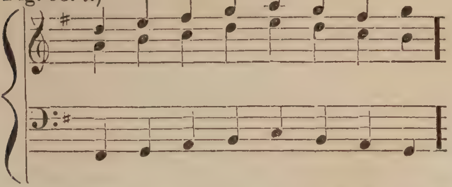
[*] i. e. the lowest tone but one.—Tr.

[†] i. e. the lowest tone but two.—Tr.

[‡] *Kirnberger* a. a. O. S. 144 et seq.

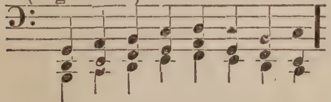
Fig. 93. *l.*)



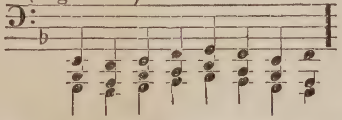
is far less agreeable in sound, even if not positively faulty.

This last remark, compared with what was said in the foregoing section (§ 68,) shows that such passages cannot well be brought into very low positions, because, in order not to remove the two upper voices too far from the base notes, two or three low tones must be brought too near each other. Fig. 93, *m* and *n*.

(Fig. 93. *m.*)



(Fig. 93. *n.*)



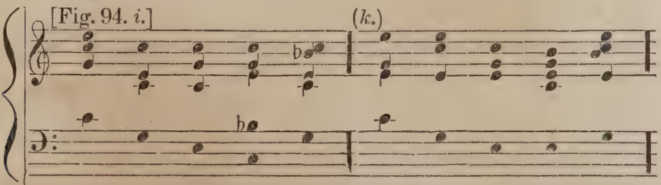
Here moreover compare the doctrine of the peculiar properties of the many-voiced and the few-voiced composition.

(B.) *Doubling.*

§ 70.

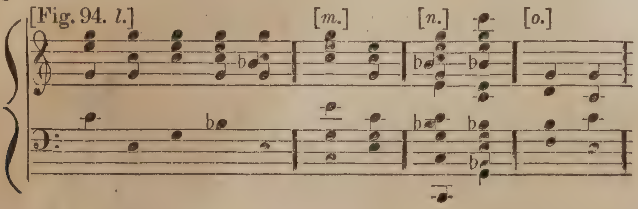
In like manner as several harmonic combinations have been heretofore treated as belonging to one and the same species of harmony, in case they were composed of the same tones, though in different positions; so we will do the same thing again in relation to those chords in which likewise the same tones occur, though one of them is *doubled*, as e. g. [C c e g], [C G e g], [E c g c̄], &c. In the chord of 𝕮 in fig. 94, *i*,

[Fig. 94. *i.*] (*k.*)



the fundamental tone is doubled; in fig. 94, *k*, above, the third is doubled; and in fig. 94, *l*,

[Fig. 94. *l.*] [*m.*] [*n.*] [*o.*]



the fifth is doubled; in fig. 94, *m*, p. 190, all the three intervals of the three-fold harmony are doubled. In fig. 94, *n*, p. 190, all the four intervals of the four-fold harmony are even repeatedly doubled. In fig. 94, *i*, p. 190, the base tone of the first chord is doubled in the octave $\bar{\bar{c}}$, then the fourth of the base tone, then its sixth, then again the base tone, and finally again the fourth of the base tone.—In fig. 94, *k*, p. 190, the 3• of the base tone is first doubled, then its 6•, after this the 8, &c. In fig. 94, *l*, p. 190, first the 5• is doubled, then the •3,—the 8,—the 6•,—the •3 and the •5. In fig. 94, *m*, p. 190, first the 3•, the 5• and the 8 of the base tone are doubled, then the 8, •3 and •6, &c. In fig. 94, *o*, p. 190, where two voices come into unison on the tone $\bar{c}$, we may denominate this tone *doubled in unison.*

It will readily be observed, that doublings must occur with special frequency in many-voiced compositions, but less frequently in few-voiced compositions. (Comp. § 28.)

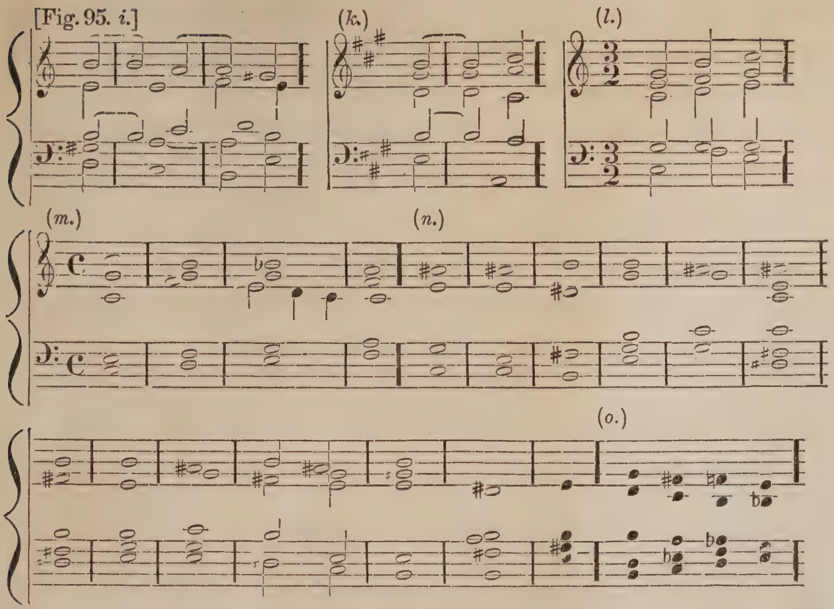
We may, moreover, according as the circumstances of position, carriage of voices, &c. require it, at one time double this, and at another time that interval of this or that chord. In this case, however, regard must be had to two things. *In the first place*, other things being equal, we for the most part double the fundamental tone, or its fifth, rather than its third or its seventh, because the two latter, even when but singly taken, have in them, each in its peculiar way, something that renders them particularly conspicuous above the other intervals. *In the second place*, certain doublings easily occasion faulty parallel progressions, (§ 46;) but of this subject we cannot treat until we come to the doctrine to which it appropriately belongs. (§ 558.)

REMARK.

In the books of instruction generally, there is no end of the rules which are framed to show which interval in this or that chord may or must be doubled. It is prescribed in the case of each individual chord, and indeed in that of every inversion of each chord, what interval therein can be doubled,—which first, which after this, and which not at all; and all these individual precepts, together with an equal number of exceptions, showing where such doubling may again be allowed, one is obliged to carry in his memory!

Now all this, in my opinion, is worse than nothing, and I must beg those who may have been at pains to learn it from books, to forget it again as soon as possible.

There is no interval which cannot be doubled *on account of its being this or that interval of this or that harmony*, or *on account of its being a particular number of degrees from the base tone*. Thus e. g. it is laid down as a rule, that *dissonances* and *subsemitones must* not be doubled. The rule is pretty true indeed, but not on the ground that these intervals are dissonances or subsemitones, but because the doubling of such intervals, though *in itself* free from fault, leads to forbidden octaves. If these can be avoided in the case, then the doubling is not disallowed and the prohibition is useless, and the rule consequently is false. See e. g. fig. 95, p. 192.

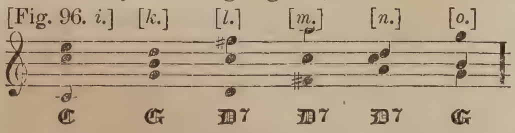


Such doublings are *dangerous*, only so far as they lead to a violation of the rules for the carriage of voices. The due administration of warning on this point, therefore, is appropriate to the doctrine of the carriage of voices, but not to the present connection, where even it could not be understood.

(*C.*) *Omission.*

§ 71.

A harmonic combination in which some, but not all, the elements of a particular harmony are contained, may be regarded as a variation or transformation of the harmomy ; as e. g. fig. 96, *i.*



may be considered as a harmony of 𝕮 with the omission of the fifth,—fig. 96. *l. m. n.* above, as a harmony of 𝕯 in which, first, the fundamental fifth *a* is omitted, then the fundamental tone itself, and finally the fundamental third *f*♯,

§ 72.

It is easy to see th[illegible] such harmonic combinations of only a few elements, or, in other words, t[illegible]n of one or more intervals must occur with special frequency in composition with few voices. In two-voiced composition, no harmony, and in three-voiced composition, no four-fold chord at least, can be simultaneously struck without omissions. (Compare § 23 and what follows.)

It will be readily observed farther, that a harmonic combination consisting only of so few intervals, or in general a harmony in which one or more intervals are omitted, is always *equivocal.* Thus e. g. a principal four-fold chord with the fundamental tone omitted appears exactly like a diminished three-fold chord: (see fig. 96. *m.* p 192.) Even a combination of only *two* tones, as e. g. [A c] may be regarded either as 𝕱 with the omission of the fundamental note, as 𝖆 or °𝖆 with the fifth omitted, as 𝕱^7 or 𝕱^7 with the omission of the fundamental note and the seventh, as 𝖆^7 or °𝖆^7 with the omission of the fifth and seventh, as 𝖉^7 or 𝕯^7 with the omission of the fundamental tone and the third, &c. (Compare § 63 *ter.*)

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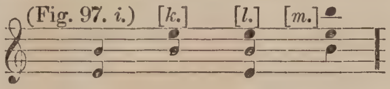
§ 73.

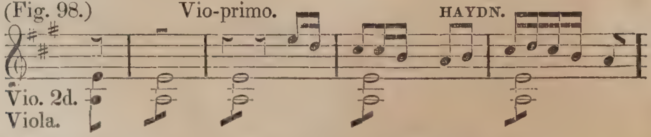
The books of instruction are as poor upon the question, what interval in this or that chord may be left out, as they are rich on the subject of doubling the intervals. On the former topic they really say nothing at all.

Omissions are in general regulated by the following rules.

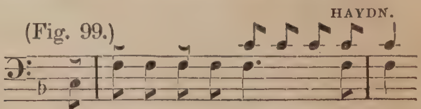
It is not well, in the three-fold harmony, to employ the fundamental tone and the fifth without the third ; at least it always sounds vacant, meager and somewhat strange, (fig. 97, *i.* below,) especially when the proper fifth lies lower than the fundamental note, as in fig. 97, *k.* (Compare § 10.)


(Fig. 97. *i.*) [*k.*] [*l.*] [*m.*]

The omission of the fundamental third, however, even on the ground of the singularity and strangeness involved in such omission, has sometimes a particularly pungent effect, as e. g. in the finale of a well known violin quartett of *Haydn,* fig. 98.

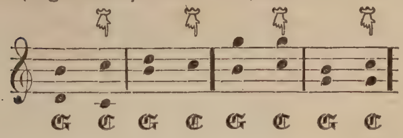
(Fig. 98.)


and in a four-voiced song of the same composer, fig. 99.

(Fig. 99.)


It is worthy of remark, that if the third and fifth are both omitted, as e. g. in fig. 100, *i.* p. 194.

(Fig. 100. *i.*) (*k.*)

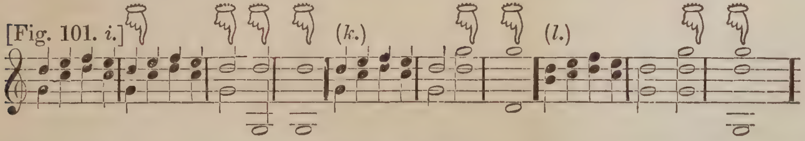


the sound is far less meager and vacant, that when the fundamental tone and the fifth are heard without the third, as in fig. 100, *k.* above.

§ 74.

There is a particular case in which the fundamental tone and the fifth of the three-fold chord may with propriety be heard without the third, and that too without sounding vacant; it is, namely, the case of the three-fold harmony on the dominant [the fifth] of the key, as e. g. fig. 101, *i.*

[Fig. 101. *i.*]



This case cannot here, however, where the ideas of keys and of the dominant have not yet been communicated, be explained; we shall recur to the subject hereafter. Meanwhile it will readily be observed, that such omission is less desirable in cases where the proper fifth lies lower than the fundamental tone, as in fig. 101, *k.* above.

The remark holds good in application to cases where the fundamental tone lies lower than the fifth, while yet the octave of the fundamental tone lies above the fifth. Indeed the effect in this latter case is even still more foreign and strange;—fig. 101, *l.* above.

§ 75.

each a

In other cases, as a general rule, ~~every~~ interval of ~~every~~ harmony may be omitted; only it is of course understood, that if, for any reason, the equivocalness arising from the omission of an interval is to be avoided, then that interval by whose omission the equivocalness would be produced, must not be omitted.

It is self-evident, moreover, that an interval of a harmony must not be omitted unnecessarily, in order perhaps equally without necessity to double another. A harmony which is defective in any interval always sounds more vacant than a complete one, and hence it should be a rule to take every harmony complete, so long as circumstances do not render an omission necessary. Compare moreover § 349.

(D.) *Tones foreign to the harmony.*

§ 76.

The harmonic combinations which we have hitherto explained as transformations of the fundamental harmonies, always consisted of the same tones as the latter. Harmonic combinations of tones, however, frequently occur in music which [tones] are found thus combined in none of the fundamental harmonies above enumerated, and among which consequently there is always at least *one* tone which does not belong to the fundamental harmony—*a tone foreign to the harmony.*

Now if we inquire how such an intertwining of a tone foreign to the harmony takes place, we find it may happen in various ways. These different ways cannot here indeed be fully exhibited, inasmuch as the fundamental principles according to which they occur are not yet all made known; we will exhibit a few cases, however, by way of anticipation.

(1.)

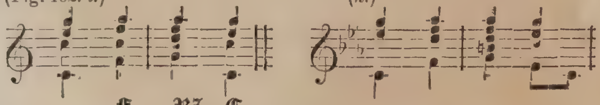
INDEPENDENT NINTHS.

§ 77.

In relation to the above mentioned subject, it is first of all worthy of remark, that in many cases one additional element may be added to a harmony, without anything farther.

This is the case with two species of chords, namely, with the principal four-fold chord, and with the four-fold chord with small fifth. We shall here first speak of the former.

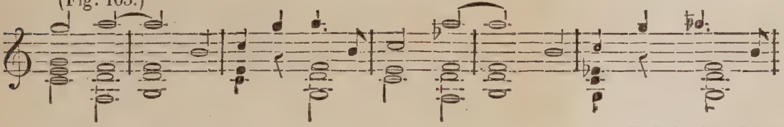
This harmony often appears, namely, enriched with a small or large *ninth*, in addition to its fundamental tone, its third, and its fifth; and thus e. g. to the four-fold chord $\mathfrak{G}^7$, the tone $\bar{\bar{a}}$ or $\bar{\bar{a}}\flat$ is joined, in addition to its appropriate intervals [$\bar{g}$ $\bar{b}$ $\bar{\bar{d}}$ $\bar{\bar{f}}$], by which means harmonic combinations occur as follows: [$\bar{g}$ $\bar{b}$ $\bar{\bar{d}}$ $\bar{\bar{f}}$ $\bar{\bar{a}}$], or [$\bar{g}$ $\bar{b}$ $\bar{\bar{d}}$ $\bar{\bar{f}}$ $\bar{\bar{a}}\flat$],—fig. 102.


(Fig. 102. *i.*) (*k.*)

Such a chord, which, according to the intervals of which it consists, is a third-fifth-seventh-ninth chord, is usually called in brief *a seventh-ninth chord* or *the chord of the seventh-ninth*, and the added interval is called *a ninth*, because, when standing in such positions as those just exhibited, *it is situated at the distance of nine degrees from the fundamental and base tone;* though, indeed, it might with equal propriety be called *a second.* (General Music Teacher, § XXXIII.) The appellation *ninth* moreover, affords the additional advantage, that such an interval contains withal a proper name for this particular case. (See the place above referred to.) In order to give it a still more decided and unequivocal designation, and for the sake of distinguishing it from other intervals likewise called ninths, we will in particular call this ninth *the independent* ninth. The ground of this appellation will be made known in the sequel.

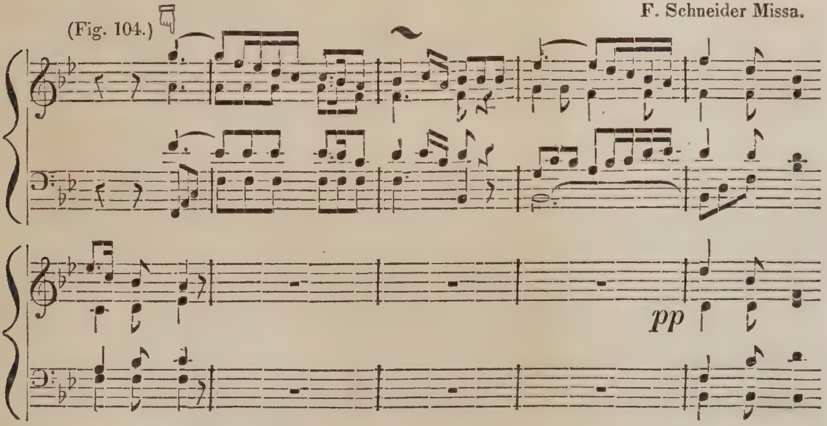
More examples of such added ninths may be seen in figs. 103—109.

(Fig. 103.)

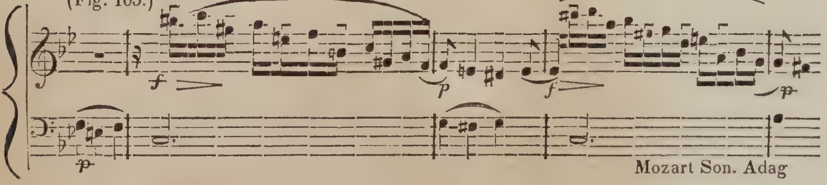


F. Schneider Missa.

(Fig. 104.)

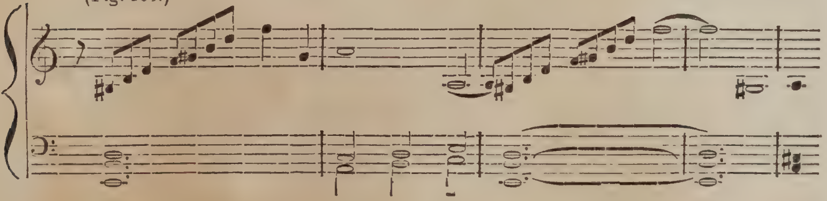


(Fig. 105.)

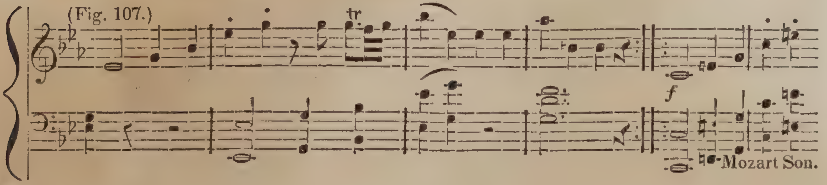


Mozart Son. Adag

(Fig. 106.)

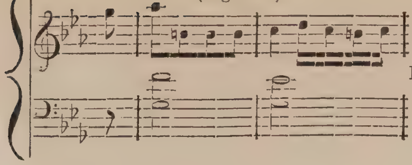


(Fig. 107.)



Mozart Son.

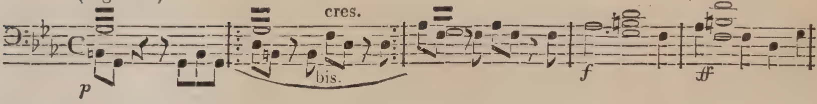
(Fig. 108.)



Beethoven.

(Fig. 109.)

Beethoven.



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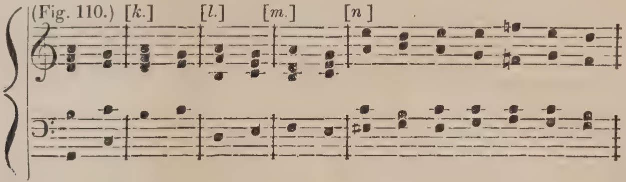
§ 78.

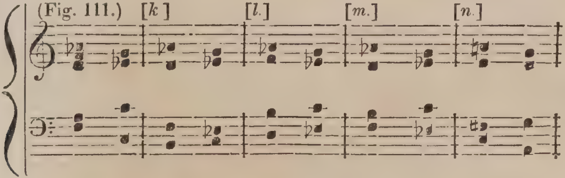
If now, as is undeniably the fact, these examples, in part, have a very perceptible harshness of sound, it is, on the other hand, quite remarkable, how soon this harshness disappears, the moment *the fundamental tone is omitted,* as is the case e. g. in fig. 110, *k.* to *n.*

(Fig. 110.)



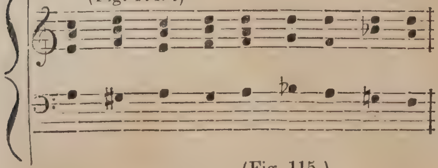
and fig. 111, *k.* to *n.*

(Fig. 111.)

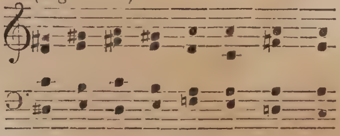


where another interval in all cases becomes the base tone instead of the omitted fundamental tone. Fig. 110, *k.* above, is, namely, $\mathfrak{G}^7$ in the first inversion, with the omission of the fundamental tone, and with the addition of the large ninth; in fig. 110, *l.* the same harmony is found in the second inversion, and fig. 110, *m.* in the third.—In like manner one sees in fig. 111, above, and in figs. 114 and 115, below, the same harmony, with *the small* ninth in different positions.

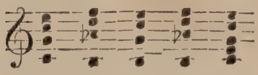
(Fig. 114. *i*)



(Fig. 114. *k*)



(Fig. 115.)



§ 79.

The two harmonic combinations referred to, as in fig. 102, *i. k.* p. 195, differ essentially in the fact that the tone $\bar{\bar{a}}$ in the former is a *large* ninth, whereas the tone $\bar{\bar{a}}\flat$ in the latter is a *small* ninth. So also in fig. 103, p. 196, we find at first large ninths, then small.

When and where the addition of the large or small independent ninth is to be applied, cannot be learned till hereafter. It must suffice, in the present place, to acquire a more full and exact conception of this transformation of a chord merely in itself considered.

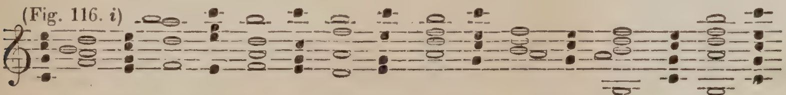
In addition to the general remarks hitherto made upon the large and small ninths, taken in the gross, we will now consider each of the two species somewhat more particularly by itself.

(*a.*) *Large Independent Ninths.*

§ 80.

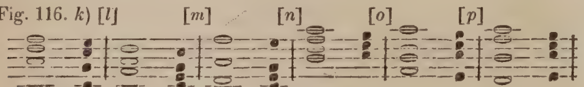
In relation to the large independent ninth, it is to be observed, that it sounds agreeably only when it lies higher than the original third, as is the case in the examples of the large independent ninth above quoted. The reverse usually produces the opposite effect, as e. g. fig. 116, *i.*

(Fig. 116. *i*)



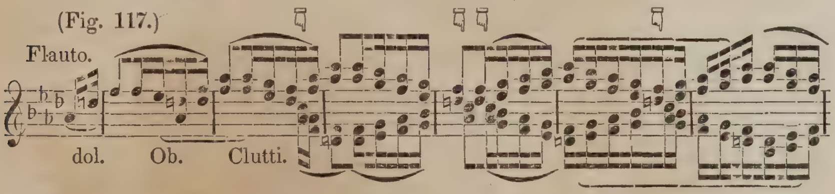
and on this account musical composers are accustomed as far as possible to avoid such positions and to take in their stead rather such positions as the following, fig. 116, *k.*

(Fig. 116. *k*)



Yet in the places marked with a hand (☞) in fig. 117,

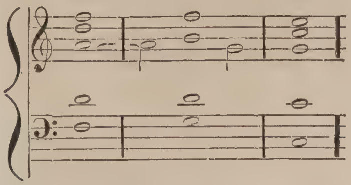
(Fig. 117.)



we find the large ninth $\bar{\bar{c}}$ of the harmony $\mathfrak{B}\flat^7$ lying lower than the fundamental third $\bar{\bar{d}}$. But the slight and transient harshness of the position in this instance is softened and mitigated, in part by the otherwise firmly flowing melody, and in part by the melting, blending sound of the wind instruments.

The large ninth usually sounds still more smoothly when it is at the same time also placed higher than the fundamental fifth, as may be seen by a comparison of the examples in fig. 116, *k.* and *l.* p. 198, with those in fig. 116, *m—p.* p. 198. The softest effect of all is realized when it lies *entirely above*, as e. g. in fig. 116, *n. o. p.* p. 198. (The cause of the less agreeable sound in examples fig. 116, *k.* and *l.* lies in part in the movement of parallel fourths, as will appear hereafter in treating the subject of the carriage of voices.)

It is to be observed, that what has now been said on this subject applies only to *the ninths here mentioned*, namely, the independent ninths, and not to others which are to be brought into view hereafter. Hence the following passage



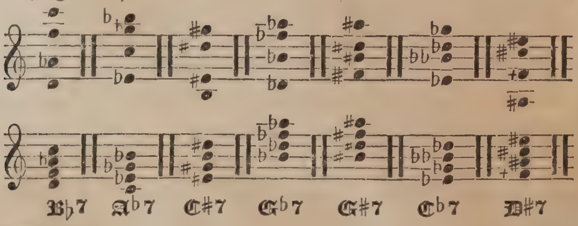
is far from harshness, notwithstanding the tone ā, occurring in the second chord, lies lower than the b̄; for, this ā is not in the present case an independent ninth, but a suspension, of which it is not here in place to speak.

§ 81.

A four-fold chord with the fundamental tone omitted and a ninth substituted therefor, it is often pretty difficult to distinguish. The cases most easily recognized are those of the first inversion, where the base tone is the large third of the fundamental tone and hence the large under third* of the base tone is the fundamental tone. In this way one recognizes in fig. 116, *k.* p. 198, the fundamental harmony $\mathfrak{G}^7$, and he does this with special ease in fig. 116, *n.* p. 198, where the tones stand above one another by thirds.

But in case the tones do not lie by thirds above one another, the finding of the fundamental harmony is less easy. The less expert can furnish themselves a facility by mentally conceiving the intervals to be so transposed as that they come to stand above one another by thirds. In order, e. g. to find the fundamental harmony of the chords written in the upper staff in fig. 118,

(Fig. 118.)



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* The under-third is the third below, the third reckoned downwards from any given tone.—Tr.

one changes and transposes them until the notes become arranged in thirds, as in the staff below. In this way one comes to have nothing but first inversions of principal four-fold chords with large added ninths, and omitted fundamental tones arranged in the position of thirds; consequently the fundamental harmonies of these chords are as follows: $\mathfrak{B}\flat^{7}$, $\mathfrak{A}\flat^{7}$, $\mathfrak{C}\sharp^{7}$, $\mathfrak{G}\flat^{7}$, $\mathfrak{G}\sharp^{7}$, $\mathfrak{C}\flat^{7}$, $\mathfrak{D}\sharp^{7}$.

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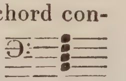
§ 82.

The reader must have observed long since, that such a chord, considered in reference to the tones of which it is composed, is entirely similar to an actual four-fold chord with a small fifth, and hence every harmonic combination consisting of such intervals is in itself *equivocal*. For, a chord consisting of the tones [$B\ f\ a\ \bar{d}$] or [$d\ b\ \bar{f}\ \bar{a}$] or [$f\ b\ \bar{d}\ \bar{a}$, as e. g.  may be regared equally well as belonging to the fundamental harmony of $^{\circ}\mathfrak{h}^{7}$, or to the fundamental harmony $\mathfrak{G}^{7}$.

If we regard it as $^{\circ}\mathfrak{h}^{7}$, then the note *b* is the fundamental tone, *d* is the fundamental third, *f* the fundamental fifth, and *a* the fundamental seventh; but if it be regarded as $\mathfrak{G}^{7}$ with the fundamental tone omitted and with the addition of the large ninth, then *b* is the fundamental third, *d* the fundamental fifth, *f* the fundamental seventh, and *a* the ninth. (Compare § 100, at A. 2.)

Though we cannot here fully exhibit the means of showing, to which of the different species above described, one is to regard and treat a combination of tones that may occur with such an appearance, as belonging,—a matter which must be attended to hereafter,—still, what is here said may meanwhile subserve the purpose of calling attention to the perfect external similarity and yet essential difference of the two things, and of showing how essentially changed every thing becomes, according as such a harmonic combination is regarded in the one or the other point of view.

(b.) *Small Independent Ninths.*

§ 83.

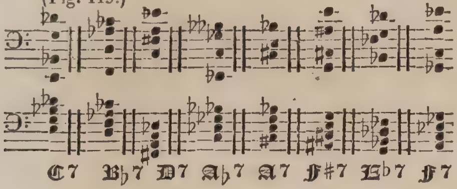
If the tones of a principal four-fold chord, transformed by the omission of the fundamental tone and the addition of a small ninth, be arranged in thirds above one another, as e. g. [B d f a♭], [g♯ b $\bar{d}$ $\bar{f}$], and the like, a chord is produced which consists of a base tone, its small third, small fifth, and diminished seventh.

Inasmuch as the small ninth, in such a chord, stands at the distance of a diminished seventh from the proper third, it not unfrequently obtains in musical usage the appellation *diminished seventh chord* or *chord of the diminished seventh.* We will willingly adopt this name in our technical language, though we must not forget meanwhile, that what is here called a seventh is not properly such (not a fundamental seventh,) but is strictly a small ninth, which is here denominated a seventh merely on the ground that, being reckoned from the base tone onward, it is the seventh tone.

§ 84.

The small added ninth, especially in case the fundamental tone is omitted, often, like the large ninth, renders it difficult for the less expert to recognize the fundamental harmony. The method of transposing, however, which was recommended in the case of the large ninth, answers a good purpose here also. (§ 81.)

(Fig. 119.)



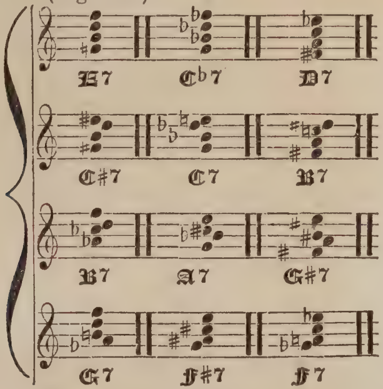
§ 85.

It is moreover worthy of remark, that in such an arrangement of a chord by thirds, each tone is separated from another by the distance of a small third, as e. g. [B d f a♭], or [C♯ E G B♭] and the like. And if we proceed farther with the combination, as e. g, [B d f a♭ b d̄ f̄ ā♭ b̄], or [C♯ E G B♭ c♯ e g b♭ c̄♯], or [E♯ G♯ B d e♯], &c., still we find only intervals of small thirds and superfluous seconds. But since, on the piano-forte, small thirds and superfluous seconds are alike in respect to the number of keys, so in all cases two keys lie between the neighboring tones of such combinations, or, in other words, the tones of such a combination are every where equally distant from each other, (i. e. according to our received system of temperament, Mus. Tr. § XIX.)

For this reason, such a chord may be regarded in four different points of light, according as the keys are named one way or another. If e. g. the tones are named [e♯ g♯ b d̄,] the fundamental harmony is 𝕮♯^{7}. But if we consider the key which in the first case was called *e♯*, as being *f*, the fundamental harmony of the chord as it there stands [f g♯ b d̄] will be 𝕰^{7}. If again we conceive *g♯* to be *a♭*, the fundamental harmony of the combination in this shape [f a♭ b d̄] becomes 𝕲^{7}. And finally if we take *b* as *c̄♭*, thus making the combination [f a♭ c̄♭ d̄], we must regard **B**♭^{7} as the fundamental harmony.

In this way there arises again a new species of equivocalness in the case of these harmonies. Fig. 120 exhibits this in a tabular view.

(Fig. 120.)



(Comp. § 100, at B.)

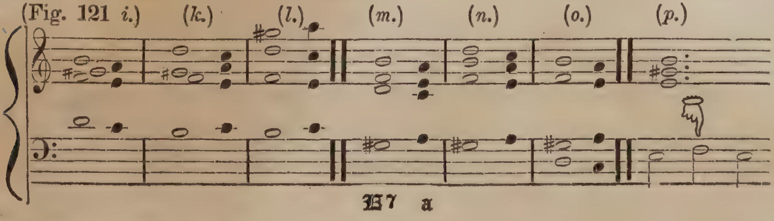
§ 86.

Since moreover a four-fold chord, transformed by the addition of a small ninth, does not admit of being exhibited without adding a chromatic or transposition sign to at least *one* note, (especially in the case of the so called small or minor modes,) and since therefore at least one of the tones of which the chord consists is always a so called chromatic tone (Mus. Tr. § XVII,) so in this respect every harmony thus formed may be called *a chromatic chord—a chromatic harmony.* (Comp. remark on § XVII, No. 12, of Mus. Tr.)

§ 87.

The precaution which was given above in reference to *the large* independent ninths, to place them, wherever it is possible, higher than the third of the fundamental tone, is unnecessary, in the case of *the small* ninths, as fig. 121, *i—l;*

(Fig. 121 *i.*)



and it is equally unnecessary to take care that they are placed higher than the fundamental fifth, as fig. 121, *m*, *n* and *o*, opposite. Indeed they may with perfect propriety be placed quite the lowest, in the base, as in fig. 121, *p*, opposite. (The latter might in a manner be denominated *a fourth inversion*, inasmuch as neither the fundamental tone, nor the original third, nor the fifth, nor the seventh, but the ninth is situated in the base.)

§ 87 ^{bis}

If, in like manner as was done in §§ 55 ^{bis}, 63 ^{bis} and 63 ^{ter}, we would investigate the different distances which occur between the elements of a principal four-fold chord, transformed by the addition of a large or a small ninth, in every possible position, both among themselves generally and in particular between the base tones and the other elements, we should here find a far greater multiplicity than was found in the sections above referred to. (We shall recur to this subject again in the remark on § 99.)

Whether to go into a full investigation of this subject, or not, may be submitted to the pleasure of the reader. We will here limit ourselves to the two following points:

(A.) *What intervals the ninth forms with the other elements* of the harmony, and, vice versa,

(B.) *What intervals the other elements of the harmony* (when they lie higher than the ninth) *make with the ninth.*

(A.)
The ninth forms,—namely,

the large ninth	*the small ninth*
(*i.*) with fundamental tone a 2• or 9•,	(*n.*) with the fundamental tone a •2 or •9,
(*k.*) " " third a •7,	(*o.*) " " third a ••7,
(*l.*) " " fifth a 5•,	(*p.*) " " fifth a •5,
(*m.*) " " seventh 3•;	(*q.*) " " seventh a •3.

(B.)
With the ninth,—namely,

with the large ninth,	*with the small ninth*,
(*r.*) the fundamental tone forms a •7,	(*v.*) the fundamental tone forms a 7•,
(*s.*) " third " 2•	(*w.*) " third " 2••,
(*t.*) " fifth " •4,	(*x.*) " fifth " 4•,
(*u.*) " seventh " •6;	(*z.*) " seventh " 6•.

Table (A.) shows at one view what interval the ninth forms with the base tone in the fundamental position, (in *i* and *n*,) and in the first, second and third inversions (*k*, *l*, *m*, *n*, *o*, *p*, *q*;)—table (B.) exhibits the distances which the other intervals make with the ninth in the fourth inversion. (§ 87.)

We know, moreover, from § 78, that the forms presented in the above tables under the letters *i*, *n*, *r*, and *v* sound in a manner harshly, and from § 80 that the interval in *s* is less adapted to be used, and that even the position *l* sounds at least more smoothly than that in *t*.

§ 87 *ter*.

If, as we did in § 63 *quater* in relation to the three and four-fold chords, we should go into an examination of the entire number of the different possible positions or permutations of the five tones of which a four-fold harmony with the added ninth consists, we should find 120 of them.* Since, however, as it has been already remarked, this species of harmony seldom occurs without the omission of an interval (that of the fundamental tone, § 78,) in which case it comes to consist of only *four* tones, which admit of only 24 essential different changes (as already computed in connection with the subject of the four-fold harmony, § 63,) it follows that the large number of 120 different positions has but little of practical applicability, and moreover the same fact is farther shown by still another consideration already adverted to, namely that, as it respects *the large* ninth, all those positions in which the large ninth would stand lower than the fundamental third, are likewise but very little used.

§ 88.

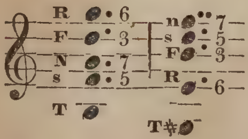
If we go into an examination of the different positions and inversions of the chords now under consideration in a manner similar to that in which we, in §§ 60 and those that follow, investigated the harmonies there mentioned, we shall find as follows:

(1.) *In the first inversion* of a principal four-fold chord with the ninth, the original large third is the base tone; the large fundamental fifth becomes its small third; the principal seventh becomes its small fifth; and the large or small ninth becomes its small or diminished seventh. (The fundamental tone itself, when it is not left out, appears as a small sixth.)

And, vice versa, the tone which appears, in the first inversion, as the base tone, is properly the large third of the fundamental harmony; the small third of the base tone is the large fundamental fifth; the small fifth of the base tone is the principal seventh; the small or diminished seventh of the base tone is the large or small ninth. (In case the sixth of the base tone accompanies it, it [the sixth] is the retained fundamental tone.)

If we take a definite chord as an example, say the principal four fold chord $\mathfrak{G}^7$ with a large ninth, the original large third *b* appears, it is perceived, as the base tone, in the first inversion; the original large fifth *d* becomes the small third of the base tone; the principal seventh *f* becomes the •5 of the base tone; and the large ninth *a* becomes the •7; (the fundamental tone *g* itself, where it is not omitted, appears as •6.)

And, vice versa, in the first inversion of the said harmony, the base tone *b* is the *T;* the small third *d* of the base tone is *F;* the small fifth *f* of the base tone is *s;* the small seventh *a* of the base tone is properly the large ninth *N*, of the fundamental tone. (The small sixth *g* is the retained fundamental tone *R*.)



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*$1 \times 2 \times 3 \times 4 \times 5 = 120$.

Or, if it is preferred to take the four-fold chord $\mathfrak{E}^7$ with small ninth, as an example, its large fundamental third *g*♯ appears as the base tone, in the first inversion; the original large fifth *b* becomes •3 of the base tone; the small fundamental seventh *d* becomes •5 of the base tone, and the small ninth *f* becomes ••7. (The fundamental tone, whenever retained, appears as •6.)

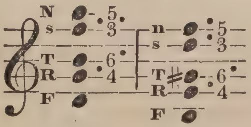
And, vice versa, in the first inversion of said harmony, the base tone *g*♯ is the *T;* the small third *b* of the base tone is *F;* the small fifth *d* of the base tone is *s;* and the diminished seventh *f* is properly the small ninth. (The •6, *e*, is the retained fundamental tone.)

(2.) In *the second inversion* of a principal four-fold chord with a ninth, the original large fifth becomes the base tone; the principal seventh becomes the small third; the large or small ninth becomes the large or small fifth; and the large fundamental third becomes the large sixth. (The fundamental tone itself, when it is not omitted, appears as a small fourth.)

And, vice versa, the tone which appeared, in the second inversion, as the base tone, is the large fifth of the fundamental harmony; the •3 of the base tone is the principal seventh; the large or small fifth of the base tone is the large or small ninth; and the 6• of the base tone is the *T*. (In case the •4 of the base tone appears in connection with it, it is the retained fundamental tone.)

If we take some particular chord as an example, say the principal four-fold chord $\mathfrak{G}^7$ with large ninth, we find that in this second inversion the fifth *d* appears as the base tone; the principal seventh *f* becomes •3 of the base tone; the ninth *a* becomes 5•; and the third *b* becomes 6•. (The fundamental tone *g* itself, when not omitted, appears as •4.)

And, vice versa, in the second inversion of the above harmony, the base tone *d* is the *F;* the small third *f* of the base tone is the principal seventh; the 5• *a* is properly the *N;* and the 6• *b* is the *T*. (The •4 *g* is the retained *R*.)



Or if we select the four-fold chord $\mathfrak{E}^7$ with a small ninth for our example, its fifth, *b*, in its second inversion, appears as the base tone; the principal seventh *d* as •3 of the base tone; the small ninth *f* as •5 of the base tone; and the third, *g*♯, as 6•. (The fundamental tone *e*, when retained, appears as •4.)

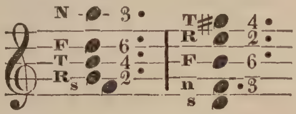
And, vice versa, in the second inversion of this harmony, the base tone, *b*, is the *F;* the •3, *d*, of the base tone is the principal seventh; the •5, *f*, of the base tone is properly the small ninth; and the 6•, *g*♯, is the *T*. (The •4, *e*, is the retained fundamental tone.)

(3.) In *the third inversion* of a principal four-fold chord with a ninth, the principal seventh becomes the base tone; the *T* becomes the 4•; the *F* becomes 6•; and the large or small ninth becomes the 3• or •3. (The fundamental tone itself, when it is not left out appears as 2•.)

And, vice versa, the tone which appears, in the third inversion, as the base tone, is the principal seventh; the 4• of the base tone is *T;* the 6• of the base tone is *F;* the 3• or •3 of the base tone is the large or small ninth. (Whenever the 2• of the base tone appears, it is the retained fundamental tone.)

If we take a particular chord as an example, if you please the principal four-fold chord $\mathfrak{G}^7$ with large ninth, in the third inversion, we find, that the principal seventh *f* appears as the base tone; the *T*, *b*, becomes 4• of the base tone; the *F*, *d*, becomes 6•; and the *N*, *a*, becomes 3•; (the fundamental tone *g* itself, when not omitted, appears as 2•.)

And, vice versa, in the third inversion of the above harmony, the base tone *f* is the *s;* the 4•, *b*, is *T;* the 6•, *d*, is *F;* and the 3•, *a*, is the large ninth. (The 2•, *g*, is the retained *R.*)



Or if we choose for our example the four-fold chord $\mathfrak{E}^7$ with small ninth, its principal seventh, *d*, appears, in the third inversion, as the base tone; the *T*, *g*♯, as 4• of the base tone; the *F*, *b*, as 6• of the base tone; and the small ninth, *f*, as •3. (The fundamental tone itself, *e*, whenever it is retained, appears as 2•.)

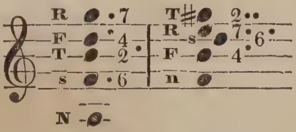
And, vice versa, in the third inversion of this harmony, the base tone, *d*, is the principal seventh; the 4•, *g*♯, of the base tone is *T*; the 6•, *b*, is *F;* and the •3, *f*, is the small ninth. (The 2•, *e*, is the retained fundamental tone.

(4.) Finally, if the ninth itself lies in the base,—a case which may be termed a *fourth inversion*, (§ 87,) the ninth itself appears as the base tone; the *T* becomes the 2• or 2••; the *F* becomes •4 or 4•; and the *s* becomes 6• or •6. (The fundamental tone itself, when not omitted, appears as •7 or 7•.)

And, vice versa, the tone which appears as the base tone in the fourth inversion, is the large or small ninth itself; the 2• or 2•• of the base tone is *T;* the •4 or 4• of the base tone is *F;* the •6 or 6• of the base tone is *s.* (In case the •7 or 7• of the base tone appears, it is the retained fundamental tone itself.)

If we take a particular chord as an example, say the principal four-fold chord $\mathfrak{G}^7$ with a large ninth, in the fourth inversion, we find that the large ninth, *a*, appears as the base tone; the *T*, *b*, becomes 2• of the base tone; the *F*, *d*, becomes •4; and the *s*, *f*, becomes •6. (The fundamental tone itself, *g*, if not omitted, appears as •7.)

And, vice versa, in the fourth inversion of the said harmony, the base tone, *a*, is the large ninth; the 2•, *b*, is *T;* the •4, *d*, is *F;* and the •6, *f*, is *s.* (The •7, *g*, is the retained *R.*)



Or, if we take for an example the principal four-fold chord $\mathfrak{E}^7$ with small ninth, the small ninth, *f*, appears, in this fourth inversion, as the base tone, the *T*, *g*♯, as 2•• of the base tone; the *F*, *b*, as 4• of the base tone; and the *s*, *d*, as 6•. (The fundamental tone, *e*, when retained, appears as 7•.)

And, vice versa, in the fourth inversion of the above harmony, the base tone, *f*, is the small ninth; the 2••, *g*♯, of the base tone is *T;* the 4•, *b*, is *F;* and the 6•, *d*, is the principal seventh. (The 7•, *e*, is the retained *R.*)

As *a useful exercise* for the purpose of rendering the relations of the above changes entirely familiar, the less expert might write out in notes all the possible principal four-fold chords in all the possible inversions, and give to themselves a full and definite account of every note, as e. g.

(1.) The principal four-fold chord $\mathfrak{C}^7$ with large ninth, in the first inversion. The base tone *e* is the original large third;—*g*, the small third of the base tone, is the large fundamental fifth;—*b*♭, the small fifth of the base tone, is the principal seventh;—*d*, the small seventh of the base tone, is properly the large ninth.

(2.) The four-fold chord $\mathfrak{C}^7$ with small ninth, in the first inversion. The base tone, *e*, is the original large third, &c.

(3.) The four-fold chord $\mathfrak{C}^7$ with large ninth, in the second inversion. The base tone *g* is, &c.

(4.) The four-fold chord $\mathfrak{C}^7$ with small ninth, in the second inversion. The base tone *g*, &c.

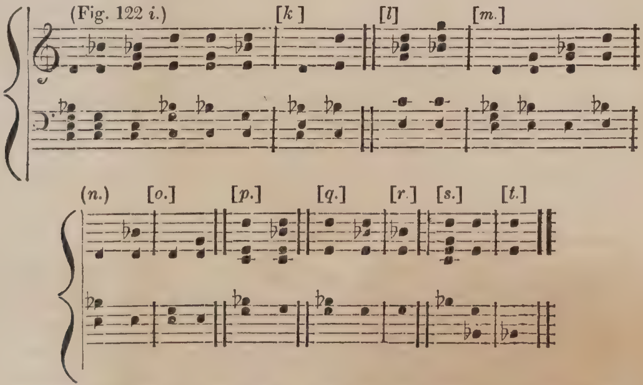
(5.) The four-fold chord $\mathfrak{C}^7$ with large ninth, in the third inversion. The base tone *b*, &c.

(6.) The four-fold chord $\mathfrak{C}^7$ with small ninth, in the third inversion. The base tone *b*, &c.

(7.) The four-fold chord $\mathfrak{C}^7$ with small ninth, (it is here only that a fourth inversion is properly applicable,) in the fourth inversion. The base tone, &c.

(8.) The four-fold chord $\mathfrak{C}^{\sharp 7}$ with large ninth, in the first inversion.
(9.) " " " " with small ninth, " " "
(10.) " " " " with large ninth, in the second inversion.
(11.) " " " " with small ninth, " " "
&c. &c.

After this, one may in the same manner again go through the chords he has passed over, for the purpose of observing in the case of each, upon which of two different fundamental harmonies such and such a harmonic combination might properly depend. The harmonic combinations e. g. in fig. 122, *m. n. o. p. q.* and *r.*



might equally well be $^{\circ}\mathfrak{c}^7$ or $\mathfrak{C}^7$; we can therefore put under them the designation $\mathfrak{C}^7$ and under the latter the other designation also $^{\circ}\mathfrak{c}^7$; and the same can be done in the case of all other harmonies of this species. (Compare § 32.) In like manner examples of small ninths may afterwards be gone through with, and both singing and hearing exercises may be connected therewith, as was recommended in § 53.

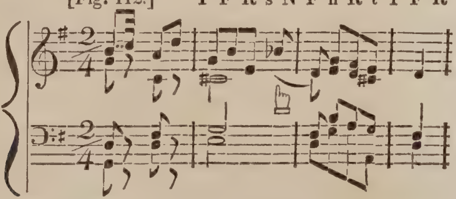
REMARK.

It may be well, so far as it can be done without anticipating too much, here to establish the view which I have taken under the head of *independent ninths*, differing as it does from all that others have heretofore taught.

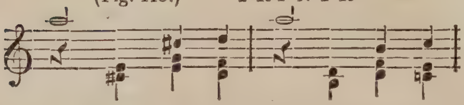
I mean the ninth which has been treated in the foregoing pages as an *independent* ninth, because it is not confined to the conditions of transient notes and notes of suspension,—is not merely an accessory tone of a harmonic interval lying next to it, but may occur *independently* of all this.

It is quite true indeed, that most ninths admit of being explained according to the principles of tones of *transition* and *suspension*, and many theorists* have by this means suffered themselves to be led into the error of explaining *all* ninths in general, as suspensions. But ninths not unfrequently occur which throughout do *not* regulate themselves according to the laws of transitions and suspensions, but proceed in a manner wholly independent of them. It requires but a glance at figs. 103—109, pp. 196 and 197, figs. 112 and 113, below, and fig. 117, p. 198, to be convinced that the progression of these ninths (to say nothing of their free and independent entrance into the harmony,) does not at all regulate itself according to the laws of transitions; (more on this point in the doctrine of the progression of transient notes.) The conviction therefore forces itself upon us, that, in certain cases, ninths appear which are independent of those laws; and it is in these cases that I name them *independent* ninths.

[Fig. 112.]



(Fig. 113.)



Cherubini, dirge on Haydn.

If, after these suggestions, the view of those seems to be incorrect who would explain all the ninths in a mass as suspensions, we must on the other hand, also examine the view of another party† who *regard every ninth as an actual harmonic interval* and hence consider it *a proper fundamental harmony*, calling it *a ninth chord* or *a seventh-ninth chord*. But this multiplication of fundamental harmonies is, in my opinion, wholly unnecessary and useless; for, a principal four-fold chord or seventh harmony with an added ninth is in all respects, with the exception of this ninth, perfectly like such a chord without this ninth; it has its situation on the same degree of the scale, its seventh is subject to the same laws of progression, as if no ninth were present, and so likewise its third, &c.—and such a harmony with a ninth is most naturally followed by the three-fold harmony of the fourth degree above, just as is the same harmony

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*At their head is *Joh. Ph. Kirnberger.*

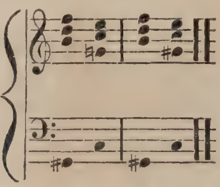
†*Fr. W. Marpurg* is at the head of this school.

without a ninth, &c. (all which will be more fully and particularly treated hereafter in its proper place.) Now in view of all this, there certainly is more reason to explain a four-fold chord with a ninth, merely *as* a four-fold chord with a ninth, than to give it the stamp of a peculiar and distinct fundamental harmony.

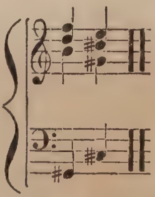
Other musical teachers, again, would explain chords of the species [*B d f a*] *as actual seventh chords*, and accordingly would, e. g. explain the tone *b* in fig. 116, *k.—p.* on page 198, as the fundamental note. (§ 82.) But if, in these examples, we find that the chord [*B d f a*] is in all particulars like the four-fold chord 𝔊7 in the first inversion, it certainly is but natural to explain it as such. If we find, namely, that the base tone exhibits no tendency whatever to ascend to the fourth or to descend to the fifth, as does the fundamental tone of a four-fold chord, but most naturally and strongly inclines to proceed a single small degree (or half-step) upwards to the tonic note, just as does the third of the principal four-fold chord,—that, on the other hand, the third of the base tone has exactly the same freedom as the fifth of the principal four-fold chord,—that the small fifth of the base tone shows a tendency to move in the same manner as if it were the principal seventh, and that the seventh of the base tone wears the same character that is usual with the large ninth;—if, finally, we find that the tonic harmony most naturally follows this chord, just as it does the four-fold chord: —then we have all these conclusive reasons for regarding this chord as being that to which in all its particulars it so perfectly corresponds, and not as that to which neither its modulatory progression as a whole, nor the progression of its individual intervals will correspond. (More on this subject hereafter.)

All this, moreover, holds good against the view of those who, as e. g. *Vogler*, would regard also the so called *diminished seventh chord as a peculiar and distinct fundamental chord*, and hence the base note of the same as the fundamental, its third as the fundamental third, &c. All that was just said in relation to the individual intervals, applies here also; fig. 121, p. 202; and it is perceived also, in relation to harmonic succession, that such a chord is always most naturally followed by the three-fold harmony lying next above the base note, while the other four-fold chords require the harmony of the fourth above, which [harmony of the fourth above] is entirely foreign to the chord [*G♯ B d f*], as may be seen from the following example in *J.* To get rid of this inconsistency, and yet at the same time to be able to regard the aforesaid seventh chord as a fundamental one, many would explain the harmonic succession in *K*, below, as good and natural;

(J.)



(K.)



as e. g. *A. F. C. Kollmann*, in his *New Theory*, *Chap.* 8, § 12, and in his *Practical Guide to Thorough Base*, *Chap.* 4, § 7.—!—(Compare Remark on § 51.)

One word, in conclusion, on the question, why I represent *the independent ninths as exclusively belonging to only two fundamental harmonies.* The reason is simply this:

I have never observed, that in other harmonies a ninth can appear thus independent, but in these last always merely as an accessory note to an actual harmonic tone, or, as it is usually termed, as a transition or a suspension. This subject also will be more particularly treated hereafter in the doctrine of the progression of ninths. (Compare Remark on § 326.)

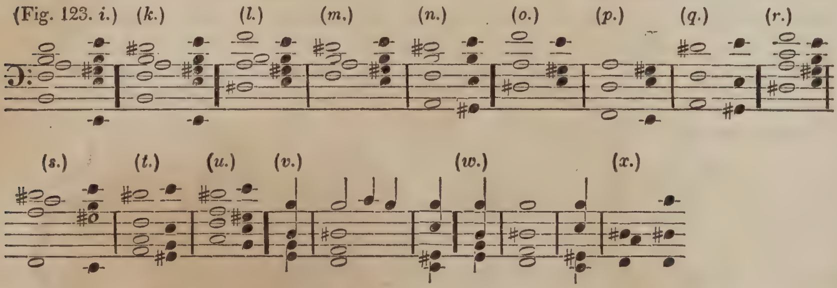
(2.)

TRANSFORMATION OF A HARMONY BY A CHROMATIC ELEVATION OR DEPRESSION OF AN INTERVAL.

§ 89.

In like manner as, in the transformation of chords which has been treated in the preceding sections, we have seen an interval added to a harmony which was foreign to it, so also we not unfrequently find *one of its intervals arbitrarily raised or lowered by a chromatic sign.*

One instance of this kind particularly worthy of remark is the arbitrary chromatic *elevation of the third of the four-fold chord with small fifth.* This harmony often appears, namely, in certain cases (which however cannot be definitely pointed out until hereafter,) transformed in such a way, that, instead of the small third appropriate to it, a tone is employed which constitutes the *large* third of the fundamental tone, as e. g. in the fundamental harmony °$\mathfrak{b}^7$ the tone *d#* instead of *d*. In this way the note $\bar{d}$, appropriate to the fundamental harmony °$\mathfrak{b}^7$ in fig. 123, *i.*



is changed into $\bar{d}$# in fig. 123, *k.* above. The same thing occurs in the inversions in fig. 123, *l.* and those that follow, where throughout $\bar{d}$# is arbitrarily used instead of $\bar{d}$.

It might be said that the secondary four-fold chord °$\mathfrak{b}^7$ assumes in this case a trait of the character of the principal four-fold chord $\mathfrak{B}^7$, usurping a characteristic sign of the same, namely the large third.

§ 90.

The above examples, as they here stand, sound indeed somewhat harshly and disagreeably; but this harshness disappears, if we

(A.) *Leave out the fundamental tone,* and

at the same time

(B.) *Place the elevated fundamental third higher than the fundamental fifth;* fig. 123, *p.* and *q.* p. 210.

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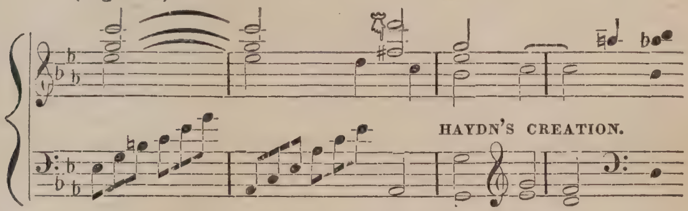
§ 91.

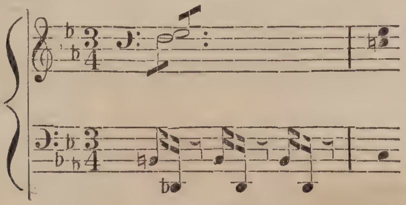
(A.) The omission of the fundamental tone takes place almost uniformly. Examples of the contrary are found, however, in fig. 124, (from the introduction to *Haydn's Creation,*)

(Fig. 124.)



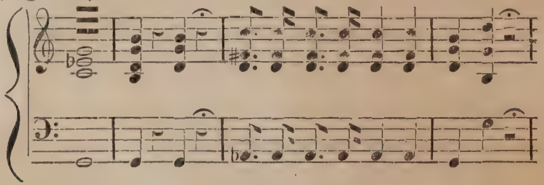
in fig. 125, (from a piano-forte sonata in E♭ by *Beethoven,*)

(Fig. 125.)



in fig. 126, (from *Weber's* Freischütz, [Free-archer,])

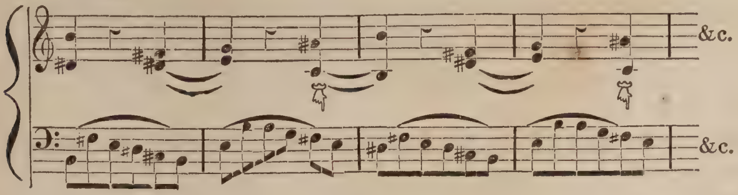
(Fig. 126.)



&c.

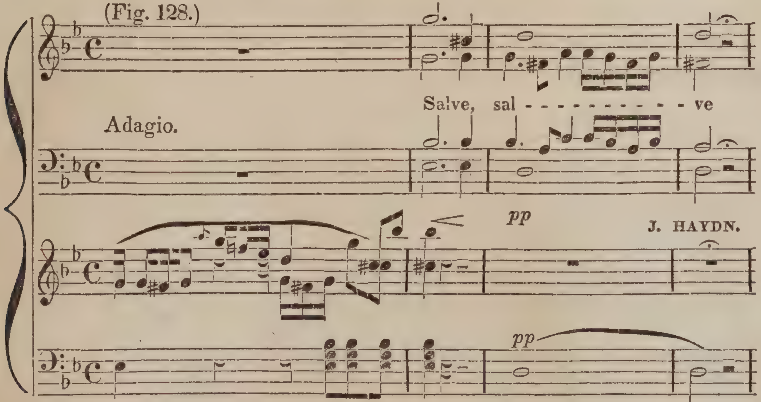
Cases are less rare in which the fundamental tone is at first struck, but soon quitted again, and exchanged for another interval, namely for the fundamental seventh, as in fig. 127, at the chord [*f*♯ $\bar{c}$ $\bar{a}$♯].*

(Fig. 127.)

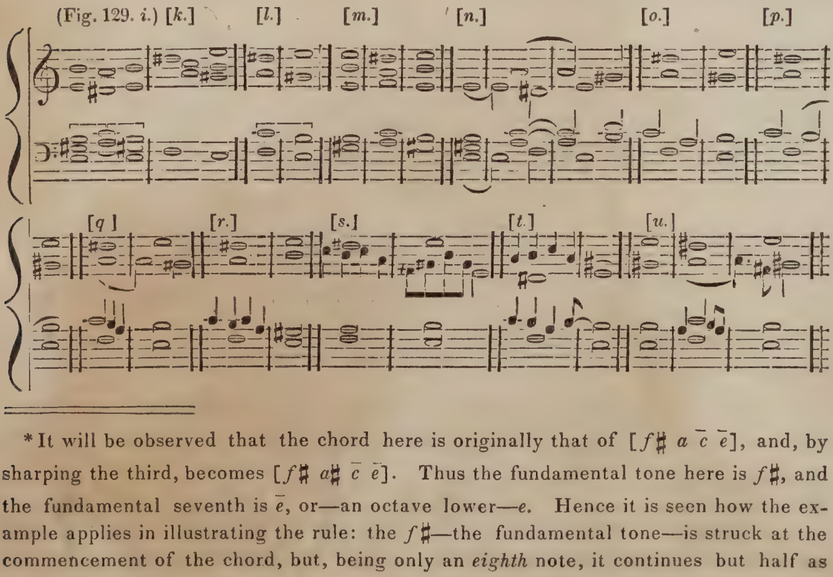


Instead of omitting the fundamental tone we may, if we please, add *the small independent ninth*,—a combination of tones which very frequently occurs and which is probably very familiar to the reader: fig. 123, *r*—*u*. on page 210, fig. 128, and fig. 129, *i*. *k*. *l*. *m*. below:

(Fig. 128.)



(Fig. 129. *i*.)



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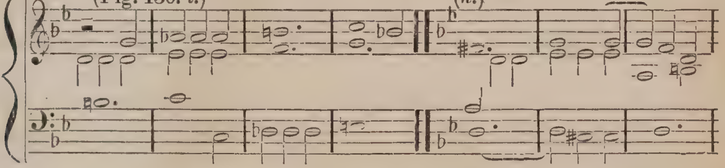
*It will be observed that the chord here is originally that of [*f*♯ *a* $\bar{c}$ $\bar{e}$], and, by sharping the third, becomes [*f*♯ *a*♯ $\bar{c}$ $\bar{e}$]. Thus the fundamental tone here is *f*♯, and the fundamental seventh is $\bar{e}$, or—an octave lower—*e*. Hence it is seen how the example applies in illustrating the rule: the *f*♯—the fundamental tone—is struck at the commencement of the chord, but, being only an *eighth* note, it continues but half as long as the other tones of the chord—$\bar{c}$ and $\bar{a}$♯, the latter being *quarter* notes, and is then followed by *e*—the fundamental seventh. TR.

This is the second case in which the independent ninth occurs,—the case briefly adverted to in § 77. It sounds as softly and smoothly in this case, as the fundamental tone, whose place it supplies, would sound harshly and roughly. Indeed the harshness which would arise from the relation of the fundamental tone can be effectually softened only by at least letting the ninth be heard interchangeably in connection with the fundamental tone, and by thus treating the fundamental as if it were employed only for a little time—a moment, as it were—in the place of the ninth, as e. g. fig. 123, *v.* p. 210, instead of fig. 123, *w.* p. 210. (Comp. also fig. 129, *p—u.* p. 212.)

(B.) A chord of the species here under consideration always sounds far more agreeably when its *elevated third is situated higher than its fundamental fifth*, or, in other words, when these two tones form with one another the interval of *a superfluous sixth*, and not that of a *diminished third;* this will appear from a comparison of the examples in figs. 123, *o.* and *r.* with those of the same fig. *p. q. s. t.* on page 210.

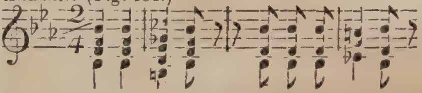
Hence it follows, that such a harmony in *the first inversion*, (as in fig. 123, *r.* p. 210,) can never sound very well, or, in other words, that this species of transformation does not apply well to *the first* inversion of the fourfold chord, because, in the first inversion, the original third always lies *the lowest.* In fig. 130, however,

(Fig. 130. *i.*)



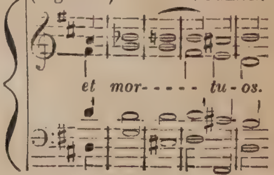
we find a position of this kind in *k.* in the chord [c♯ ē♭ ḡ], as also in fig. 131, below, in the second measure, probably with a view to render the expression of "*geme*" especially sorrowful.

Andante. (Fig. 131.)



We frequently find a harmonic combination on paper, so to speak, which appears as if it involved a diminished third, while the impression made upon the ear is entirely different from this. Thus, e. g. in the second measure of fig. 132,

(Fig. 132.) VOGLER.

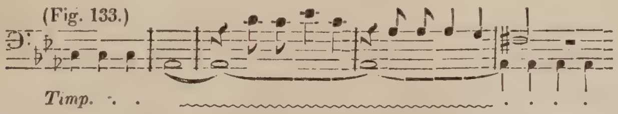


the tones [e# g] form, to the eye, a diminished third; but the ear (as we shall learn hereafter) perceives the tone which is written as *e*#, not *as e*♮, but as *f*, and therefore the chord does not sound harshly, as it must necessarily do, in case it impressed itself on the ear as [e# $\bar{d}$ $\bar{\bar{g}}$ $\bar{b}$].

The elevation of the third most frequently occurs in the position of *the second inversion*, and this position of such a chord most commonly bears the name of *superfluous sixth-chord*, or *chord of the superfluous sixth*, because the elevated third which it contains makes a superfluous sixth with the base tone. Fig. 123, *m. p. s.* on page 210. It usually appears, moreover, with the fundamental tone omitted, as in fig. 123, *p.* on page 210, or with the ninth substituted for the fundamental, as in fig. 123, *s.* p. 210; rarely with the fundamental tone retained, as in fig. 123, *m.* p. 210, and still more rarely without the seventh, as in fig. 123, *x.* p. 210.

In fig. 133,

(Fig. 133.)



I have attempted to exhibit a chord of this kind, with the omission of both the fundamental tone and of the ninth, and also of the seventh, and in such a form, that, in the silence of all other instruments, the kettle drum only gives the base tone, (the fundamental fifth,) while the singing voices alone give the superfluous sixth of the base tone. (Comp. fig. 235, pp. 404—406.)

The thira inversion of the harmony in question is but little used, though it is not devoid of goodness of sound, as may be seen from the examples in fig. 123, *q.* and *t.* p. 210, and fig. 129, *m.* p. 212.

The fourth inversion, (§ 87,) is little used, and little fit to be used. Fig. 123, *n.* p. 210.

---

§ 92.

It not unfrequently proves to be difficult to the less expert, to distinguish this species of harmony. As a facility in this case, it may be observed, that, among the notes of which such a harmony consists, there are always two, which form with each other the interval of a superfluous sixth, or of a diminished third; in fig. 123, e. g. on page 210, we everywhere find either *f—d*#, or *d*#*—f.* The upper note of the superfluous sixth, or the lower note of the diminished third, is always the elevated third of the fundamental note, and hence the fundamental harmony of the above example is $^{\circ}\mathfrak{h}^{7}$.

In like manner, we find, in fig. 124, p. 211, the superfluous sixth *A*♭—$\bar{\bar{f}}$#, which accordingly indicates the fundamental harmony $^{\circ}\mathfrak{d}^{7}$, and in the same manner, we recognize, in fig. 125, p. 211, the fundamental harmony $^{\circ}\mathfrak{g}^{7}$; in fig. 126, p. 211, $^{\circ}\mathfrak{d}^{7}$,—in fig. 127, p. 212, $^{\circ}\mathfrak{f}\#^{7}$,—in fig. 128, p. 212, $^{\circ}\mathfrak{a}^{7}$, &c.

§ 93

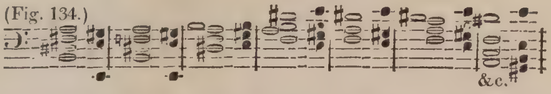
Since, moreover, such chords as those which have been described, do not admit of being represented in our system of notes without the prefixing of a chromatic sign to at least *one* note, so every chord of this species, in like manner as the chord of the diminished seventh, (§ 86,) may be called *a chromatic chord.* (General Music Teacher, § XVII, Remark, No. 12.)

---

§ 94.

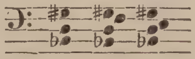
In like manner as in the chords hitherto treated, the small fundamental third of a four-fold chord with a small fifth was arbitrarily transformed into a large third, we may at least conceive to ourselves the fifth of a principal four-fold chord to be arbitrarily lowered, as e. g. the large fifth *f*♯ transformed into a small fifth *f*, in the harmony $\mathfrak{B}^7$, in which case the harmony [B d♯ f♯ a] appears as being changed to [B D♯ f a]; e. g. fig. 134, below:

(Fig. 134.)



One perceives at the first glance, that in such a case exactly the same harmonic combination occurs as is produced by an arbitrary elevation of the third of the harmony $^\circ\mathfrak{h}^7$, and that accordingly the chords above referred to in figs. 123—133, on pages 210—213, all admit of being regarded as principal four-fold chords transformed.

Consequently such a harmonic combination as the following, e. g.



is equivocal, in the circumstance, that it may be explained in two different ways; namely, either as depending upon the fundamental harmony $^\circ\mathfrak{c}^7$, with an elevated third, or as depending upon the harmony $\mathfrak{E}^7$, with a depressed fifth. (Compare § 100, at A. 3.)

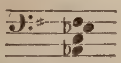
We shall find in the sequel, particularly in the doctrine of transition, that harmonic combinations of the species treated in this section admit of being explained according to *yet another* species, by often reducing themselves to mere transitions.

---

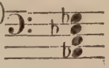
§ 95.

It is, moreover, worthy of remark, that such chords as those in fig. 123, *p—u.* on page 210, have, when regarded according to the distances of the keys of a piano-forte, a perfect resemblance to other four-fold chords which are entirely diverse. Compare fig. *J.* with *K.*

(J.)



(K.)



The difference consists, in a manner, only in name: one sounds like the other (and particularly so according to our received system of temperament, Music Teacher, § XIX.) Hence arises again a new equivocalness. (Compare § 100, B.)

Here too, exercises of the kind proposed in § 88, cannot fail to be useful.

REMARK.

I must here add some farther remarks upon the mode of representation* which I have adopted from § 89 onward to the present place, for the purpose of showing, that it is both *more simple and more natural* than that found in our theories heretofore, and also that it *presents a greater variety of aspects*, and is consequently *more rich* and *fruitful in explanation.*

That it is *more simple*, is sufficiently shown by a single consideration. While according to my mode of representation, the following four different harmonic combinations

		b̄	c̿
(1.) b̄	(2.) ā	(3.) ā	(4.). ā
d̄#	d̄#	d̄#	d̄#
F	F	F	F

all admit of being derived from *one and the same fundamental harmony, which is already known*, and indeed either from the harmony $^{\circ}\mathfrak{b}^{7}$ with an elevated third, or from the principal four-fold chord $\mathfrak{B}7$ with a depressed fifth; our musical teachers heretofore, on the contrary, conceived themselves obliged to invent four peculiar and distinct fundamental chords for the explanation of these four harmonic combinations, namely: (1.) a so called large-diminished, (2.) a doubly diminished three-fold chord, (3.) and (4.) two seventh harmonies of a similar species:

		a	c
(I.) f	(II.) a	(III.) f	(IV.) a
d#	f	d#	f
B	D#	B	D#

and, accordingly, the chord which is designated by a figure (1.) above, is here explained as a second inversion of the fundamental harmony (I.); figure (2.) as the first inversion of the fundamental harmony (II.); figure (3.) as the second inversion of the fundamental harmony (III.); and figure (4:) as the first inversion of (IV.). Now on the question, which of the two offers the advantages of the greater *simplicity*, no one can be at a loss to decide. (Comp. the remark on § 51.)

So also does my mode of explanation show itself, with equal clearness, to be *more in conformity with the nature of the thing*, than the old method, and that too in many particulars.

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* This mode of representation, which coincides in part with *Kirnberger's* in d. W. Grds. § 15, was first proposed and employed by me in the first volume of this Theory, which appeared in the year 1817, pp. 130 and 177, and in the third volume, p. 215, and may be considered as received ever since that time; it has at least been adopted by the modern writers, though without naming me in the case.

In the first place, it sounds rather strangely, to hear the term *fundamental harmony* predicated of combinations of tones which are not found associated together in the scale of *any one key whatever*, as [F d♯ b], [F d♯ a], [F d♯ a b] and [F d♯ a c̄].

In the second place, these fundamental harmonies, and especially that in No. IV, if they were to be recognized as such, would depart, in respect to harmonic succession, from the nature of all other harmonies: for, in supposing the fundamental harmony No. IV to form the basis of the chord No 4, and the tone *D*♯ to be the fundamental tone, we are opposed by all the inconsistencies and absurdities which we have censured above in respect to other pretended fundamental harmonies, (in the remark on § 88,) while, on the contrary, as soon as all four combinations are regarded as depending upon $\mathfrak{b}^7$ or $\mathfrak{B}^7$, it becomes perfectly natural that they all require the three-fold chord of 𝔈.

And if, *thirdly*, the progression of the individual intervals of these combinations is taken into the account, and it is found, that every thing agrees to the fact, as, according to this latter view, it certainly must, that in all the combinations of Nos. 2 to 4, above, the tone $\bar{a}$ inclines to proceed exactly according to the laws for the progression of sevenths, while the tone $\bar{\bar{c}}$, in each instance, demeans itself as a small ninth &c.,—if this also be taken into the account, certainly every doubt must be dispelled.

Finally, as to the affirmation made in the commencement of this remark, that my mode of representing the chords in question has *more variety of aspect* and is therefore *more rich* and *fruitful in explanation*, I must refer, in part, to § 94 above, and in part and indeed chiefly to developements which will hereafter be made in the course of the work.

The fact, moreover, that this whole species of transformation admits of being explained as consisting of mere transition notes, will be mentioned farther on (§ 406.)

I have entirely omitted to mention, moreover, in the foregoing paragraphs, the fact that theorists* explain the use of the chords here under consideration, and especially that of the chord of the superfluous sixth, in the so called *strict mode of writing*, and particularly in *the church style*, AS DISALLOWED. I might easily despatch this subject at once, by referring to passages hitherto quoted from the classic musical composers. *J. Haydn*, e. g. in his soul-stirring "*Salve Regina*," (which is, perhaps, more truly of the church music character, than any of his other church pieces,) after a prelude of ten measures, commences the singing voices in a free manner with the chord of the superfluous sixth, fig. 128, p. 212; and surely no one will be profane and base enough to censure this angelic song! I might satisfy myself with simply referring to this and to many other like authorities. Since, however, the expressions *allowed* and *forbidden* in this or that style meet us at every glance into the theoretical books hitherto published, I will here take occasion to explain myself once for all on this subject. *In the first place*, then, as it respects the distinction between *strict* and *free* style, I will here only confess beforehand (what I propose hereafter more fully to develope in its proper place, namely in connection with the subject of *Aesthetics*) that I think but little of this whole distinction, and least of all of those technical theories which say: "this or that is forbidden in the strict style, but is allowed in the free." Whatever sounds positively ill, theory should forbid every where; but that which sounds well, can rationally be forbidden no-where. Accordingly, if a prohibition is really well founded, *that style only* is good which avoids what is forbidden, and every other, which, less scrupulous, violates that principle—steps over upon that forbidden ground, is necessarily a faulty style—the so called *free* style, i. e. a style *contrary to good rule*, and of course a *bad* style, or, to say the least, a worse one than the other.

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*E. g. *Marpurg* in s. Generalb. II. 2. Abschn. 2 und 3. Absatz. Seite 125, Art. 5. § 2, &c.

As it respects, in particular, *the secular* or *profane*, and *the church* or *sacred style*, I have very much too high an opinion of the latter to regard it as essentially dependent upon such technical prohibitions. Woe to the dignity of the church style, if its distinction from the profane, is to be sought in its being prohibited the use of this or that technical material! What would a sensible painter say, if a theorist were to teach him, that in painting a spiritual picture he must use no red, no green, and no fire-color,—or that he must allow no two lines to occur in the picture which would form with each other an angle of so and so many degrees ? ! *Perhaps*, indeed, in some cases he will not see fit, in a picture of the child in the manger, to blend the purple color in the harmony of shadings, but, suppose he does not use it in this particular case, will he for this reason be guilty of so gross an impropriety as to condemn its use *in general for a religious picture*? and thus of course even in *a glorification*? or a sharp angle in *a crucifixion* or *scourging*? (Upon the essential nature of the church style, compare moreover my treatise in the third volume of the periodical *Cäcilia*, 5th year, 1825, page 173.)

Finally, something requires to be said in relation to the fact, that many theorists forbid *chords of the species now under consideration*, *in certain positions*, which I have not myself, in the foregoing paragraphs, forbidden. Thus, e, g. *Marpurg**, and after him *Henry Christian Koch*,† teaches that the so called doubly diminished three-fold chord [d♯ f a] in the fourth-sixth position,‡ thus e. g. [A f d̄#,] is not in practice ["in der *praxi*"] to be used.—This again is *very* incorrect, as is shown even by fig. 123, *q*, p. 210, to say nothing of other proof. It is true indeed that in the position above named [A d♯ f,] this chord sounds harshly; but this is not due to the so called sixth-fourth position, but to the diminished third [d# f] already considered in § 91, (B.)

With equal inaccuracy *Koch*§ teaches, that the (proposed) seventh harmony [D# F A c] is to be used only in the first inversion [F A c d#]. According to this, the example [A c f d#] would be unusable! fig. 123, *t*, p. 210; while at the same time it is only such positions as [A c d# f] that sound harshly, and these on the ground of their diminished third.

It is here very clearly seen, how the inventors of the above mentioned prohibition of the fourth-sixth and the third-fourth-sixth position allow themselves to be deceived by one-sided and partial views! They unquestionably had in their eye, at the time of writing, those very combinations in which diminished thirds happened to occur, and, without observing that the badness of sound in this particular case arose from the diminished third, and instead of forbidding simply *this*, they were short-sighted enough to look for the cause of the imperfection of sound in the fourth-sixth or third-fourth position in the gross, and inconsiderate enough to proclaim the immature result of such a partial, limited, observation, as a universal prohibitory law!

Thus the teachers of the art (I do not say all this merely on the ground of the case before us, which is really one of very little importance, but as a general remark once for all, because our books of instruction in the art teem with prohibitions and directions of a like stamp, as an ordinary and general fact!)—have, by an unadvised stamping of partially true but yet essentially misconceived observations proposed as general rules, loaded the doctrines of the art by degrees with an unfortunate mass of groundless prohibitions, which, as needless fetters, can only injure the art without benefitting it, and which we may in a thousand cases freely violate without in the least offending the ear. This fact is the more striking, inasmuch as these teachers, and particularly

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* In s. Generalbass, I. Theil, 1. Abschn. 3. Absatz, § 27, S. 44, Ziff. 2.

† In s. Anl. z. Compos. 1. Bd. S. 79.

‡ i. e. in the second inversion.—Tr.

§ S. 97.

Koch,* treat such chords as [f a b $\bar{d}$♯], and so also† the chords [D♯ f a], [D♯ f a $\bar{c}$], and [F a b $\overset{\sharp}{\bar{d}}$], &c., which sound very harshly even to one with the most indifferent ear, §§ 90, 91,—as usable chords and omit to make the slightest mention of their harshness;—a fact which at least proves that the above mentioned fruitfulness of these law-giving masters in prohibitions is not the result of a particularly delicate ear.

It is not due, therefore, to greater strictness on their side and less scrupulousness on mine, that I do *not* forbid much that is found forbidden in the books of the art now extant. The above example, which is by no means the only one to be noticed, affords a positive proof to the contrary. But it is true, that I do not prohibit to the flower-gardener a whole species of flowers, because in a particular case I happened to discover a wasp in a single one. It certainly is the better course to remove the wasps and let the flowers stand, rather than uproot the latter and yet leave the same vermin to prey at their leisure upon other flowers.

In general,—for I now speak at once both of *great* and of *little strictness*,—the present Theory will be found neither more free nor yet more strict than every other, but just as strict and just as free as any other. I shall call attention to *every* harshness which other writers have left unnoticed, and others again I shall unconditionally forbid. How many or how few harsh or smooth combinations of tones *are to be made use of*, for this or that object of art, is a question which it is not the province of *technics* to determine; its decision belongs rather to a correct musical feeling and to the most advanced departments of aesthetics.

§ 95 ^{bis}.

If we were to investigate, in like manner as we did in §§55 ^{bis}, 63 ^{bis}, and 87 ^{bis}, the different distances of tones which occur between the elements of a harmonic combination of the species now under consideration in every possible position, we should find numberless new varieties both of the different elements of such harmonic combinations, considered in relation to one another in the general, and of each tone of the same, taken in reference to the base tone, according as this or that tone is placed in the base. (We shall again refer to this variety in the remark on § 99,—which, however, cannot be actually employed in its *full* extent, for reasons which were stated in relation to certain positions in § 91.)

§ 95 ^{ter}.

If, as was done in §§ 55ter, 55 ^{quater}, 63ter, and 87ter, in relation to the harmonies there mentioned, we inquire fully into the number of the different possible positions of the tones of which the species of harmonic combinations of tones *here* under review consist, we should find their entire number to be 120, as it was in § 87ter; but many of these, as already observed, are not practicably usable, because on the one hand the fundamental is here also for the most part omitted, and on the other all those positions in which the fundamental fifth would come to stand higher than the third, are little used. (§ 91.)

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* In the place above referred, page 97.

† In seinem Handbuche beim studium der Harmonie, S. 264, 266 und 268.

(3.)

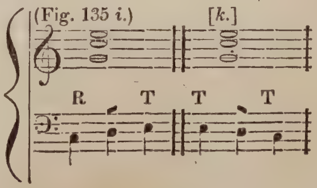
TRANSITION.

§ 96.

One method of introducing tones into a harmony which are entirely foreign to it,—a method of very extensive application,—is that which we denominate *transition.*

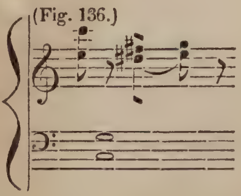
This species of transformation cannot here, indeed, be fully treated; yet, we will acquaint ourselves with some of its leading features by way of anticipation.

Transition depends essentially upon the circumstance, that a voice, before giving a particular tone that belongs to a fundamental harmony, may first give the next higher or lower tone; and since, in doing this, the voice as it were *passes over* the latter on its way to the proper harmonic tone, so this previously struck tone is for this reason called *a transition tone*,* or simply *a transition*, and sometimes also *a fore-note* or *previously struck note*, because it is struck in advance of its principal tone—the tone to which it leads. If e. g. in fig. 135, *i*,


(Fig. 135 *i*.) [*k*.]

the base voice moves from the fundamental tone *c*, over the tone *d*—a tone foreign to the harmony, to the third *e*, and if by this means the tones $[d\ \bar{g}\ \bar{c}\ \bar{\bar{e}}]$ sound together at the second quarter note, still this combination, notwithstanding the transient or transition tone *d*, here associated with it, may be regarded as depending upon the fundamental harmony 𝕮.

In like manner in fig. 136,


(Fig. 136.)

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* The word "*transition*" is compounded of the Latin preposition "*trans*," *over*, and the verb "*eo*," *to go*, and hence means literally *a going over*, *a passing over*. Tr.

where, in the upper voice, the transition tone $\bar{\bar{f}}\sharp$ stands before $\bar{\bar{g}}$, and, in the second voice, the transition tone $\bar{\bar{d}}\sharp$ stands before $\bar{\bar{e}}$, the combination [c g d♯ f♯] is to be recognized as the three-fold chord $\mathfrak{C}$, merely transformed or modified by fore-notes.

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§ 97.

For the purpose of distinctly marking a tone as a transition tone, in the examples which we use, we will place either over or under the note a diagonal stroke (⟋ or ⟍); and to distinguish a fore-note or transition note *from below*, we will use a stroke directed *upward* (⟋),—while, to designate a fore-note *from above*, we will employ a stroke directed downward (⟍). Accordingly, in fig. 135, *i*, p. 220, an upward stroke stands over *d*, while in fig. 135, *k*, p. 220, a downward stroke is employed.

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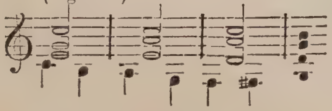
§ 98.

This species of transformation, again, is a rich source of *equivocalness.* For, e g. in fig. 137,

(Fig. 137.)



the tone *b* in the combination $[b\ \bar{e}\ \bar{g}\ \bar{\bar{c}}]$, in the first measure, occurs as a transition tone, and, according to this, the fundamental harmony would be $\mathfrak{C}$ with the transition tone *b*. Still, this combination might also be regarded as $\mathfrak{C}^7$. In like manner, the combination $[g\ \bar{e}\ \bar{a}\ \bar{\bar{c}}]$ in the following measure, admits of being regarded either as $\mathfrak{a}$ with the transition tone *g*, or as $\mathfrak{a}^7$, &c.

Whether a particular harmonic combination which, considering the tones of which it consists, has precisely the appearance of a chord consisting of proper harmonic tones, but which, if we regard one or more of its elements as transition tones, shows itself to depend upon an entirely different harmony,—is to be explained as belonging to the one or the other, must, as we shall find in the sequel, be determined in each particular case that occurs, from the connection of the musical sense.

A combination of this kind, which has *the appearance* of a chord consisting of harmonic tones, without actually being such, i. e. without in fact being such to the ear,—we will hereafter denominate AN APPARENT *chord.*

Thus much, in the way of brief hints, and in advance of the general subject, as to the manner in which tones foreign to the harmony may occur as tones of transition. More hereafter in connection with the doctrine of such transitions where it is strictly and fully treated.

(4.)

OTHER TONES FOREIGN TO THE HARMONY.

§ 99.

Besides the above mentioned ways, in which tones entirely foreign to a harmony introduce themselves into it, there are also many other ways in which the same thing is done; but the discussion of these must likewise be deferred till hereafter. (See on this subject § 453, and what follows.)

REMARK.

The foregoing treatment of the doctrine of the transformation of harmonies, and especially that of *the different distances* at which at one time this and at another time that interval of this or that harmony occurs from this or that other interval of the same, (§ 55 *bis.*) and in particular from the lowest tone (the base tone), §§ 60, 61, 62, 63, 63 *bis.* 63 *ter.*) and particularly the doctrine which shows *how a tone which stands at such and such a particular number of degrees from the base tone may be at one time this and at another time that interval or element of at one time this and at another time that harmony* (e. g. the large third of the base tone at one time the actual fundamental third of a large three-fold harmony, or of a principal or a large four-fold harmony, and at another the fundamental fifth of a small three-fold harmony or of a secondary four-fold harmony, &c.—and again the fundamental seventh of a large four-fold harmony, &c. &c. § 63 *ter.*) I say, the foregoing treatment of this doctrine affords us beforehand a means of determining the question, how much of rationality is exhibited in the fact, that all our books of instruction on musical composition hitherto have, from beginning to end, devoted themselves to the business of showing *how a tone which stands at the distance of such and such a number of degrees from the base tone*, as e. g. the third or the fourth of the base tone, the seventh of the base tone, &c., *may or must be treated, prepared, resolved,—regarded as a so-called consonance or dissonance,—and how it is to be doubled or not doubled, and the like*, and the fact that all our theoretical writers hitherto have made the entire doctrine of musical composition depend solely and exclusively upon the consideration of the distance of this or that tone from the base tone, and, instead of attending to *the essential and fundamental* PROPERTIES of the different harmonic combinations and of each of their elements, they give us rather a troublesome set of mere casuistic *prescriptions* upon the treatment of the intervals of the base tone.

The very first clear view of the thing, even the first and indeed the most transient consideration of the fact, that the interval (distance) at which a tone occurs from the one which happens in a particular instance to lie in the base, is a mere adventitious circumstance—a matter that has no concern whatever with the fundamental properties of the thing, that does not in the least affect its essential nature, and that, e. g. a tone which constitutes the large third of the base tone, may occur in a numberless variety of different ways, (as remarked above,) and may be in one case something essentially and entirely diverse from what it is in this or that other case, &c.,—even the slightest consideration of this plain matter of fact, must, we should suppose, have dissuaded theorists, even in the very first attempt, *from making the theory of musical composition thus consist in a doctrine devoted to the simple point of showing how the third, the fourth, &c. is to be regarded and treated;* and whoever impartially reflects on the subject must regard it as truly astonishing, not indeed that the very first individual who happened to hit upon such an idea did not give it up again in the same hour in which he conceived it, but that even for centuries the very same unfortunate course has been pursued in ALL our books hitherto written on the subject, and has travelled down with implicit faith from generation to generation even to the present time!

As I have already said, even the slighest glance

(1.) at the changes of distance from the base tone which are brought to view in the doctrine of the mere *transformations of position*, and particularly in that of the inversions, (§ 57, § 60 at the end, § 61, 62, 63, 63 $^{\textit{bis.}}$ and especially § 63 $^{\textit{ter.}}$) and at the fact that a given tone, as e. g. the third or the fourth of the base tone, may be almost endlessly various in its essential character, (of which diversity we commenced a computation in the above quoted § 63 $^{\textit{ter.}}$ but left uncompleted on account of the excessive multiplicity into which it ran, though we found simply in the case of the large and small third of the base tone, that the former is capable of seven different varieties, and the latter of eleven;)—I say, even a transient glance at such a fact shows how very silly an undertaking it is, to attempt to make the doctrine of musical composition consist in a collection of rules upon the treatment of the third, the fourth, &c., and how *impossible* it is that such a course should lead to the truth.

This consideration becomes still farther strengthened, if we reflect, that other transformations give birth to *yet a multitude more* of diversities and resemblances, as e. g.

(2.) the transformation of a principal four-fold chord by the addition of a large ninth, (§ 80), or

(3.) a small ninth, (§ 83), on which point I will, merely by way of example, call attention to the fact, that in the third inversion of such a harmony; [F B d a], or [F B d a♭], the ninths appear as large or small thirds of the base tone and thus the seven and eleven possible varieties mentioned above in (1.), which pertain simply to the third, appear in the present case enhanced by two, namely from 7 to 8 and from 11 to 12, making together 20,—to say nothing of the numerous new possible varieties which such a transformation produces in the case of other intervals, (particularly, e. g. in the case of the large fourths, by the fact that if, say, the small ninth itself is situated in the base, *the fundamental fifth* appears as *the large fourth*, just as does *the fundamental tone* in the second inversion of a diminished three-fold chord, or a four-fold chord with a small fifth, as e. g. [F B d] or [F B d a,] or as does *the fundamental third* in the third inversion of a principal four-fold chord [F B d g],—from which few things it is perceived that the large fourth of the base tone may be at one time *the fundamental tone* of either a diminished three-fold chord or of a four-fold chord with a small fifth, and at another *the fundamental fifth* of a principal four-fold chord, &c.)

(4.) Again, this already pretty large multiplicity obtains a new augmentation by the consideration of the still farther possible varieties which arise, at one time with and at another time without the addition of a ninth, in the transformation of the harmony ‘$\mathfrak{x}^7$ by the elevation of its fundamental third, or in the transformation of the harmony $\mathfrak{X}^7$ by the depression of its fifth, (§§ 89—94,) and which still farther increase the number of 20 possible varieties exhibited, by way of example in Nos. 1, 2, and 3 above, to compute all which, even to only a limited extent, would be but a most tedious task, and, considering the already sufficiently incomprehensible multiplicity of the possible varieties before us, must appear entirely superfluous and unnecessary,—especially inasmuch as, instead of such detail, even whole masses—whole new classes of yet additional possible varieties of character crowd themselves upon us again from other quarters, when we consider

(5.) that each species of fundamental harmony may be found on more than one degree of the Key, as e. g. a small three-fold harmony may occur either on the first, or the fourth degree of the small [minor] scale, and also on the second, third, or sixth degree of the large [major] scale, (§ 155 at 2 and *b*;) that thus, in saying as we did, e. g. in § 63*ter*, that the large third of the base tone may be, among other things, the fundamental fifth of a three-fold harmony, we said by far too little: the " among other things" is yet far from being exhausted and must rather be much extended, as follows: the large third of the base tone, may among other things be the fundamental fifth of a small three-fold harmony, *and that too*, either a fundamental fifth of a small three fold harmony of a small [minor] Key, or of a large [major] Key, *and that too* either of the first, or the fourth degree of a small [minor] Key, or of the second, third, or sixth degree of a large [major] Key; and, accordingly, in the same ratio, each of all the other varieties hitherto enumerated, must again be still farther multiplied ! If we bring still farther into the estimate, the fact,

(6.) that, as appears from the doctrine of transitions, tones of transition and other tones foreign to the harmony, particularly suspensions, may occur at *every* distance from the base tone, and accordingly *every* interval, at whatever distance from the base tone, may be a transition, accessory, or suspension tone to this or that interval of this or that fundamental harmony of this or that degree of this or that large [major] or small [minor] scale, and indeed,

(7.) that the base tone itself may be such a transient, or transition tone of any one of the above mentioned species, and that thus *all* the intervals reckoned from the same, at once change their numerical names, and, losing *all* boundaries and limits, pass into a perfectly immeasurable ocean of incomprehensibility;—

If, I say, all this be considered, it becomes truly unaccountable, how theorists could be blind enough not to see, that it was a perfectly preposterous idea, to think of giving rules which should suit such a boundless diversity of cases,—cases which often have nothing in common with each other except the mere accidental circumstance that the distance of the notes from the base tone amounts to a third, a fourth, and the like, while in their essential nature they are so entirely diverse, that what is true in one or more of these cases, becomes, for that very reason, wholly inappropriate to the rest, and often indeed the very opposite of the truth! Hence, moreover, it seems very strange, that they should not have perceived it to be a most extraordinary act of rashness—a rashness explainable only on the ground of an extremely partial and limited observation—to proceed forthwith to proclaim that which they might perhaps have observed to hold good in some half dozen or a dozen of a hundred possible cases, as a general truth and a rule holding good for the whole hundred cases, when, in application to all the other cases of the kind, the whole mass of which the gentlemen never once thought to examine, they must of course necessarily prove totally untrue.—Hence the numberless inaccuracies and palpable untruths which meet one's eye on the slightest examination of that mass of rules which have arisen in this mischievous way,—hence the laughable quarrels upon the consonance or the dissonance of the fourth,—hence the rule, that all sevenths must be resolved downwards, &c. &c.;—hence all the unhappy ellipses and catachreses, the innumerable exceptions and licenses, and, in short, all the countless inconsistencies and contradictions, of which I have marked only a small number by way of example in different parts of this book, as e. g. in the remarks on §§ X, 103, 107, 221, 242, 312, 314, 320, 324, 341, 379, 392, 426, 429, 451, 452, 453, 454, 521, 522, 539, 574, &c.

The infelicitous idea of founding the doctrine of musical composition upon the intervals of the base tone seems to me very much like an attempt to establish a theory of the knowledge of mankind upon the consideration, whether a man's name begins with the first, with the second, &c., letter of the alphabet, calling those perhaps whose name commences with the second, or with the third letter, &c , *seconds*, *fourths*, &c., and then giving rules to determine how all those persons whose names begin with a letter standing at such and such a distance from the head of the alphabet, are to be regarded, treated and the like.—Now, just as so absurd a doctrine, having respect solely to that which is external and accidental, casting into the shade the observation of the essential, and, in a hundred different ways, essentially different fundamental properties of human nature, and turning the attention *ex-professo* wholly from these, and directing it exclusively to the accidental numbers of the letters, could not possibly be called rational,—just as it would bespeak the grossest short-sightedness in an anthropologist, if, because he had for once observed in the case of half a dozen men whose names began with *B*, that they had this and that character, that they must be treated so and so, &c., he should therefore write in his theory the rule, that men whose names begin with *B* have this and that character, must be treated so and so, and the like,—just as such rules, looking away from the essential and deriving their origin from that which is merely accidental, although indeed they happen to be entirely true in relation to those six men, yet, as *rules*, are utterly false and that too in *as many different ways* as there can be essential diversities of character under one and the same initial letter (essentially different intervals under one and the same distance from the base tone,)—just so a doctrine of musical composition which adjusts its laws to the distances of tones from the base tone, cannot be otherwise than in thousands and thousands of cases false and deceptive.

The fallacy in this case (as is shown in the passages above referred to) is so *palpable*, so *easily recognized*, and indeed absolutely *incapable of eluding notice*, and so numerous cases must necessarily have occurred to the authors of those theories, to contradict the rules inconsiderately laid down by them, that they *must*, with the very slightest attention, have become satisfied of their entire falsity and deceptiveness.

But what shall we think of the fact that they, in spite of the knowledge thus obtruding itself on their view, still do not retract these principles in search of those that are true, but for a century past *have continued* and still *continue* to promulgate principles as true and valid, which prove themselves false by the slightest examination.

Indeed, if musical teachers were not otherwise totally blind, they *could not fail* soon to see, that not only those precepts, in themselves considered, but even the whole *foundation* of their system in general, *the whole idea*, the whole doctrine of musical composition according to the distances of tones, *adjusted to the intervals of the base tone*, is irrational and absurd in the fundamental idea itself, that an exclusive regard being had to the mere contingencies of the distances of the tones can only serve to abstract the attention from *the fundamental properties* of every tone, from its *relation to the fundamental harmony*, at whatsoever distance from the base tone it may at any time appear, and, in a word, from *the fundamental nature* of the tones, and to fix it upon the mere empty external distances of tones,—that hence the adoption of this course, directing itself, as it always does, to the mere unessential, contingent and variable matters, can never lead to real results, *that this course* must accordingly *be given up*, and that in its stead *an entirely different* course must be taken—one founded on that which is real, on the fundamental and essential nature of the tones, independently of the contingence of the ever variable distances of tones,—that *the truth must be sought in another way.*

But what shall we say of the fact that theorists, who, with but very slight attention and very little knowledge, *could not possibly* fail to see this, have, nevertheless, for a whole century past, still continued on in the same old way, and still hand down, from generation to generation, the same false theory?

What moreover shall be said of the fact, that they adopt this course in their teaching, not merely now and then, in a general way, but that, in their theories of musical composition, they teach *almost nothing else* than just this doctrine of the progressions of intervals, so that one finds in our books of instruction, from beginning to end, almost nothing else than merely rules in respect to this or that interval, as if there were really nothing else,—as e. g. almost nothing of all that which constitutes the contents of my second and third volume, particularly of §§ 155 and what follows, §§ 190—225, 226—228, &c.? What shall we say to the fact, that even the few scattered fragments of all those doctrines which [fragments] are to be found in them, consist throughout in nothing else than rules erroneously deduced in a similar way, proving correct indeed in a *few* cases, but *not* correct in innumerable others, and yet, with a most frivolous levity, received without examination, and decided upon in two words, and hence of course proving utterly false, as e. g. the whole doctrine of harmonic successions is made to consist in a single rule which is to hold good of all the thousands of possible harmonic successions!! (See the remark on § 221, and on §§ 242, 312, 379, 429, &c.) And, finally, what shall we say of the fact, that they, thus proffering a doctrine composed from its very foundation of sheer absurdities and inconsistencies, still give it the specious appearance of being built on *the infallible basis of mathematical principles, pretending to a mathematical creation of the scale*, e. g. and *a mathematical settlement of the idea of consonance* and *dissonance*, and the like, while yet after all, the whole of this is but a tissue of rash and hasty deductions from facts but partially true, and of mathematical propositions which, though true indeed in themselves, are utterly irrelevant in the case under consideration. (Remark on § X of Musical Teacher, and on § 103.)

That I have not over-stated things in the foregoing remarks, is but too palpably shown in all the places referred to.

But if such is the state of the case, if these theories are really nothing but an accumulation of rules whose falsity is continually shown by the test of the very best practice, it certainly is not strange that such a doctrine of musical composition comes at last to be a mere butt of derision, or at most a bugbear, to which musical composers, *decori gratia* (for reputation's sake) exhibit a show of veneration, though they never once think of following its laws, as indeed they never ought to; because, those laws are in fact incorrect, and innumerable things are forbidden by them which are in truth perfectly faultless and perfectly agreeable to the ear,—a fact which most palpably demonstrates the inanity of such rules.

My present attempt at a theory of musical composition may not indeed be free from numerous faults, but it shall at least be free from the reproachful *fundamental fault* of seeking out its radical principles by a course so preposterous,—preposterous in the very direction it takes, and hence absolutely incapable, *from its very direction*, of leading to the truth,—and free also from the rashness of proclaiming as fundamental principles and laws, observations pretended to have been duly made, though without being subjected to the test of examination—observations partially true indeed and holding good in some individual cases, but yet untrue and inapplicable in a hundred other cases,—of *still continuing on*, from sheer indolence and in spite of all the palpable evidence to the contrary, in *an erroneous course* that can only lead to delusions, and of extolling such a course as if it were the very way to eternal salvation;—I say, from such a stain at least, my Theory shall be free.

This is properly the *only* peculiar merit that I claim to myself as property, since, on the other hand, I am entirely satisfied that any man who should once have struck upon the way that has now happened to be first trodden by myself, namely, that of observing the real and fundamental properties of the tones and their relation to the fundamental harmony, instead of the infelicitous observance of the mere distances of the tones,—that of independent personal thought and reflection, instead of a servile echoing of another's rules which owe their own origin only to the want of thought,—that of a complete survey of the field of musical doctrine, and, accordingly, of those parts of it of which hitherto nothing had been known—nothing had been introduced into the books of instruction, as if they had really no existence, &c.,—I say, I am entirely satisfied, that any other man who should have struck upon this method, first indeed pursued by myself, might have written my Theory as well, and perhaps even far better, than I have myself been able to write it, doing it, as I have done it, as a subordinate labor amidst an hundred other heterogeneous principal engagements; and indeed I might say, that, in this respect, it is no art at all to construct a theory, which should be, I will not say, good, true, and correct, but at least beyond all comparison more correct, true, and rational, and more applicable in practice, than any ever could have been, constructed after the manner hitherto pursued.

DIVISION IV.

VIEW OF THE EQUIVOCALNESSES ARISING FROM THE TRANSFORMATIONS OF THE FUNDAMENTAL HARMONIES.

§ 100.

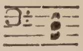
In the course of the different transformations of the fundamental harmonies heretofore mentioned, we have several times seen harmonic combinations arise which were most perfectly similar to other harmonies, or to other transformations of the same, and have found that thus not unfrequently one and the same harmonic combination may be regarded as depending at one time upon one fundamental harmony, and at another time upon another.

The fact here mentioned, namely the fact that one and the same harmonic combination may be derived from different fundamental harmonies, we will denominate, in general, *harmonic equivocalness*, or *equivocalness in respect to the German letter* [English black letter], because the fundamental harmonies are designated by German letters [English black letters.]

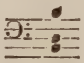
A more close examination leads us to distinguish two subordinate species, which we will designate by the appellations—*simply harmonic* and *enharmonic* equivocalness.

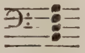
(A.) *Merely Harmonic Equivocalness.*

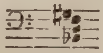
In the first place, we have seen cases in which two different fundamental harmonies became, by means of the transformation of the one or the other, or of both together, so similar to each other in appearance as to both consist of precisely the same notes. The equivocalnesses referred to in §§ 72, 82 and 98, are of this species.

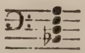
(1.) Take, e. g. the chord . . . . . . 
which may be, (according to § 50, *α*, 3,)
either . . . . $^\circ\mathfrak{h}$,
or, (according to § 72,) . . . . . . $\mathfrak{G}^7$,

In the last case the chord would be in its second inversion, with the omission of the fundamental note.

So also the harmonic combination . . . . 
may either depend upon the fundamental harmony . . $\mathfrak{G}$,
or upon that of . . . . $\mathfrak{G}^7$,
or " " . . . . $^\circ\mathfrak{h}$,
or " " . . . . $^\circ\mathfrak{h}^7$,
or " " . . . . $\mathfrak{h}$,
or " " . . . . $\mathfrak{h}^7$,
or " " . . . . $\mathfrak{E}^7$,
or " " . . . . $\mathfrak{e}^7$,
&c. &c. (§ 63 *ter*, § 72,—Compare the remark on § 99.)

(2.) The chord . . . . . . 
may be at one time, (according to § 50, *β*, 3,) . . . $^\circ\mathfrak{h}^7$,
at another time, (according to §§ 78, 82,) . . . $\mathfrak{G}^7$,
with the omission of the fundamental tone and the addition of the large ninth.

(3.) The harmonic combination . . . . 
depends either upon the fundamental harmony . . . . $^\circ\mathfrak{e}^7$,
with an arbitrarily raised third, (§ 89,)
or upon . . . . $\mathfrak{E}^7$,
with a depressed fifth, (§ 94.)

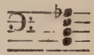
(4.) The combination . . . . . 
may at one time, (according to § 50, *β*, 4,) be regarded as . . $\mathfrak{B}\flat^7$,
at another time as . . . . $\mathfrak{B}\flat$,
with the transition tone *a*, (§ 50.)
or again as . . . . $\mathfrak{g}^7$,
in the first inversion, in which case the tone *a* would be a transition tone before *g*, &c. (§§ 99, 343 and what follows, and 441.)

The several species of harmonic equivocalness here mentioned under (A.) we will denominate in contradistinction from those which follow, *merely* or *simply harmonic equivocalness.*

(B.) *Enharmonic Equivocalness.*

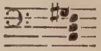
But, in the second place, we have seen, that by the transformation of a harmony, those combinations arise whose elements differ from those of an entirely different fundamental harmony only by an enharmonic distinction, and hence, in a manner, only in name, or, in other words, that two different fundamental harmonies may become so similar to each other, by transformations, that (in our system of temperament) the one sounds precisely like the other, although their individual tones are called by other names and written with other notes. This is the case in the chords referred to in §§ 85 and 95, and partly also in those in § 94. Since, e. g. the tone *a♭* sounds like *g♯*, *f* like *e♯*, &c. it follows that also the chord [B d f a♭] sounds like [B d f g♯], or like [B d e♯ g♯], &c. (§ 85.)

The combination in question, e. g. sounds as . . . .



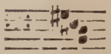
if its fundamental harmony is . . . . $\mathfrak{G}^7$;

as . . . .



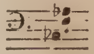
if its fundamental harmony is . . . . $\mathfrak{E}^7$;

as . . . .



if its fundamental harmony is . . . . $\mathfrak{C}^{\sharp 7}$;

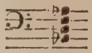
as . . . .



if its fundamental harmony is . . . . $\mathfrak{B}\flat^7$, [Compare § 85.)

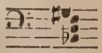
In like manner, the chord [B♭ d f a♭] sounds as [B♭ d f g♯],—(§ 95) One and the same harmonic combination may therefore be (§ 50, *β*. 1,) at

one time . . . .



and then the fundamental harmony is . . . . $\mathfrak{B}\flat^7$;

or at another time . . . .



and then its fundamental harmony is
either (§ 89) . . . . $°\mathfrak{c}^7$,
or (§ 94) . . . . $\mathfrak{E}^7$.

This *second* species of harmonic equivocalness, since it depends upon an enharmonic similarity, we will term *enharmonic equivocalness.*

In the sequel we shall find the aforementioned equivocalnesses to be, not only very important and fruitful in their developements, but also to be copious and inestimable sources of harmonic richness, of easy harmonic turns, and of a widely effective variegation of the harmonic web.

DIVISION V.

CONSONANT AND DISSONANT CHORDS AND TONES.

§ 101.

Teachers of the musical art usually divide the entire mass of all the harmonies into *consonant* and *dissonant*,—in German, *well sounding* and *ill sounding*,—[*wohlklingende* und *übelklingende*.]

Though I do not think much of this usually adopted division, yet I think it best to inform my readers, rather in the way of historical narration, what chords are usually called consonant, and what ones are termed dissonant.

That harmony is denominated *consonant* in which none but so called consonances or consonant tones occur, while that is termed a *dissonant* chord which contains one or more so called dissonances or dissonant tones.

Consonances or consonant tones are those which constitute the elements of a three-fold harmony, thus the fundamental tone, its third and its fifth, and of course the higher and lower octaves of these; and accordingly the only consonant combination of tones is the three-fold harmony. Every other tone, on the contrary, is called dissonant, and hence every combination is dissonant, in which any other tone occurs, than the fundamental tone, its third, and the fundamental fifth.

For the purpose of comparing the above described division of the whole kingdom of tones into consonant and dissonant, with the distinction which we have hitherto made between harmonic tones and tones foreign to the harmony, the following table may be useful:

Harmonic tones,	Fundamental tone, its third, its fifth,	*Consonances.*
	its seventh.	*Dissonances.*
Foreign to the harmony,—every other tone.		

That is to say, the elements of a fundamental harmony are universally only

the fundamental tone,
its third,
its fifth, and
its seventh.

Every other tone whatever that may occur in a harmonic combination, is not an element of the fundamental harmony, and is a tone foreign to the harmony. In the division of the tones into consonant and dissonant, the first three species of harmonic tones, namely,

the fundamental tone,
its third, and
its fifth,

fall into one class, under the name of consonances, and the other class stands contradistinguished from this, under the name of dissonances—a class which embraces (*a.*) the fourth species of harmonic tones, the seventh, and also (*b.*) all the tones foreign to the harmony.

As the class of dissonances consists partly of harmonic tones and partly of tones which are foreign to the harmony, *so* the former might conveniently be called *harmonic dissonances*, and the latter *dissonances foreign to the harmony.* Instead of this name, however, it is more usual to call the former *essential* dissonances, and the latter *accidental* dissonances.

§ 102.

In the case of *an interval which one tone forms with another*—in the distance of the one from the other, we can *sometimes* recognize the fact that *one of them is a dissonant tone*, and thus far we can, as it were, speak of *dissonant and consonant distances of tones.*

Of two tones, namely, which form with one another some other distance than a large or small third, fourth, fifth, or sixth, (the pure octave of these is understood with them,) one at least is always no element of a three-fold harmony, and hence is a dissonant tone; (for, let the tones of which a three-fold harmony consists be transposed in all possible ways, and still it never happens that two of them form a seventh, a second, or any diminished or superfluous interval with one another, but always only large or small thirds or sixths, and large or small fourths or fifths,—(§ 55, *bis*, under 1;) and every chord in which two tones sound which form some other interval with one another, is always a dissonant chord.

It is to be here observed, however, that the characteristic mark above given is *merely a negative one*, and that we cannot reverse the proposition and say, two tones which stand at the distance of a large or a small third, sixth, &c. from each other are always both consonant; for in the first inversion of the harmony $\mathfrak{g}^7$, e. g. the base tone *B♭* and the tone *f* form a large or small fifth, and yet this *f*, being the original seventh, is still dissonant; and accordingly it cannot be said in general: "*the fifth is never a dissonance, but always a consonance.*"

Still less, secondly, can it be known from the distance of two tones from each other, *which of the two* is the dissonant one, or whether *both* of the tones even be not dissonant. We should take care, therefore, not to receive it as literally true, if we hear it said (as indeed we often enough do,) that "a tone which is a superfluous fifth or a second higher than another, is a dissonance," or briefly, that "the superfluous second, or fifth, and the like, is a dissonance." Take, for example, the chord [A♭ d f b]. The proper third, *b*, in this case, forms a superfluous second; but yet *b is not this superfluous second*, but the base tone itself is the dissonant one.—If the same harmony be put into the third inversion—[f a♭ b d̄], *f* and *a♭* form a amall third, and in this instance *both* tones are dissonances, the *f* as the fundamental seventh, the *a♭* the small ninth of the fundamental tone.

Thus the proposition is true only with the above described limitation, and consequently only in the form in which it was expressed in the commencement of this section. (Compare the Remark on § 103.)

§ 103.

Many musical teachers call *the fifth of the diminished three-fold chord also dissonant*, and, accordingly, *the diminished three-fold harmony a dissonant harmony.* If this be admitted, the definition given in § 101 must be altered thus: every tone is dissonant, except the fundamental tone, its third, and its large fifth; and the characteristic sign given in § 102 must be expressed in the following manner: of two tones which form with each other some other interval than a large or small third, or sixth, *small* fourth, or *large* fifth, or pure octave, (thus a second or seventh, *a small fifth*, *a large fourth*, or some other superfluous or diminished interval,) one is always a dissonant tone: in which case, again, the limitations suggested in the foregoing section must not be overlooked.

Others spin out the distinction between consonances and dissonances still more finely, and distinguish *perfect* and *imperfect consonances*, and also *perfect* and *imperfect dissonances*,—and again *altered dissonances*,—*principal dissonances*, *subordinate* or *secondary dissonances*,—*pseudo* [false] *consonances*, *pseudo* [false] *dissonances*, &c. and then quarrel among themselves on the question, what is to be reckoned in this and what in that division or subdivision.

Far from us be the lot of plunging into such fathomless erudition! It fortunately happens that we have no occasion for it in our Theory; for, we have not a single precept to give which holds good of all the dissonances and only of the dissonances, or which applies to all the consonances and only to these; and thus we could conveniently spare the whole distinction of consonances and dissonances.

In order, however, still to derive *some* advantage from the attention heretofore bestowed upon this distinction, we will at least do so much as to employ it for the enrichment of our technical vocabulary, since the technical word *consonance* always affords us a convenient *common name for the fundamental tone, its proper third and fifth*, while the word *dissonance* gives us a name for every tone which is not the fundamental tone, nor its third, nor its fifth, *but is something else.*

REMARK.

Among all my views, differing from those commonly received, perhaps none will appear more striking at first sight, or will more seriously call for an apology and a more particular confirmation, than those which I have above ventured to express in relation to the doctrine of consonances and dissonances. I am therefore laid under the necessity of at least examining, with some degree of fullness how far the division of the whole kingdom of tones into two classes, called consonant and dissonant, (I.) is *in itself founded in the nature of things*, and, (II.) *how far it is of practical utility.*

(I.) *As it respects the ground and the value of this distinction in itself considered*, it certainly receives no recommendation in the outset from the fact that three species of harmonic tones, namely the fundamental tone, the third and the fifth, constitute the one class, while the fourth species of harmonic tones, namely the sevenths, is referred to the other class, and is there, united with tones of all sorts which are foreign to the harmony, to form one class with which it nevertheless has not a single essential and distinguishing characteristic in common, except simply the negative fact that its tones are not the fundamental tone, the fundamental third, or the fundamental fifth.

If, e. g. in order to divide the letters of our alphabet into two classes, one were to throw the three vowels *A*, *E*, *I*, into the one class, and all the letters into the second class which are not *A*, *E*, or *I*, we should in the very outset conceive a distrust towards the value of such a classification.

But if we go more deeply and particularly into the foundation of the thing itself, and inquire for a distinguishing ground of division, for a sound and satisfactory definition of what is to be understood by consonance and dissonance, we shall find throughout but a very unsatisfactory answer.

(*A.*) Would we, as many have done, put the ground of division in the large or small degree of *melodiousness* or *goodness of sound*, and say: a consonance is a combination of tones which makes an *agreeable*, while a dissonance is one which makes a *disagreeable* impression upon our ear, and thus the former is *a well sounding chord*, but the latter is an ill sounding chord? the reply is, this is all false. Were it true that consonances sound better than dissonances, then it would follow that music would be so much the more agreeable in sound, the more consonances and the fewer dissonances should occur in it, and vice versa; and it follows farther, that inasmuch as in the fine art of melodious or agreeable sound, strictly every thing ought to sound *as well as possible* and nothing should sound *ill at all*, so a piece of music, in order to be in the highest degree conformable to the principles of the art, must contain as few dissonances as possible.—But the case by no means stands thus; on the contrary, the so called *ill sounding chords*, taken in the harmonic web, sound, as is well known, strikingly well, and thus the above mentioned ground of division and the definition corresponding to it, amount to nothing, because they throughout depend upon false suppositions.

But if, after this examination, it were still worth a farther investigation, it would at once occur, that the whole essence of this ground of division turns merely upon *the more* or *the less*,—a circumstance which, from its very nature, is incapable of furnishing any firm and well defined boundary line. For, I should like to see the individual who would come forward and mark out the boundaries where the more well sounding ceases, and the less well sounding begins,—and would show what combinations of tones are to be regarded as lying on this side, and what as lying on that side of the limits?

(*B.*) Not much more valid than the ground of division and the definition connected with it, which we have examined above, are those which are based on the mathematical computation of *the relations of vibrations.*—We are taught that two tones are consonant, if they stand in the more simple relations, as it respects the velocity of their vibrations; whereas those whose relative velocities are expressed by the more complicated fractions, are called dissonant. The simplest relation is 1:1, after this 1:2,—then 2:3;—less and less simple and thus less and less consonant, i. e. more and more dissonant, would be the relations 3:4, 4:5, 5:6, 6:7, 7:8, 8:9, &c.—But the boundary line between consonant and dissonant (it is most usually taken thus) lies in 7; all that lies on this side of such a boundary is called consonant, and all that lies on that side is termed dissonant, and a dissonant chord is every one in which tones occur which stand in a less simple relation to one another.

In thus fixing the boundary line, (which by the way coincides with that of § 103 and must always be understood with the limitations there pointed out,) every thing, it is perceived, hangs simply upon the more or the less, and the line of distinction between consonant and dissonant, placed, as it is, in 7, is assumed in a purely arbitrary manner; for, since in a steady and constant progression no fixed point can ever be otherwise than arbitrarily assumed, so it is a purely arbitrary act to fix upon the number 7 as a point of limitation in the constant proportional series 1:2, 2:3, 3:4, 4:5, &c. Thus here also the distinction depends solely upon the will, and consequently any one may, at pleasure, distinguish the relations of tones on this side and on that side of the arbitrarily assumed boundary line from one another, by peculiar technical names, and may choose for this purpose the expressions consonances and dissonances: but no reason can be found in the nature of the case, why the relations up to just *this* point of limitation should form a class by themselves and should be placed in opposition to those lying the other side of this point, and why they just so far should be called consonant or well-sounding, and from that point onward dissonant or ill-sounding. It is no matter of surprise, therefore, that the musical literati do not agree on the question, whether the boundary should be fixed upon 7, as supposed above, or somewhere else, but have quarreled for a century past on the question, whether this or that interval, as e. g. the fourth, lies on this side or on that side of the dividing line, or, in other words, whether the line of division is to be fixed on this or that side of this or that more or less dissonant or consonant interval. (§ 103.)

(*C.*) Other theorists, again, endeavor to find the ground of division and distinction between consonances and dissonances in *the necessity of the preparation and resolution of the latter;* and thus we find in books of high reputation the following definition: *A dissonance is an interval which must be prepared and resolved:* (among others, e. g. Kollman's *Practical Guide to Thorough Bass*, Chap. I. § 10: A CONSONANCE *is an interval that may be doubled, and that does not require a limited progression or resolution. And a* DISSONANCE *is an interval that ought not to be doubled, and that requires a certain progression, called its resolution!*) I am not disposed to place any particular stress upon the circumstance, that *the mode of treatment which the subject here requires is replaced by a mere definition of it*, just as if one were to define a catarrh by saying: it is an evil that must be relieved. But if, passing over this, we contemplate the matter merely in a practical light and inquire into the essential truth of the suppositions which lay the foundation therefor, we shall find that these suppositions are entirely false, and in part incorrectly apprehended, and accordingly that the characteristics given in the definition are (1.) *in part untrue*, and (2.) in part *undistinguishing.*

(1.) That all dissonances must be *prepared, is not true. The necessity of preparation is not common to all dissonances, and consequently, when employed as a characteristic in a definition, it is not true.* It is true indeed that many dissonances cannot easily be introduced freely [i. e. without preparation,] and that many others cannot be introduced at all in this way; but others again, and indeed very many others, are every where introduced without preparation. Without attempting here to furnish a complete discussion of this truth, I will just call attention to the fact,

(*a*,) *that the seventh of the dominant harmony* may have a free entrance,*—a fact which it would not be easy at the present day to call in question;—this subject will receive a more particular treatment in the doctrine of preparation:—and farther,

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* i. e. may be introduced without preparation. The word "*free*" is frequently used by the author in this sense. TR.

(*b.*) that many secondary sevenths have in like manner a free entrance,—which subject again is fully treated in the place just referred to;—and finally,

(*c.*) that all sorts of transition tones occur without preparation, while yet they are not consonances, and of course are dissonances: (*Kirnberger*, in particular, expressly reckons them in this class.*)

Now according to the definition in question, all these tones, inasmuch as they need no preparation, would not be dissonances and consequently must be consonances!

While, accordingly, the circumstance of unfree [prepared] entrance cannot consistently with truth be admitted into the definition of a dissonance, as a distinguishing characteristic, yet, on the other hand,

(2.) it is indeed true, that dissonances must be *resolved*, or more properly, that they are in certain cases confined to a certain definite progression; but still this is not *a distinguishing characteristic*, since, as is well known, many *consonant* tones have not a free progression, as e. g. the subsemitone [subsemitonium†] as the third of the principal four-fold harmony, &c.

Thus it appears that the distinction of consonances and dissonances which is founded on the necessity of preparation and resolution, is untenable, and that the definition growing out of it is in one respect too limited and in another too extensive. And it follows from all this, that the whole classification of harmonic combinations of tones into consonant and dissonant, is not at all founded in the nature and essence of things, and it is particularly by the view which has been taken under (*C*), above, that

(II.) *the practical utility* of this distinction is to be estimated. For, *what purpose is subserved* by the classification of tones into consonant and dissonant, if, as already observed under (*C*,) no rule admits of being given which would apply to either the one or the other entire class and only to this, if the rules of preparation and resolution which are given for the class of dissonances, apply in part only to some particular dissonances—not to the whole, and in part hold good not only of dissonances, but of consonances also? and indeed if a valid definition and limitation of consonances and dissonances does not even admit of being given! It is evident, rather, from all this, that the whole subject of dissonances and consonances introduces more of confusion and useless strife into our theories of the musical art, than it does of advantage.

Indeed, viewed in the proper light, what is the amount of the use which *others*—those who avow that doctrine—make of it? It is simply this, that they can give the following rule: all dissonances must be prepared, except those which need not be prepared.‡—That is to say: all dissonances which must be prepared, must be prepared. Or, to use *Marpurg's* own words: "dissonances occur *without preparation* in two cases, namely,

(*α.*) When one dissonance is resolved into another,

(*β.*) When the progression is directly from a consonance into a dissonance."

Now inasmuch as every dissonance is preceded either by another dissonance or by a consonance, in both which cases the dissonance must occur without preparation, it follows that the dissonance may in *all* cases occur without preparation,—a position which I am not myself entirely prepared to maintain.

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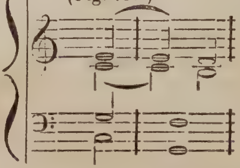
* K. d. r. S., 1. B., 11 Abschn., bei II, S. 213 n. f.

† "*Subsemitone*" or "*Subsemitonium*" is an old Latin name, still occasionally used, for the seventh of any large or major scale,—a tone which is more usually, with us, termed *the leading tone* or *note*. Tr.

‡ See e. g. *Marpurg's* Generalb. II. 2 Abschn. 5. Abs. S. 151, &c.

One word, in conclusion, on the proper limitation of what was communicated in § 102.—It is, as an ordinary fact, unaccountable, how musical teachers could have conceived the strange idea of dividing the intervals into consonant and dissonant, according to *the distances* of the tones, particularly according to the interval which a tone forms with that which is for the time being the base tone, and hence according to *the figures by which they are designated in thorough base.** It is scarcely to be told, what an amount of mischievous confusion they have thereby introduced into the theory of the art, and how much unnecessary toil they have extorted from themselves and others; and, on the other hand, it is really ludicrous to see, what an embittered strife they often wage with one another on the question, whether this or that interval is consonant or dissonant. Were they fully acquainted with the nature of that on which they contend, controversies of such a stamp could not have arisen, or at least not in the manner in which they have been carried on; e. g. the notorious, worthless and unmeaning controversy, which has not yet entirely subsided, on the consonance or dissonance of *the fourth*, would have resolved itself into the simple remark, that while every tone is dissonant which constitutes the fourth as reckoned from *the base tone*, it still is not true that every note designated by a 4 in the figures of thorough base—every fourth tone from *the base tone*,† is for this reason the fourth of the fundamental tone; hence it may be at one time a consonance and at another a dissonance. But while the learned combatants always kept their eye on the figures of thorough base, every one could indeed easily point out a case to his opponent in which a consonance is figured with a 4, or in which a dissonance is figured in the same way; and, from the fact that the 4 and 6 in fig. 138, below, e. g. are dissonances, it could be inferred in general, that *the chord of the fourth-sixth is a dissonant chord*, and an *Albrechtsberger*‡ could write, with a truly devout and honest conviction, no doubt: "Some reckon the fourth, accompanied with the small or large sixth and the pure octave, among the consonances, because it is derived from the second inversion of a perfect chord; others, again, because it lies above in a perfect chord, as e. g. [c e g $\bar{c}$]. Let it have what name it will, still it is always to my ear a dissonance. There is more than one reason for maintaining this position"!

(Fig. 138.)



Even those theorists who are intelligent enough to see, that a fourth may be at one time a consonance, and at another a dissonance, still entangle themselves in most singular definitions, the moment they undertake to tell *when* it is to be regarded as consonant, and when as dissonant. Thus e. g. *Kirnberger*§ teaches in respect to consonant chords of the fourth-sixth: "The small third may be added to this chord, which [small third] is the small seventh of the fundamental tone of the chord—a seventh which may be added to the three-fold harmony, if the base then ascends four tones [four degrees] into the three-fold chord, as here (fig. 139, *i*, p. 237,) at the sign (*)."

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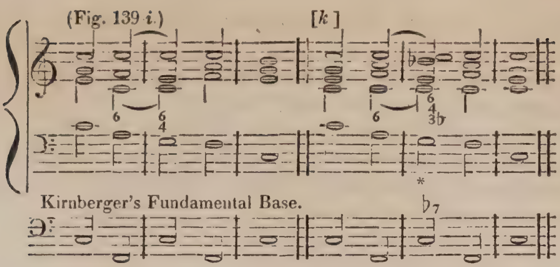
* Comp. the remark on § 99.

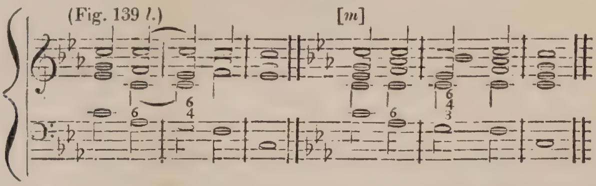
† Comp. the remark on § 99.

‡ Anw. z. Comp. 2. Kap.

§ K. d. r. S., I. B., 4 Abschnitt, S. 54.

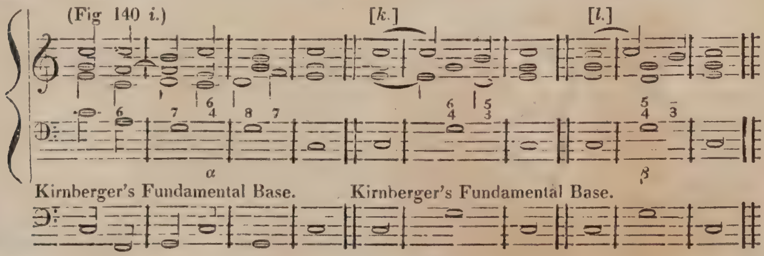


Now who does not see, that this characteristic, even viewed apart from its accuracy, or inaccuracy, is in itself no characteristic, since it always leaves the question first to be answered: when can a small third be added to the chord of the fourth-sixth?—and shall the answer be: it can take place when the chord of the fourth-sixth is not dissonant? Again this characteristic is false and deceptive; for while it is true indeed that every chord of the fourth-sixth which can be changed into a dissonant chord of the third-fourth-sixth by the addition of the proper seventh, is a consonant chord of the fourth-sixth, it still is entirely untrue that every consonant chord of the fourth-sixth tolerates such an addition. Let the experiment be tried, e. g. in fig. 139, *l*, *m*.



Here again it is clearly seen, how Kirnberger, because he discovered a consonant chord of the fourth-sixth in fig. 139, *i*, which admitted of being changed into a dissonant chord of the third-fourth by the addition of the small third of the base tone, forthwith laid it down as a universal principle that the small third may be added to the consonant chord of the fourth-sixth! and immediately proclaimed the possibility of such an addition to be *a characteristic sign* of consonance!

"Another characteristic of the consonant chord of the fourth-sixth," continues *Kirnberger*, "is the fact that the fifth cannot be taken therein instead of the sixth, though this can be done in the case of the dissonant chord of the fourth-sixth. Both cases are made plain by the following examples, (fig. 140.)


(Fig 140 i.)
[k.]
[l.]
6
7
6 4
8
7
6 4
5 3
5 4
3
α
β
Kirnberger's Fundamental Base.
Kirnberger's Fundamental Base.

At α it would not do at all to take the fifth of the base tone instead of the fourth or sixth, as is done at β, where the fourth is only a suspension and is dissonant." Here also Kirnberger had remarked, that in the chord under *k* of the above figure, which he regards as a dissonant chord of the fourth-sixth, the fifth $\bar{d}$ might be put in the place of the sixth $\bar{e}$, as under *l*: (but by this means there arises an essentially different chord, namely 𝔊7, with the suspended $\overset{=}{c}$ before the third $\bar{b}$;) and then he immediately proclaimed it as a principle and a characteristic, that in the case of a dissonant chord of the fourth-sixth the fifth can be substituted for the sixth; whereas in a consonant chord of the fourth-sixth this cannot be done. Who does not see, that the case is made even worse by this characteristic than it was by the first mentioned one.

I shall hereafter recur to the pretended dissonance of the chord of the fourth-sixth under *k* in fig. 140, p. 237, in connection with the doctrine of the appearance of the tonic harmony in the position of the fourth-sixth. (§ 207.)

DIVISION VI.

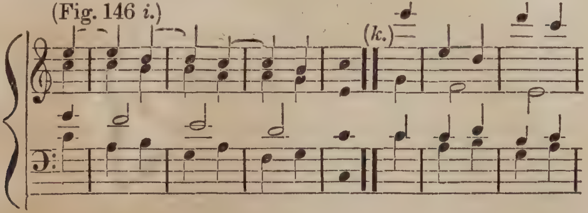
PREPARATION.

(A.) PREPARATION IN GENERAL.

§ 104.

The fact was strikingly exhibited while we were passing through the fundamental harmonies and their inversions, that certain tones, and many dissonances in particular, were remarkably rough and almost disagreeable to the ear, as e. g. the secondary sevenths, especially the large sevenths (§ 53,) the ninth heard in connection with the fundamental tone (§ 78,) &c. But we found also, that such harmonic combinations were at one time entirely ill sounding, and at another time not at all so, just according to the manner of their introduction; that, e. g. the secondary four-fold chord $\mathfrak{F}^7$ and $\mathfrak{e}^7$ are not disagreeable to the ear, in the manner in which they are introduced and treated in fig. 146, *i*;

(Fig. 146 *i*.)



It is evident from this, that there is a way of as it were conciliating the ear by a peculiar precautionary treatment of such tones, or, so to speak, by bringing them to the ear in a happy manner. If we inquire more closely, in what such a peculiar treatment properly consists, we find it to be in the fact that the voice which is to give the tone in question is made to perform it beforehand in the immediately preceding harmony.

This previous introduction of the tone is called *the preparation of the tone*, and, so far as the preparing tone is a dissonant one—a dissonance, this previous introduction of it is called *the preparation of the dissonance.*—More properly speaking, it is not so much the preparation of the tone, as the preparation of *the ear* to hear it.

The tone itself, so long as it sounds in the way of preparation [i. e. previously to being heard in the discord,] is called *a tone of preparation*, or concisely *a preparation.*

At the moment in which the harmonic combination for which the ear is prepared, begins to sound,—at the moment when the harmony is struck in which the tone would, without preparation, sound harshly, the discord is technically said to be *struck*, and the act itself of thus commencing to perform the discordant combination is called *the striking* of it.

In fig. 146, *i*, p. 238, the first $\bar{e}$ is called the preparation; but in the following measure the striking of the discordant combination takes place and the $\bar{\bar{e}}$ becomes dissonant.

(B.) WHAT TONES REQUIRE PREPARATION?

§ 105.

(1.) *Many sevenths require to be prepared.*

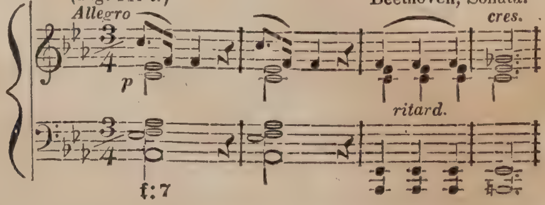
It follows from the declared object of preparation, that only those tones need this preparing process, whose introduction sounds harshly and roughly to the ear; and the more or less this last is the case, the more or less necessity there is for a preparation of them. This at once answers the question, what tones require preparation?

In the first place, this subject applies to *the sevenths* as follows:

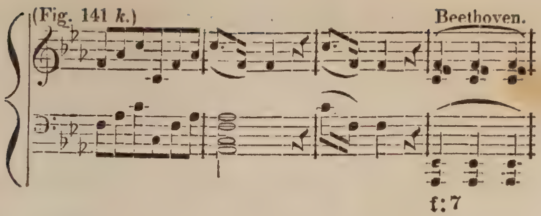
(*a.*) *The large seventh* requires preparation almost uniformly and in all cases. Indeed, I can hardly conceive of a case in which the unprepared introduction of a large four-fold chord would not offend the ear.

(*b.*) Our ear, on the contrary, not unfrequently tolerates certain *secondary sevenths* without preparation, and even derives a positive pleasure therefrom. Some examples from the best composers are contained in figs. 141—143.

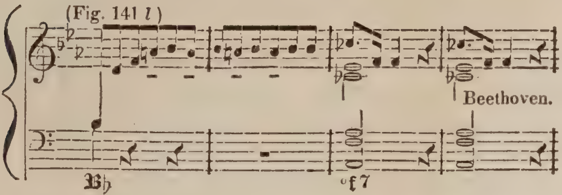
(Fig. 141 *i.*) Beethoven, Sonata.



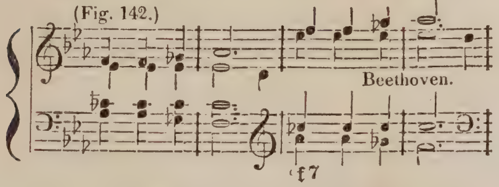
(Fig. 141 *k.*)



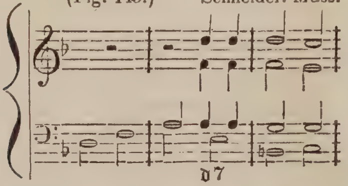
(Fig. 141 *l*)



(Fig. 142.)



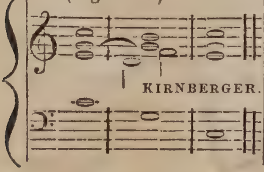
(Fig. 143.) Schneider. Mass.



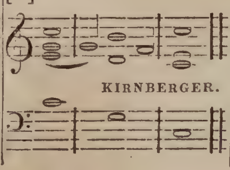
The seventh of the four-fold chord with an elevated third, in particular, never requires preparation, as is abundantly shown by the examples in figs. 123—134, pp. 210—215.

(*c.*) *The principal seventh* does not require preparation in any case, as may be seen from figs. 144, *i.—m.* below, as well as from numerous other examples that everywhere occur.

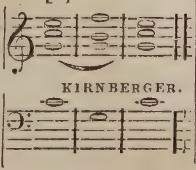
(Fig. 144 *i.*)



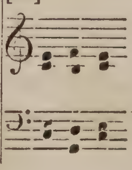
[*k.*]



[*l.*]



[*m.*]



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§ 106.

(2.) *Many Tones foreign to the harmony require to be prepared.*

We have farther observed that many *tones foreign to the harmony* sometimes sound harshly to the ear. We observed this particularly in the case of *the independent added ninth*, when the fundamental tone is heard in connection with it. (§ 77.)

This harshness of the ninth can be mitigated, by preparing it, as is done in the first and second, fourth and fifth measures of fig. 103, p. 196.

That this preparation, however, is not absolutely necessary, is shown by the third and sixth measures of the same example, and also by figs. 104—109, pp. 196 and 197, in all which cases the added ninth is introduced, unprepared, in connection with the fundamental tone, and that too in some instances with very expressive and happy effect.

How far a preparation may be necessary or useful, in relation to *other tones foreign to the harmony*, we shall find pointed out in the more particular treatment of the doctrine of such tones,—§ 418 and what follows.

Those tones which need no preparation, which may be introduced without preparation, or, as it is usually termed, may be *introduced freely*, may be called *free in respect to their introduction*, whereas those whose introduction requires to be prepared, may be called *unfree* in this respect.

§ 107.

Since, in accordance with the foregoing, the tones to which a preparation is necessary or useful, are either *sevenths* or *tones foreign to the harmony*, and consequently always dissonant, it may be said that *dissonant tones* only are unfree in respect to their introduction, and require a preparation.

But it cannot be said, on the other hand, that every dissonance must be prepared, for we have already seen the opposite of this in §§ 105 and 106, and we shall meet with the same fact, still more frequently, in the doctrine of transition tones.

Indeed, we shall in the sequel become acquinted with something that does not look entirely unlike *a preparation of consonant tones.* (§ 241, at 3.)

REMARK.

Theorists have laid down the rule, that *all dissonances must be prepared.*

This rule evidently arose in the same way as many others that have already been adverted to in preceding remarks. It was observed that several tones of the class which are called dissonances, require a preparation; and hence the rule was at once laid down, that *all* dissonances must be prepared.

That this rule is false, very satisfactorily and clearly appears, from the numerous examples already referred to, (§ 105, *b.* and *c.*;) and I will only, in few words, call attention to some particular points.

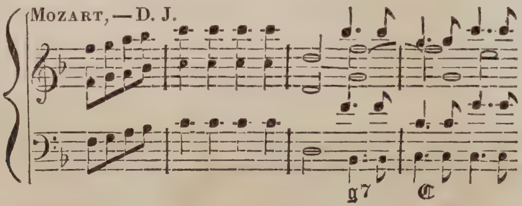
As it respects *the principal seventh*, no one can really doubt that it may be freely introduced, every where and in every variety of style. Yet, notwithstanding this, the principle is ordinarily laid down and stereotyped in the theories, that " *all dissonances* *must be prepared;*" and because such a rule has once found place, and because the principal seventh happens to bear the name of dissonance, so it must be reckoned among the intervals which require preparation.

If then such a theorist happens to meet with the numerous examples in which a principal seventh is freely introduced without the slightest inconvenience, he is so overawed by the rule once laid down—the work too of his own hands,—that he has not the courage to make an open declaration of such a freedom, but rather writhes and twists and distorts himself until he discovers, or rather invents, an elliptic or catachrestic preparation, i. e. a resolution in which the resolution is not carried into effect,* or perhaps a preparation of the consonant *termini* [termination] of the dissonance! So *Kirnberger*,† e. g. in the above quoted figure 144, *i. k. l.* p. 240, finds a preparation of the seventh $\bar{f}$ in the preceding $\bar{g}$ or g,—a preparation which runs directly counter to all the ideas and rules of preparation laid down by all the theorists,—a preparation in which the dissonant $\bar{f}$ is introduced on the light part of the measure, and that too directly as dissonant, and of course, therefore, *not* prepared, and is resolved on the heavy part of the measure!

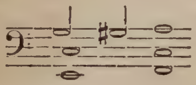
How much more rational it would be, then, instead of such miserable far-fetched helps and subterfuges, rather openly to acknowledge that the rule requiring "*all dissonances to be prepared*," is incorrect.

Let it not be said in reply, that the rule for the preparation of all sevenths holds good in the strict style, but that a license of free introduction is granted in the free style. After having once freely expressed my views upon the technical distinction of styles, (Remark on § 95,) I conceive myself under no obligation farther to reply to applications of such a distinction. (Compare Remark on § 485.)

That many secondary sevenths, no less than the principal seventh, may be freely introduced without harm, may be seen from the examples already quoted in § 105. Or, will it be said that the following example is faulty, because the $\bar{\bar{f}}$, the seventh of 𝔤7, is introduced without preparation?



A similar fact appears in the case of tones foreign to the harmony. I refer for examples only to figures 104—109, pp. 196 and 197, where ninths have a free entrance, even in connection with the fundamental tone, and, in some instances, in what is called the strict or church style. It has, moreover, occurred to no one to find fault with transient or so called changing notes in any style, notwithstanding the fact that these tones are not consonant, but dissonant. Of the same kind, we may say, without being guilty of captiousness, is the unprepared appearance of the superfluous fifth in the following example, among others:



If, finally, musical teachers declare the necessity of preparation not only in the case of every actual seventh, but in that of every note in general which is marked with a 7 in the figures of thorough base, i. e. in the case of every note which stands on the seventh degree, reckoning from the base tone, then it is easy to contradict a rule so foolishly laid down, by the following single example;

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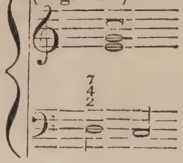
* See *Türk's* Anw. z. Generalbassp. § 47.

† In s. K. d. r. S. I. Bd. 3. Abschn. S. 32, 4. Abschn. S. 65, und. 5. Abschn. S. 89.

(Fig. 145.)



(and, if necessary, by a hundred others,) in which no rational person would think of preparing the seventh *c*. (Compare the Remark on §§ 99 and 103.)

(C.) PERFECT AND IMPERFECT PREPARATION.

§ 108.

Preparation is at one time *more perfect*, and at another time *less so*. It is more perfect, when it occurs

(*a*.) On the same pitch of the tones,
(*b*.) In the same voice,
(*c*.) Connected by a tie,
(*d*.) Continued sufficiently long,
(*e*.) Made by a genuine harmonic tone, and
(*f*.) On a light part of the measure.

We will take a view of these requisites in their order, though in the present place only in reference to the preparation of *the sevenths*, since we shall attend to that which pertains to tones foreign to the harmony, in connection with the doctrine of those tones,—(§ 415, and what follows.)

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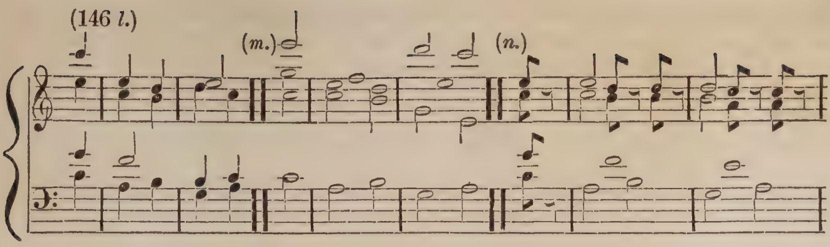
§ 109.

(1.) *Manner of preparing the Sevenths.*

(*a*.) The note of preparation must have been situated *at the same point of elevation*, *at the same pitch*, or *in the same octave*, as that in which the dissonant tone occurs, as is the case in fig. 146, *i*. p. 238. A preparation in which this is not the fact, could be called, at the least, but a very imperfect preparation, as e. g in fig. 146, *k*. p. 238, where the proper large seventh, $\bar{\bar{e}}$, is not prepared in this position—not in the twice stricken octave, but in the thrice stricken octave, in which case the $\bar{\bar{e}}$ that is afterwards heard as the large seventh is not the one that has preceded, but the latter, on the contrary, was the higher $\bar{\bar{\bar{e}}}$. The same imperfection occurs also in the following measure, where $\bar{d}$ precedes instead of $\bar{\bar{d}}$. (Compare also fig. 146, *m*. on the following page.)



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§ 110.

(*b.*) The preparation should be made *by the same voice*, or, in other words, the preparatory note must have lain in the very voice which is to give the dissonance on the introduction of the following harmony. A preparation in which the preparatory note should be given by *another* voice, as in fig. 146, *l.* above, where before $\overset{=}{e}$ is heard as a proper seventh in the upper voice, the same $\overset{=}{c}$ was heard in the second voice, and thus not in the same voice that afterwards gives it as a seventh,—a preparation like this or like the one in fig. 146, *m.* above, would not, to say the least, be equally perfect with that in fig. 146, *i.* p. 238.

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§ 111.

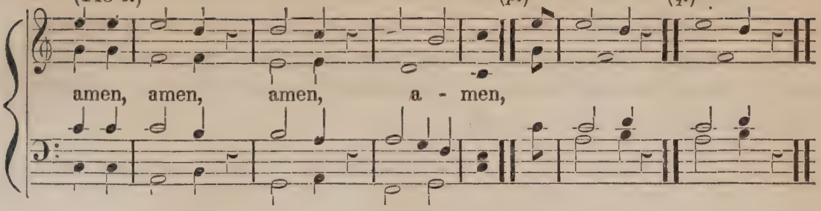
(*c.*) A preparation exhibits its mitigating effect in the fullest measure when the dissonant tone is not struck, for the first time, at the moment of its becoming dissonant, and therefore is not struck at the same time with the intervals of the newly introduced harmony, but, on the contrary, is only *continued on*, or, as it is usually expressed, is *tied* or *bound* to the preparing tone, as in fig. 146, *i.* p. 238. This tying or binding is at one time effected, as in the present instance, by the connecting together of two notes of like name, [i. e. standing on the same degree of the staff,] by means of a curved line, and at another time by other forms of notes. (Comp § 114.)

Tones tied together in the manner above described, are often concisely called *binds*, or *ligatures*, and sometimes *ties* or *slurs ;* and we say of a piece of music in which all the dissonances are prepared by means of these binds, that it is written in the *bound* or *slurred style.*

Preparations are frequently met with, however, which do *not* occur in this bound manner. In fig. 146, *n.* above, the seventh is even separated from its preparation by pauses [rests.]

Prepared tones are not unfrequently exhibited in an unbound or untied state, in singing voices, [vocal parts,] where a necessity occurs for pronouncing a new syllable on striking the discord, as e. g. in fig. 146, *o*, p. 245.

(146 *o.*)



§ 112.

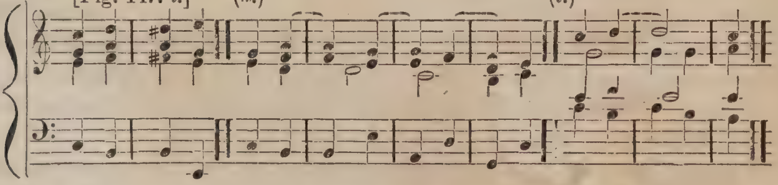
(*d.*) In order to arrive at the full effect of the preparation, *it must continue a due length of time;* the preparatory tone, as the matter is usually expressed, must *have been present a sufficient length of time*, because a note of only a very short duration cannot, in the nature of the case, so perfectly prepare the ear, as a note that continues longer. It is received as a general principle, that the preparatory note ought to continue as long as the discordant one, as in fig. 146, *i.* p. 238, &c.

The fact that a very short preparatory tone, however, softens the harshness of the discord, is shown by fig. 146, *p.* above, in which case $\overset{=}{e}$ of the upper voice, though prepared only by a short eighth note, still sounds far less harshly than it would in fig. 146, *q.* above.

§ 113.

(*e.*) In all the examples referred to, the note of preparation is always a *genuine harmonic note.* The preparation of a seventh by a tone foreign to the harmony, cannot, in the nature of the case, be well conceived; and, for this reason, such a preparation cannot be effected by means of a dissonance; for then the case would be somewhat as it is in fig. 147, *i.*

[Fig. 147. *i.*]



where the principal seventh precedes as a ninth,—or as in fig. 147, *k.* above, where the secondary seventh goes before as a ninth.

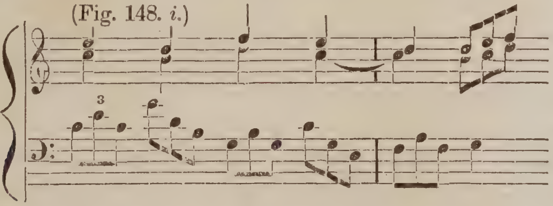
But when our musical teachers lay it down as a universal rule, that a dissonance can in general be prepared only by a consonance, they teach what is entirely untrue, as we have in part seen in the examples last referred to, and as we shall still farther see in the doctrine of the preparation of suspended notes. (§ 418, and what follows.)

It appears, moreover, from what has been said, that ordinarily a seventh can be prepared only when the four-fold chord is preceded by a harmony among whose elements this tone is to be found, and that thus a four-fold chord whose seventh requires preparation, cannot follow a harmony in which this tone is not contained.

§ 114.

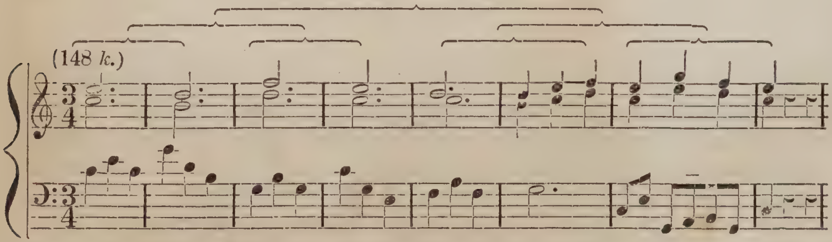
(*f.*) The preparation of a seventh is the most satisfactory, when it occurs on *a lighter portion of the measure*, than the discord does, so that the striking of the seventh follows on a heavier part of the measure, and thus, so far as they occur bound or tied together, (§ 111,) they appear in the form of a syncope, (Music Teacher, § XCVIII,) as in fig. 148, *i.*

(Fig. 148. *i.*)



What is here said in respect to light and heavy parts of the measure, applies also to light and heavy measures and pairs of measures. (Music Teacher, § LXIX.) Thus e. g. in the eight-measure periods represented in fig. 148, *k.*

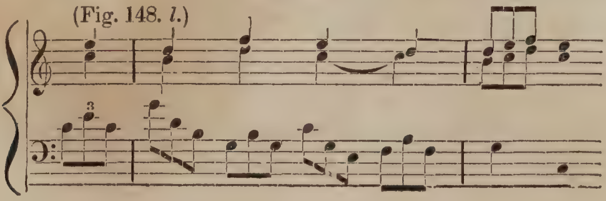
(148 *k.*)



the secondary four-fold chord is prepared in the fourth measure, (the lighter part of the first half of the period.) The secondary four-fold chord thus prepared makes its entrance with the beginning of the fifth measure,) which is the heaviest of the second·half of the period,) and resolves itself in the lighter sixth measure.

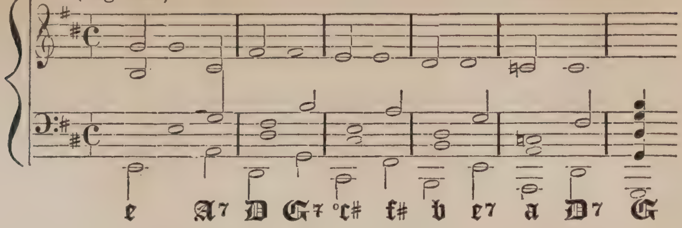
The ear is far less pleased with preparations in which the reversed relation of the rhythmical accent takes place, as e. g. in fig. 148, *l*, below,

(Fig. 148. *l.*)



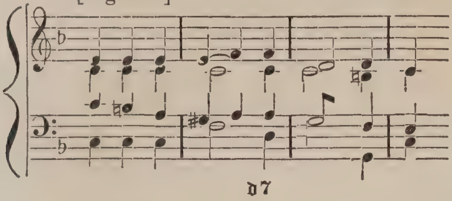
and 149, below:

(Fig. 149.) BEETHOVEN.



Preparations of this kind, however, are not to be absolutely condemned For the fact that at least *the less harsh sevenths* do not sound disagreeably even in *this* way, is shown by fig. 150;

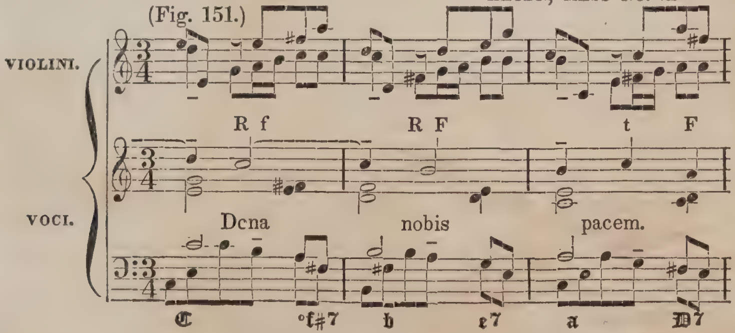
[Fig. 150.] MOZART



where the secondary seventh $\bar{c}$, occuring on the last part of the measure, is prepared on a heavier portion of the measure, namely on the first and second parts of the measure, and appears as a seventh on a lighter portion. A similar case is found in figs. 151—153.

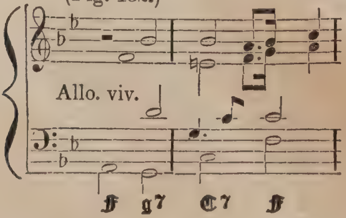
HAYDN, MASS NO. 2.

(Fig. 151.)

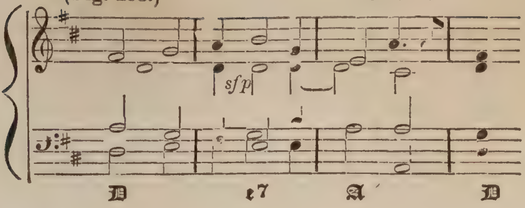


HAYDN, MASS NO. 4.

(Fig. 152.)



(Fig. 153.) MOZART.



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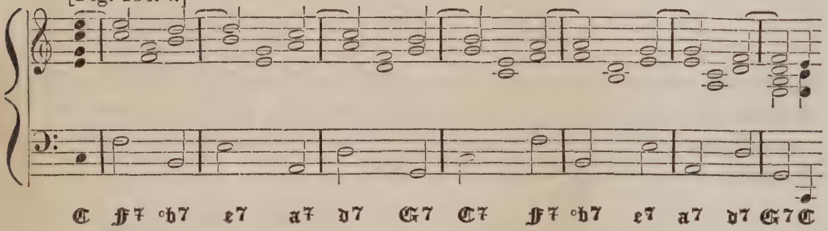
§ 115.

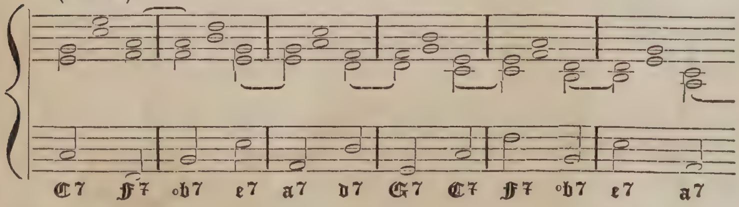
In many cases it is impracticable in itself, to observe this rhythmical relation, namely, when *several four-fold chords* immediately follow one another. For in this case,

In even rhythm, one seventh always falls to a heavy portion of the measure, and the next to a light portion; and so on alternately. Figs. 154—163.

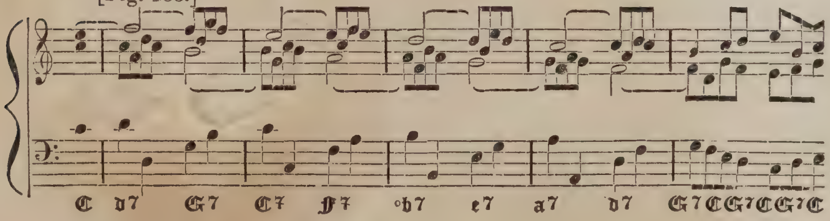
[Fig. 154. *i.*]



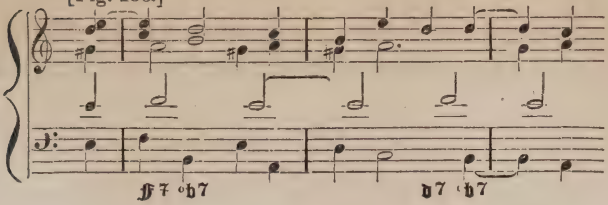
(154. *k.*)



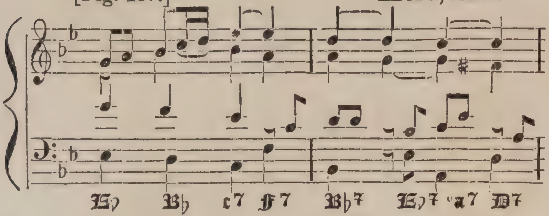
[Fig. 155.]



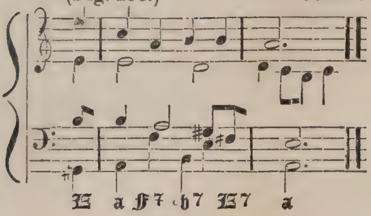
[Fig. 156.]



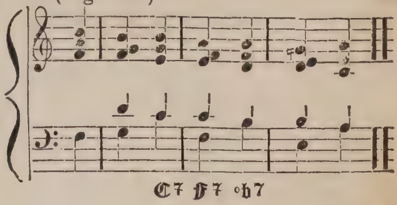
[Fig. 157.] HAYDN, MASS.



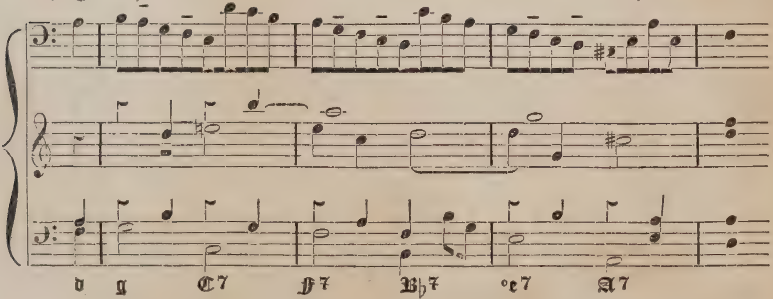
(Fig. 158.) VOGLER.



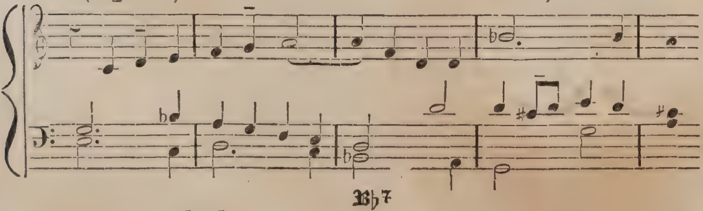
(Fig. 159.)



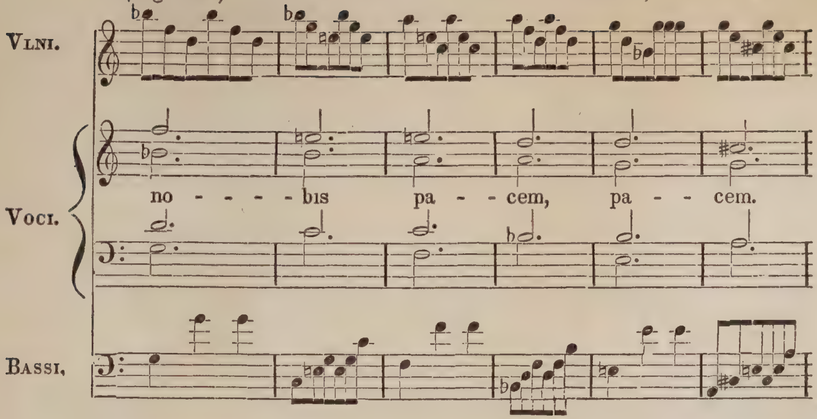
(Fig. 160.) HAYDN, CREATION.



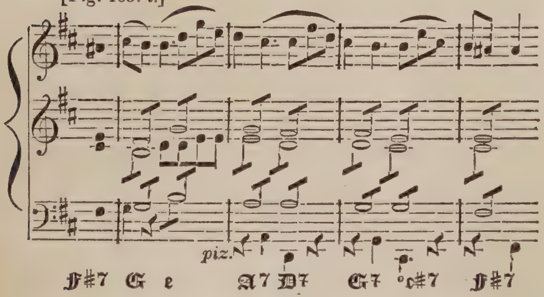
(Fig. 161.) HAYDN, CREATION.



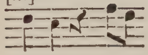
(Fig. 162.) HAYDN, MASS NO. 2.



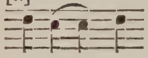
[Fig. 163. *i.*]



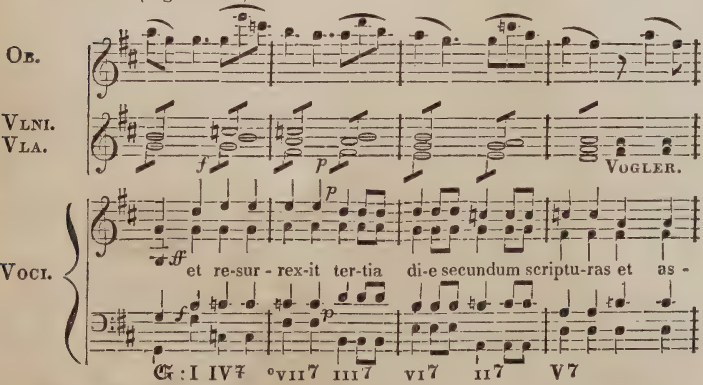
[*k.*]



[*l.*]

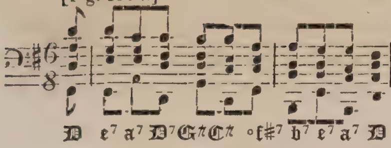


(Fig. 163. *m.*)

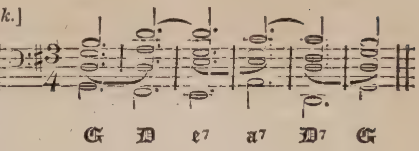

Ob.
Vlni.
Vla.
f
p
Vogler.
Voci.
ff
et re-sur - rex-it ter-tia di-e secundum scriptu-ras et as -
f
p
G : I IV7 °vii7 iii7 vi7 ii7 V7

In uneven divisions of time, on the contrary, (as e. g. when a series of several four-fold chords in three-four measure is distributed to the three parts of the measure,) *two* sevenths always fall to the light and only *one* to the heavy portion of the measure,—an arrangement which always sounds very unsatisfactorily; fig. 164, *i*, p. 251.—(Comp. Mus. Tr. § LXVI.)

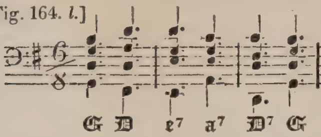
[Fig. 164 i.]



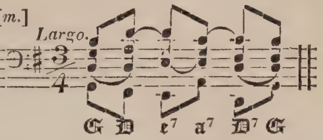
[k.]



[Fig. 164. l.]

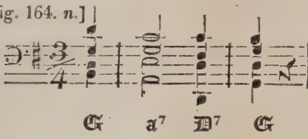


[m.]

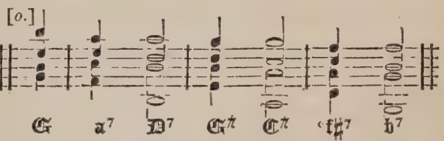


If therefore we would bring such series of chords into this kind of measure, it had better be done in such a way that a four-fold chord will not fall to each of the unevenly grouped parts of the measure, as in fig. 164, *i*, above, but to each larger even group of times or parts of the measure, as in fig. 164, *k* and *l*, or to each smaller even group, as in fig. 164, *m*, or in such a manner that the uneven groups of time are divided into two unequal portions, as in fig. 164, *n* or *o*.

[Fig. 164. n.]



[o.]



§ 116.

The circumstance that in the distribution of such series of sevenths to evenly and unevenly grouped portions or times of the measure, always one at least, and sometimes two, fall to a light portion, is indeed in some respects an infelicity; still, such series of sevenths admit of being meliorated by a judicious mode of treatment.

This treatment consists, *first*, in regularly preparing at least *the first* seventh of the series, i. e. in preparing it on a light part of the measure, and in causing it to make its appearance as a seventh on a heavier portion of the measure,—and also in preparing, whenever possible, the last seventh, as in fig. 154, *i*, 155, 156, and 157, pp. 248, 249. (The reverse of this is found in figs. 154, *k*, and 158, pp. 248, 249.) The first four-fold chord in fig. 160, p. 249, is not indeed prepared on a light portion of the measure and struck on a heavy portion, but yet the first secondary four fold chord is. In fig. 161, p. 249, the third measure is stronger than the second and fourth.

The *second* means of mitigation consists in not putting that seventh whose lot it is to fall on the light portion of the measure, in the upper voice or in a voice which by any other means is a prominent one, but in concealing it in a subordinate voice, as is observed to be the case in figs. 154, *i*, 156, 158, pp. 248, 249, but not in figs. 155, 157, 159, 160, 163, pp. 248, 249.

Finally, let such a series, when it can be done, be so arranged, that a *large* four-fold chord shall never come to stand on a light portion of the measure; or, in case this does occur, let it never be on a light portion that is made prominent by a rhythmical inversion, as in 164, *o*, p. 251, or by any other means.

§ 117.

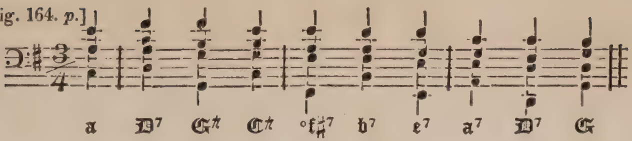
The greatest evil in such series, however, whether in even or uneven measure, is the fact that sometimes even *two large* four-fold chords immediately follow one another; in which case, of course, both cannot fall on an equally heavy portion of the measure, but one must always fall on a light portion, as e. g. fig. 154, fourth measure, p. 248, figs. 157, 159, 160, 162, 163, 164, pp. 249, 250, and 251.

In such a case, one must endeavor to make such an arrangement, that the *first* of two such immediately successive large four-fold chords may come to stand on a heavy portion of the measure, as *Haydn* has done in the passages already quoted in figs. 157 and 160, p. 249, and must in the following one, which cannot likewise fall on a heavy portion of the measure, conceal the harsh large seventh in a subordinate or middle voice, as in fig. 154, *i*, p. 248. How disagreeable an effect results from the opposite course, is shown by fig. 159, p. 249, where the harshest of all four-fold chords first makes its appearance on a light part of the measure, and assumes moreover a particular prominence by appearing in the principal voice. The same thing is perceived in fig. 154, *k*, p. 248, from the fourth to the fifth measure.

(The fact that in fig. 163, *i*, p. 250, the two successive large four-fold chords, of which the first introduces itself on a light portion of the measure and has its large seventh in the upper voice, do not, after all, sound disagreeably, may be explained, perhaps, by the circumstance that, as we shall find hereafter, the $\bar{\bar{c}}\sharp$ of the upper voice in the second half of the third measure, may perhaps be regarded as *a merely prolonged interval* (§ 458,) instead of being as in fig. 163, *k*, p. 250; or it might possibly, moreover, even be considered a suspension, as in fig. 163, *l*, p. 250, whose resolution would be interrupted merely by the insertion of the harmonic interval $\bar{\bar{f}}\sharp$: regarded in this point of view, the harmony of this last half measure would not be the large four-fold chord $\mathfrak{D}^7$, but $\mathfrak{D}$.)

It would be the worst of all evils in the case of such a succession of sevenths, distributed to uneven times or portions of the measure, to bring *two* large sevenths successively upon light times or portions of the measure, as in fig. 164, *p*, on page 253.

[Fig. 164. p.]



§ 118.

(2.) *Mode of preparing tones which are foreign to the harmony.*

The preparation of tones foreign to the harmony takes place essentially in the same manner as that of the sevenths. Comp. e. g. figs. 102 and 103, pp. 195, 196. We shall speak more particularly on this point, under the head of *the preparation of suspensions.* (§ 418 and what follows.)

CHAPTER III.

KEYS.

DIVISION I.

IDEA.

§ 119

Having become acquainted, in the second chapter, with the different harmonies individually taken, we will now consider them in their relations to one another.

When our ear perceives a succession of tones and harmonies, it naturally endeavors to find amidst this multiplicity and variety an internal connection—a relationship to a common central point. For, as in every art the mind* spontaneously desires to find a certain unity in the multiplicity—

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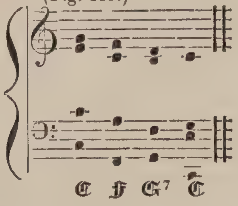
* The word translated "*mind*" is in the original "*Kunstsinn*," *the artal* or *artial sense*—that state of mind involved in the perception of the so called phenomena, i. e. the attributes, productions, &c. of any art. The feeling in question, however, can scarcely be regarded as pertaining to the arts, any more than to many other things. It is really nothing else than *the generalizing* principle of the human mind,—a principle as natural and universal as is that of being pleased with the objects of beauty or shocked with those of terror and dread, or of being gratified with clear ideas, &c. Whenever we perceive a multiplicity of objects, no matter of what sort they be, we spontaneously seek to trace a general relationship between them, and, if possible to arrange them in classes, on the ground of some general resemblance or of derivation from some common cause or of the production of the same species of effect, &c.; that is to say, we strive to reduce the large and multifarious mass to a smaller and more homogeneous form—a form more easy to grasp, and more agreeable to contemplate. This generalizing tendency, whose cause is ultimately reducible to the greater facility which the mind thereby gains for conceiving of things, naturally strives, on perceiving a mass of musical sounds, to find some such resemblances and general relationships among them as will enable it to reduce them to a more compact and consolidated form, and to contemplate them more as *oné*, instead of being obliged to view them as *many*, and to regard them more as of the same kind and belonging to the same family, instead of being obliged to see them as so many isolated and disconnected individuals; in short, it wishes to bring them under one simple, condensed and uniform view. Hence, if the mind, on perceiving a successive mass of tones, can find among them such relations as show them, as it were, to revolve around some one particular tone as a common center, or to be derived from it as a common cause, or to be like it in producing the same effects, or to have such resemblances toward it and toward one

a centrality of the manifold parts, so it does here. The ear every where longs to perceive some tone as a principal and central tone, some harmony as a principal harmony, around which the others revolve as accessories around their principal, to wit, around the predominant harmony.

An example will at once demonstrate to the ear, what is meant by the above somewhat abstractly expressed proposition.

On hearing the following passage, e. g.

(Fig. 165.)



every musical ear perceives the tone *c* to be the central tone, or, otherwise expressed, the tone from which the passage proceeds,* and the three-fold harmony 𝕮 to be the principal harmony of the passage.

Now so far as a tone thus appears as a principal and central tone, and a harmony as a central harmony—as a common middle point to which the others relate and on which they depend, we denominate the harmony *a tonic harmony* or *tonic chord*, and also *the principal chord;* and we call the fundamental tone of this harmony, *the tonic* or *tonic note*, sometimes also *the first note*, *the first degree*, *the prime*, and also *the final note*, *the final string*, *the principal note*, *the principal tone*. We then say: the composition *goes or proceeds from this tone;* and such a predominance of a principal harmony over the others, we call A KEY.† Thus in the example above referred to,

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another as to show that they all belong to one family and stand related to one another as children to a common parent,—I say, if the mind can find this, it finds just what it seeks; it secures the satisfaction of a clear and intelligent grasp of things whose relations it sought to trace, and realizes the pleasure of just that generalized, condensed and homogeneous result which it desires. Such is the desire, the process and the result, in the case of the mind's seeking and discovering THE KEY of a piece of music.—TR.

* The Germans have a peculiar usage in expressing the relation of a piece of music to its key: they say of a piece of music, namely, that it *goes or proceeds* FROM *a particular key*, whereas we say it *is* IN *a particular key;* of a piece whose key note is *c*, e. g. they would say: it goes from *c*, or from the key of *c*, while we should say: it is IN *c*, or in the key of *c*. TR.

† The German word translated *key*, is *tonart*, which literally means *a tone-species* or *species of tone*, thus corresponding very nearly to the Latin word *modus* and the English word *mode*, both which have also been used as names for what is here called *key*. There is more or less appropriateness in both of these modes of designation, because both are in a measure significant of the nature of the thing, though the terms *modus*, *mode* and *tonart* or *species of tone*, have *a more natural and obvious* significancy than does the term *key*. The idea may be presented somehow thus. There are several distinct systems or sets of tones, according to the different tones that may be taken as

the key of *C* is the predominant one, the passage goes or proceeds from *C*, and the tone *c* is *the tonic* or *tonic note* in it.

One and the same key, however, does not always continue throughout a piece of music, but several keys may alternately enter and retire, one after the other; or, as it is usually expressed, *a modulation* may take place into

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common centers, principal tones or number *ones* of the scale: and thus we have e. g. the system of tones that is constructed upon the tone *C* as the common center, the principal tone or number *one* of the scale; and again we have the system of tones that takes *G* as the common center; a third that assumes *D* as the principal tone or common center; &c. Now each of these several distinct systems of tones may be considered as making a distinct and peculiar form or species of music, and hence as being a particular MODE, because it constitutes a distinct and peculiar *mode of constructing a piece of music:* thus e. g. one mode of constructing a piece of music is, to take its elements out of that system of tones which is built on *C* as its common center, and hence this mode would be called *the mode of C;* another form of musical composition is that which takes the tones found in the system of *G* as its elements, and this would accordingly be called *the mode of G;* and so on.—And, again, another variation in the species or character of a piece of music depends upon the circumstance, whether the first third from the central tone or number *one* of the system of tones out of which it is constructed, is a *large* or a *small* third: that mode or form of a composition whose system of tones has a *large* third between number *one* and number *three*, would hence be called the *large* mode, while that whose system of tones has a *small* third between number *one* and number *three* would be called a *small* mode; thus, a composition formed out of the tones contained in the system which is built on *C* as a common center and which has the distance of a small third between its first and its third degrees, would be said to be constructed in *the* SMALL *mode of C* [*c*], while a composition whose system is that of *C* with a *large* third, would be said to be constructed *in the* LARGE *mode of C.* Thus the appellation *species of tone* or *mode*, as a designation of that which we otherwise term *key*, has a very obvious applicability in the nature of the case, and, but for the more prevalent use of the latter, would be the better term to be adopted. The term *key*, on the other hand, applies somewhat in the following manner. The principal tone or common center, together with that system of tones which it carries with it, constitutes as it were *the key* to the piece of music composed of such system of tones; that is to say, it is that upon which the mode or form of a piece of music depends, that which determines the species or character (i. e. species or character on the point in question) of a musical composition, or, if you please, that which commands the entrance to this particular structure of a piece, just as a key, in the primary sense, commands the entrance to a room or an edifice: thus the analogy rests on the idea of *source* or *cause*,—a sense in which the word key is very abundantly used; as e. g. when we say: this is the key to the whole affair, i. e. this explains the whole affair—this is *the source* of our acquaintance with the whole affair, &c , or when we speak of the key-stone of an arch, meaning that particular stone on which the structure of the arch depends—that by which the arch is supported, &c. Thus the key in a piece of music is that particular system of tones on which, in one respect, the structure of a piece of music depends, that which forms the source of the elements out of which it is composed, and the source of that peculiar character which results from the use of these elements. We accordingly say of a piece of music composed of the system of tones that has *C* for its center, that it is written in the key of *C* or that its key is *C*, meaning thereby that the system of tones built on *C* is the source of its materials, of the mode of constructing its chords and of the particular character resulting from these; and again we say of a composition framed out of a system of tones which another key—into another tone. We sometimes find whole series of harmonies, each of which is successively in a different key; the ear, however, always strives to conceive of each of these different harmonies as belonging to some particular key.

§ 120.

The harmony which appears as the tonic harmony, is always *either a large or a small three-fold chord.*

Wherever *a large three-fold chord* appears as the principal harmony, the key is said to be *large*, [*major*, *modus-major* or *durus.*] But in case the principal harmony is *a small three-fold chord*, the key is termed *small*, [*minor*, *modus-minor* or *mollis.*] If e. g. the principal harmony is the large three-fold chord 𝕮, as in the foregoing example, the key is called *C-large*, [*C-major*, *C-durus;*] but if the principal harmony is the small three-fold chord 𝔞, the key is denominated *a-small*, [*a-minor*, *a-mollis.*]*

A diminished three fold chord never appears as the tonic chord, and thus

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has *C* for its common center, but *a small third* between its first and its third degrees, that it is written in *the* SMALL *key of C* [*c*]; and so of all the other keys, whether large or small.

One word as to the distinction between *a key* and *a scale*. *A key* is a system of tones built on some one particular tone as a principal tone or common center, without reference to any particular arrangement of these tones or even any arrangement whatever; while *a scale*, on the other hand, is a regularly arranged series of these tones in a continuous ascending or descending row [i. e. ascending and descending *in point of pitch*, if not in the form of external exhibition.] Thus, *the key* of *C* is the tone C, taken as a common center, together with the three-fold chord built upon it and the naturally allied three-fold chords of F and G, while *the scale* of *C* is the regularly arranged series of all the tones contained in this system or set of chords, in one continuous row, to wit: C D E F G A B c. Tr.

* The Germans are accustomed to use more or less the terms "*hard*" and "*soft*" in application to the two classes of keys, in the place of our *large* and *small*, or *major* and *minor;* and in reference to this usage the author says: "As it respects the terms *hard* key and *soft* key, it is not to be supposed that the so called hard key always has the character of harshness, or that the soft key always has that of softness. It often happens, on the contrary, that the roughest and the most vivid sentiments admit of being expressed in the so called soft keys; while, on the other hand, the greatest softness, delicacy, and sweetness may sometimes be expressed in the so called hard keys. These terms must be regarded as mere names, which have no literal meaning. The small or soft key would rather admit of being called *heavy*, *depressed*, *melancholic* and *sad;*—and the large or hard, *clear*, *firm* and *vigorous;* but this even is not universally true. Such a characterizing of the keys, however, is not appropriate to the present place."

The terms *hard* and *soft* are a mere translation of the Latin terms *durus* and *mollis*, which were first adopted by the ancient Latin musicians; and it cannot be doubted that *in general* and *for the most part* they are appropriate in their proper sense. Tr.

there is no *diminished key.* Nor does a four-fold chord ever appear as a tonic chord.

REMARK.

In the foregoing section I have given no reasons why none but large and small three-fold chords can be tonic chords; because, in my opinion, it is here, as in many other matters, impossible to assign a *valid* reason, or *at least it has thus far proved to be so.*

Suppose, in the case of the diminished three-fold chord, I should state the reason to be the fact that this chord is not produced by the divisions of a string; still does the *small* three fold chord arise from such a division? (Comp. Mus. Tr. § X, Remark,) and yet there is a small key. Or, should I undertake to relieve myself by saying, that the small key is an imitation of the large, then a diminished three-fold chord could be justified in the same way by saying that it is an imitation of a small three-fold chord; and, on the other hand, the principal four-fold chord is entirely produced by the divisions of a string, &c.

For myself, instead of proffering the specious appearance of an argument, I will only assume that as an axiom which is actually known to exist,—which shows itself to be deeply seated in the nature of our ear and faculty of perception, and which is, for this very reason, neither capable of proof nor in need of any,—rather than affect the assignment of a reason which after all is nothing but false appearance and which can only deceive the reader who reposes confidence in its validity.

DIVISION II.

MODE OF DESIGNATING THE KEYS.

§ 121.

We will in future designate *the large* keys by *large Italic letters*, and the *small* keys by *small Italic letters.* The large letter *C* will thus denote the key of *C-large*, while a small letter *c* will denote the key of *c-small;* *F* will represent the key of *F-large*, and *f*, on the contrary, that of *f-small;* *E♭* will stand for the key of *E♭-large*, and *e♭* for that of *e♭-small;*—and so of *D*-, *E*-, *G♭*- and *A♭-large*, and of *d*-, *e*-, *f♯*- and *g♯-small*, &c.

If it be wished to generalize this mode of designation still farther, a large key can be represented in general by *X* or *Z*, and a small key by *x* or *z.* (Comp. the last part of § 52, and of § 153.)

DIVISION III.

ESSENTIAL HARMONIES OF THE KEY.

§ 122.

The question *by what means* the ear is determined to assume this or that harmony as the tonic harmony,—*by what means* the perception of this or that key is awakened in it, cannot here be definitely determined. It can only be said in general, that the ear perceives this or that key, according as it hears harmonies which in some way exhibit the appearance or convey the impression of belonging to this or that key.

That is to say, there are only certain particular harmonies which belong to any one particular key, and these, constituting as they do the family of the harmonies appropriate to a key, we denominate *the peculiar or appropriate harmonies of the key.*

Some, among these, exhibit a *special* alliance with the key, a very peculiar and intimate bond of connection with the tonic harmony, as their principal fundamental pillar; while others appear in a less close alliance with it.

The former are called *the essential harmonies of the key*, while the latter are denominated its *kindred or appropriate accessory harmonies*, and also *the proper accessory chords of the scale.*

We will first enumerate the former.

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§ 123.

The essential harmonies of a key are:

(1.) The tonic chord.

(2. and 3.) The large three-fold chord and the principal four-fold chord on the large fifth of the tonic. These last two harmonies are, next after the tonic harmony, the predominant harmonies in every piece of music, and both have received the name of *dominant chord* or *dominant harmony*, and their fundamental note is called *the dominant.* (Comp. § 50 and § 74.)

(4.) The remaining harmony especially allied to a key, is that of the three-fold chord on the small fourth of the tonic—a three-fold chord that is *large* when the tonic harmony is a large one, and *small* when the tonic harmony is small. It is called *the under-dominant* or *sub-dominant chord*, and its fundamental note is called *the under or sub-dominant*, because it is the under-fifth of the tonic, in the same manner as the upper dominant is the upper-fifth of the tonic.

Let us apply what has been said, to an example. In the large key of *C*, the three-fold chord 𝕮 is the tonic harmony; 𝕲 and 𝕲^7 are the dominant chords; the large three-fold chord 𝕱 is the under or sub-dominant chord. The three most essential harmonies of the large key of *C* are, accordingly, 𝕮, 𝕲 or 𝕲^7, and 𝕱.

In the small key of *c*, on the contrary, where 𝖈 is the tonic harmony, 𝕲 and 𝕲^7 are the dominant chords, and the small three-fold chord 𝖋 is the under dominant chord. We find, in like manner, that the three most essential harmonies of *a-small*, are 𝖆, 𝕰 or 𝕰^7, 𝖉,—&c.

§ 124.

The four species of harmonies described in the foregoing section, namely,

(1.) The tonic three-fold chord,
(2.) The large three-fold chord, } on the dominant,
(3.) The principal four-fold chord, }
(4.) The under dominant chord;

or, (since it is usual to reckon Nos. 2 and 3 only as one:)

(1.) The tonic three-fold chord,
(2.) The dominant— { three-fold chord and
{ four-fold chord, and
(3.) The under dominant chord,

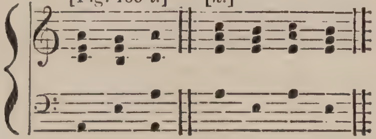
belong the most strictly and intimately to every key as its principal elements. They are the heads of the family, they determine its character, and they most distinctly impress the key on the ear, and hence are very properly called its *most essential harmonies.*

We find even whole pieces of music, in which no other harmonies occur, than these most essential ones. Indeed, many pieces are constructed of only *two* chords, the tonic, and the dominant chords. And even, if need be, a piece can be made out with merely the tonic and the under dominant chords alone.

§ 125.

There is still one other circumstance connected with the consideration of the most essential harmonies, that is worthy of remark, and that has doubtless already occurred to the reader; it is the fact that the under dominant harmony always regulates itself by the tonic harmony, so that if the latter is large, the former is so likewise, and if the one is small, so is the other also. In other words, a small under dominant chord always associates itself with a small three-fold tonic chord; and, on the other hand, a large under dominant harmony connects itself with a large three-fold tonic harmony. But the case is entirely otherwise with the upper dominant chord. This is *always large*, even when the tonic and the under dominant are small. Our spontaneous feeling, the organization of our musical ear, requires it to be so, while yet it is difficult to point out the reason for the fact. It is sufficient that such is the fact, and that thus e. g. when the small three-fold chord 𝔢 is heard in *a-small*, it awakes the feeling of another key. The passages in fig. 166, *i.* and *k.* below, consisting of the harmonies 𝔞 and 𝔢, certainly are not *a-small*, but rather *e-small.*

[Fig. 166 *i.*] [*k.*]



REMARK.

Perhaps I had better here also explain the reasons for the facts in question, and say, e. g. that otherwise the small key *would have no sub-semitone* [*leading note:*]—but then the first question would still remain, as before, with the exception only of its being put into different words,—to wit, why must every key have a sub-semitone [leading note]? Perhaps only because the *large* third of the dominant is *adapted to a cadence.* A high-sounding phrase, again! But *for what reason* is it that the *large* third alone is suitable for a cadence? (Compare also the Remark on § 131.)

§ 126.

Besides the most essential harmonies of a key, there are still others particularly appropriate to it, though not so intimately and closely related to the tonic harmony, as the three most essential ones. We called them, in § 122, *the appropriate accessory harmonies of a key*, or *the appropriate accessory chords of the scale:* we will not, however, fully enumerate these in the present place, because their complete enumeration *here* would unduly burthen the memory. Instead of doing this, we will only remark, by way of anticipation, that they all consist of the same tones, which compose the three most essential harmonies already enumerated. The complete enumeration of all the chords belonging to a key, (and thus of course, that of the appropriate accessory chords of the scale,) will follow farther on in the work, (§§ 146—150,) and, taken in that connection, it will not load the memory.

DIVISION IV.

THE SCALE.

§ 127.

The tones of which the most essential harmonies of a key (and hence, according to § 126, all the other harmonies belonging to the key) consist, we call *the appropriate tones of the key*, and the series of these tones we denominate *the scale*, (or, to designate the idea very definitely and to avoid confounding it with any other mere series of tones, it is termed *the scale of the key*,) *the diatonic scale*, Latin—*scala* [of the key.]

Now since the most essential harmonies of the key of *C-large*, e. g. namely,

[c e g], [f a c], [g b d], (§ 123,)
𝕮 𝕱 𝕲

are composed of the tones *c*, *d*, *e*, *f*, *g*, *a* and *b*, so the series of tones *c*, *d*, *e*, *f*, *g*, *a*, *b*, $\bar{c}$, $\bar{d}$, $\bar{e}$, $\bar{f}$, $\bar{g}$, &c. constitutes the scale of *C-large*.

And in like manner the tones *A*, *B*, *c*, *d*, *e*, *f*, *g*♯, *a*, *b*, $\bar{c}$, &c. form the scale of *a-small*, because the most essential harmonies of this key, to wit,

[a c e], [e g♯ b], [d f a], (§ 123,)
𝖆, 𝕰, 𝖉,

consist of these seven tones.

The scale of a large key is called *a large scale* [*major scale*,] and that of a small key is called *a small scale* [*minor scale.*]

The additional appellation *diatonic*, as applied to the scale, only serves to distinguish it from certain other series of tones which usurp the name *scale*, to wit, from the so called *chromatic* and *enharmonic* scales, and from the thing that is called a *chromatic-enharmonic* scale. (Compare § 369, and also the Remark on § XVII of Music Teacher.)

§ 128.

The scale consists, as we see, of seven tones or tone-degrees, which are reckoned from the tonic upwards, by counting the tonic as *the first tone* or *first degree*, the tone next above the tonic as *the second tone* or *second degree*, and so on: *third degree*, (called also the *mediant;* compare § 50,) *fourth degree*, (called also the *under-dominant*, § 123,) *fifth degree*, (also called the *dominant*,) *sixth degree*, (named also the under-mediant,) *seventh degree*, (called likewise the *under-half-tone, subsemitone,* because it is only a small degree or half-step from this to the eighth tone,—also *subsemitonium modi, subsemitonium octavae,* or briefly merely *semitonium,*—frequently also *the leading tone or note,* and also *characteristic note,* (§ 140* and 140**,) *septima characteristica, chorda elegans, note sensible,* &c.

The name under-half-tone is inaccurate; for, the distance from *b* to $\bar{c}$ is not a half-tone, not a *half* tone-degree, but a *small* one. (Music Teacher, § XXXVIII.) Moreover, the appellations, *characteristic degree, leading note,* &c. are not appropriate; for, other tones also are often characteristic or leading tones, and, vice versa, not every subsemitone is a leading tone, as we shall find in the sequel, (§ 140*, 140**, and 187.)

All tones which do not belong to the scale of the predominant key, are said to be *tones foreign to the scale;* and in contradistinction from these, we call those which are peculiar to a key, *the appropriate tones of the scale.*

For like reasons, we say of all harmonies which are composed of tones appropriate to the scale of a key, that they are *the appropriate harmonies of the scale;* and every harmony, on the contrary, in which one or more tones occur which are foreign to the scale, may be said to be *a harmony foreign to the scale.*

(A.) LARGE NORMAL SCALE.*

§ 129.

Every tone of a large scale, as e. g. of the large scale of *C*, is, as we perceive, separted from its neighbor either by a small or by a large degree, to wit:

$$c\underbrace{\qquad\qquad}_{\text{large,}}d\underbrace{\qquad\qquad}_{\text{large,}}e\underbrace{\qquad}_{\text{small,}}f\underbrace{\qquad\qquad}_{\text{large,}}g\underbrace{\qquad\qquad}_{\text{large,}}a\underbrace{\qquad\qquad}_{\text{large,}}b\underbrace{\qquad}_{\text{small.}}\bar{c}$$

The degree from the first tone to the second is a large one, that from the second to the third is also large; but, the step from the third to the fourth is only a small degree. The steps from the fourth tone to the fifth, from the fifth to the sixth, from the sixth to the seventh, are large; but the step from the seventh to the eighth, or to the octave of the first, is small again. (Compare Music Teacher, § XXXVI, at *a.*)

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* The word "*normal*" means *that which relates to a pattern, model,* &c. and hence the expression, "*normal scale*" means *a model scale, a scale taken as a model for others.* TR.

§ 130.

This alternation of large and small degrees, is, as one must have already observed, just the same that is given by the long keys of a piano-forte; in a word, the large scale of *C* consists of the series of the natural tones. (Music Teacher, § XVII.) This remark *explains* what we could at an earlier period, (Music Teacher, § XIII,) only imperfectly *describe*, namely the manner in which our names of notes, our system of notation, [or note-writing,] and our key-boards are adjusted.

That is to say, we have given peculiar letter names to just *those* tones which make out the large scale of *C*. (Music Teacher, §§ XIV and XVII.)

It has been assumed, that the degrees of our system of notes, so long as they remain unaltered by a transposition sign, shall exhibit the tones as they occur in the large scale of *C;* or, in other words, it has been agreed that the seven degrees or places on the staff shall represent the seven tones of the *C*-scale, and that the tones constituting this series shall be called *the natural tones.*

The level series of the long keys of the piano-forte has been exclusively devoted to these tones, so that these just give the large scale of *C;* or, in other words, the seven tones which form the scale of *C* have been appropriated to seven keys lying along in one plane.

And inasmuch as our system of tones thus assumed, and the large scale of *C*, so entirely correspond to each other, it has become the custom to concede to the latter the rank of *first* or *normal key;* it is especially considered as holding such a rank among the large keys, and as being particularly *the normal large key.*

(B.) SMALL NORMAL SCALE.

§ 131.

We find in the small scale, as we presented it above in § 127, a succession of large and small degrees, which is entirely different from the one that occurs in the large key: it is particularly observed that the distance from the sixth degree to the seventh, amounts to a *superfluous* second.

A B c d e f g♯ a

large, small, large, large, small, superfluous, small.

This scale also admits of being represented on the system of note-lines or staff, though the latter was primarily adjusted to the large scale of *C*. The small scale of *a* is most easily thus represented, (i. e. with the fewest transposition signs;) because its essential tones *a*, *b*, *c*, *d*, *e*, *f*, occur already in the series of the natural tones, and only *g*♯ requires to be indicated by an elevation sign placed on the *g* line.

The small *a*-scale is, therefore, usually regarded as *the normal small scale.*

REMARK.

I have here, (as I first did in the year 1811, in the Heidelberg Annual Register of Literature, No. 76, p. 1057 et seq.) proposed a small scale different from what is usual. For, it unfortunately happens, that the theories are not agreed on the question, of what tones the small scale consists!

One might indeed cry, *wo!* to the scientific treatment of an art, if even its fundamental properties are not yet fixed! Wo! to the condition of the theory of musical composition, if even its scales do not admit of being incontestably settled! Thus we might indeed most justly exclaim, were we not reminded somewhat to repress our voice, by the circumstance that many other departments of science are no better off, and to console ourselves and our brethren in the art, as is often done in human life, by reflecting upon the equally bad condition of our neighbors, of neighboring arts and sciences.

I will accordingly proceed with a somewhat repressed voice, and remark, that the common doctrine of the nature of the small scale belongs, among others, on the shady side, and indeed on the *most* shady side, of the doctrines of our art.

There is a school which teaches in the manner of established usage, that the sixth and seventh degrees of the small scale are *large in ascending*, but *small in descending;* or, in other words, that the scale of *a*-small, e. g. is, in its ascending series, as follows:

A	B	c	d	e	f♯	g♯
					☝	☝

but, in its descending series, as follows:

a	g	f	e	d	c	B
	☝	☝				

A few others, lead by *right instinct*, have ventured to believe, that the tones *f*♯ and g# are not elements of the small *a*-scale, but that *f*♮ and g♯ are uniformly such. The former do not prove their doctrine at all, and the latter theirs scarcely at all. The former have indeed the most substantial of all reasons for not proving theirs, to wit, the doctrine has no foundation in fact; but the latter, who are right, are still very wrong in not knowing *why* they are right, or, in case they do know, they are wrong in not expressing the matter better than it has yet been expressed.

I will here, by way of anticipation, attempt this proof, though it cannot become entirely clear until at a more advanced stage of our treatise.

It has long been the custom to construct the *large* scale of those tones which constitute the three most essential three-fold chords of the large key, and accordingly to recognize the tones

c d e f g a b

as the scale of the large key of *C*. (§ 127.)

Now if we establish the definition: a scale or scale of a key is the collective mass of the tones which compose the three most essential three-fold chords of the key, and if we construct the scale of the small key on the same principles, the latter cannot, unless we abandon all pretensions to consistency, be constructed otherwise than with *f* and g♯, and it usually strikes unbiassed minds very singularly, to hear, according to the common doctrine, the ascending series of the contents of three chords spoken of, in defining the contents of these chords, as contradistinguished from the descending series of the same, and particularly to find that these contents are materially different in the upward series from what they are in the downward!

But, in particular, as it respects the position that the tones *f*♯ and *g* appropriately belong to the small scale of *a*, and, in the first place, as it respects

(1.) The tone *g*, we must suppose, in order to assume this as an element of the small scale, that the small key has two different upper dominant harmonies, one with a large third, (as the indispensable subsemitone or leading note,) and a second with a small third. But this

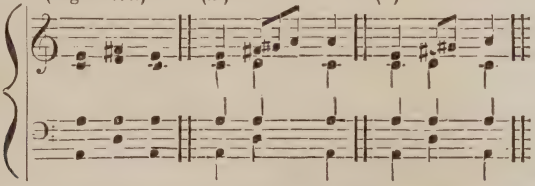
(*a.*) Would not only run counter to all analogy, inasmuch as the large key has only one species of upper dominant harmony, and in general, only one scale, but

(*b.*) An upper dominant harmony with a small third would contradict our perceptions; for, the three-fold chord [e g b] is clearly felt not to belong to *a*-small, as is shown by the examples referred to in § 125, as well as by others.

If we would avoid such an absurdity, we can do so only by recognizing *the large third* alone of the upper dominant harmony as belonging to the small key, and by thus acknowledging, not *g*♮, but *g*♯ alone, as being universally an element of the small *a*-scale.

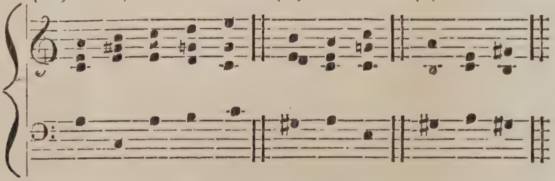
(2.) We find, in like manner, that, in order to regard the tone *f*♯ as an element of the small scale of *a*, (*a.*) we must not only assume two different under dominant harmonies, but that (*b.*) *a*-large 𝔇-three-fold chord in *a*-small must do violence to the ear: see the following fig. 167.

(Fig. 167. *i.*) (*k.*) (*l.*)



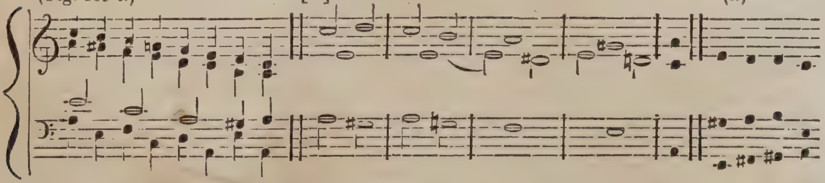
and in general every other harmony in which *g*♮ or *f*♯, occurring as a harmonic element, always either permanently or transiently eradicates the impression of *a*-small; fig. 168.

(Fig. 168 *i.*) (*k.*) (*l.*)



I am by no means ignorant of the fact that passages which run predominantly in *a*-small, admit of the very transient occurrence of such harmonic combinations as [e g b], [c e g], [f♯ a d̄] and the like. Fig. 169.

(Fig. 169 *i.*) [*k*] (*l.*)

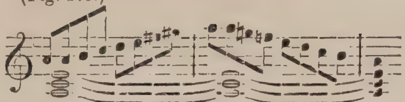


But it is in part self-evident, and will, in part, be more particularly and fully shown in the doctrines of modulation and of transitions, that such combinations in such cases either form transient modulations, or that the tones *f*♯ and *g*, occurring therein, are merely transition notes; and, accordingly, such examples by no means show that the tones *f*♯ and *g* belong to the small scale of *a*, as *elements* of some harmony belonging to the small key of *a*.

Thus it is clearly evident, that the common doctrine of the pretended variable small scale, did not arise in any rational way.—From what other source then may it have originated? Evidently from the misconstruction of the observed fact, that in musical compositions in *a*-small, the tones *f*♮ and *g*♮ do indeed very often occur in an ascending melody, while in a descending melody, on the contrary, the tones *g*♮ and *f*♮ occur. ~~They, e~~. g. in such cases as that in fig. 170.

thus

(Fig. 170.)

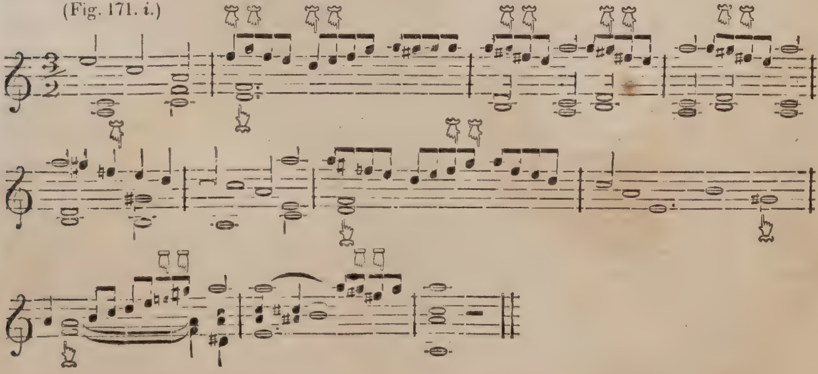


the melody ascending by diatonic degrees from $\bar{\bar{e}}$ to $\bar{\bar{a}}$ must truly proceed by the tones $\bar{f}$♮ and $\bar{g}$♮, but in descending from $\bar{\bar{a}}$ to $\bar{\bar{e}}$ it must proceed by the tones *g* and $\bar{\bar{f}}$. The reason for this, however, as will appear from our doctrine of transitions, is simply the fact, that no transition tone is admissible which does not connect itself with a tone that is at most but a large degree higher or lower than itself, or, in other words, that it is an indispensible condition of the introduction of transient tones, that the distance to the next tone above or below, be at most not more than a large degree; and hence, the tone *f* cannot be used as an accessory tone before *g*♮, (thus in the ascending progression,) but only *f*♮, and for a like reason *g* alone can appear as an accessory tone before *f*, (thus in the descending movement.) Now the fact, that thus *in many cases* *f*♮ and *g*♮ are employed in an ascending melodic progression, while *g* and *f* are used in a descending melodic progression, has misled musicians to believe and to teach, that *the scale itself* is thus variable.

Now, in the first place, it is in itself rather a gross blunder, to argue from the accidental elements of a melodic figure to the essential chords of the key, and to undertake to regard every tone that may chance to occur melodically in a key, as therefore belonging to the scale of that key! The tones *g*♯, *d*♯, *a*♯ and many others may just as well be regarded as belonging to the large scale of *C*; for, they certainly can occur melodically in this key; and in this way there would at last be *no tone* that might not belong to *every* scale!

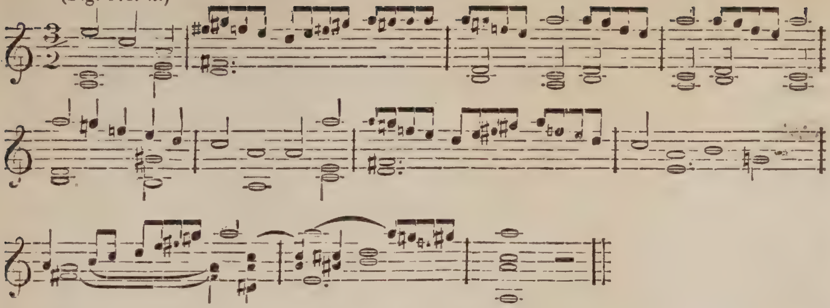
But the commonly received doctrine is, secondly, most strikingly false in another respect; for, irrespective of the question, whether *f*♯ and *g* are essential elements of the small scale of *a*, or not, and taking into view the simple consideration, to what extent *f* and *f*♯, *g* and *g*♯ actually occur as melodic tones in the small key of *a*, it is seen to be most obviously untrue that a melody in a small key must always employ *f*♯ and *g*♯ in ascending, and *g* and *f* in descending. It often happens, on the contrary, that the exact reverse may and indeed in many cases must take place: *f* and *g* must be used in ascending, and *f*♯ and *g*♯ in descending, as is clearly seen in many places of the short example in fig. 171, *i*,

(Fig. 171. *i*.)



In fig. 171, *k*,

(Fig. 171. *k*.)



I have remodeled this passage according to the common rule: "*f*♯ and *g*♯ in ascending, *f* and *g* in descending;"—but listen! it sounds horribly, and of all the theorists who teach that commonly received rule, certainly no one would write in this manner: all would indisputably write as in fig. 171, *i*, above, and thus directly counter to the rule.

This again most strikingly shows how the authors of our theories, because they in *many* cases found *f*♯ and *g*♯ to be employed in an ascending melody, and *f* and *g* in a descending melody, at once inconsiderately proclaimed this fact as a general or universal rule, and how, as if they had no eyes and no ears for the perception of examples at every moment occurring to prove the untenableness of their position, they have forever stupidly and thoughtlessly repeated, one after another, the old *credo:* " upwards, *f*♯ and *g*♯, downwards, *f* and *g*,"—and have most faithfully continued to repeat it just as the masters had taught it to them, without even once mentioning that it is sometimes otherwise and not unfrequently *must* be otherwise; yes, even that many a one (as e. g. *Rameau*, in *d'Alembert*, § 85,) has even trodden on the very heels of the truth, and still has immediately sunk down again (§§ 91 and 92,) into the old customary doctrine (the prevalent sin:) " upwards, *f*♯ and *g*♯; downwards, *f* and *g!*"

Thus much in the present place, as *preliminary* proof of the utter and manifold incorrectness of the common doctrine of two different sorts of small scale, and of an ascending and descending melody in a small key.

To furnish another and more rational doctrine in the place of the one here exhibited as erroneous, falls within the appropriate objects of the present Theory. The place for doing this is in part the doctrine of modulation, where I examine the question (hitherto investigated by no one.) As what and as belonging to what key, does every harmony that occurs impress itself upon the ear? And, again, the proper place for presenting the true doctrine of the small key is in part the doctrine of transitions, where I (and I for the first) treat the question. How and what tones may be employed as transition tones? in which place I also, as I think, show by a connected and consecutive train of argumentation, why and under what relations, *f* or *f*♯, *g* or *g*♯ occurs in the melody of the small key of *a*. (§ 379.)

But I know, alas! that I shall easily be refuted by such chains of argumentation as the following: " *The scale of the small key is,* ' *upwards f*♯ *and g*♯, *and downwards g and f;*' *and consequently the author is here wrong.*"

(C.) TRANSPOSITION OF LARGE SCALES.

§ 132.

Other large scales also, than that of the large key of *C*, can be exhibited in our system of notation, which consist of copies of the large scale of *C*-large, placed on other degrees of the staff. Not indeed entirely without additional appendages; for, our system of notation is immediately adjusted only to the large scale of the large key of *C*. Thus, e. g. the large scale of *G*-large cannot be represented on the staff without some addition; for, in this, as well as in every other large scale, the step from the sixth tone to the seventh must be large, while that from the seventh tone to the eighth must be small; but, if we begin to reckon from *G* in the series of the natural tones, the step from the sixth note *e* to the seventh *f* is small, and, vice versa, that from *f* to *g* is large:

G A B c d e f g
large, large, small, large, large, small, large.
☝ ☝

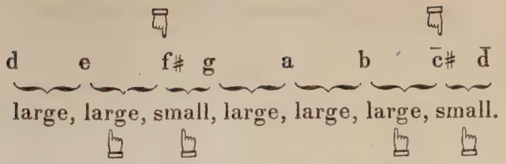
In order, therefore, to make the series of degrees like that of the large scale of *C*-large, we must use a transposition sign. In order, namely, to make the step from the sixth degree to the seventh larger, and that from the seventh to the eighth smaller, the seventh tone *f*, which otherwise would be only a *small* degree higher than *e*, must be chromatically raised, and, instead of the *f*, another tone must be written which is a *large* degree higher than *e*, namely *f*#, from which *f*#, moreover, to the eighth tone *g*, the distance is only that of a small degree:

☟
G A B c d e f# g
large, large, small, large, large, large, small.
☝ ☝

Thus the tone of the short key *f*# occurs in this scale.

Now inasmuch as such a scale is fundamentally a copy of the large scale of *C*-large and differs only in the single circumstance that it is *trans-placed* or *transposed* to another degree of the staff, so every large key and every large scale which is not that of *C*-large is said to be *transposed.* These transposed keys and scales might also be called chromatic keys and scales, because they are represented by means of chromatic changes, (Mus. Tr. § XVII.) This expression is not, however, used for such a purpose; the terms chromatic key and chromatic scale are applied rather to many other things which are neither keys nor scales.

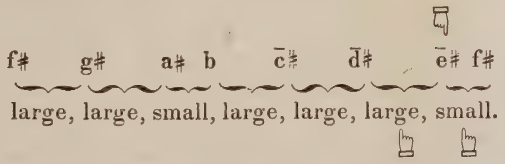
In order to exhibit the large scale of the large key of *D*, we must not only put *f*# in the place of *f*, but *c*# in the place of *c:*



In like manner, we find that the large scale of *A*-large requires three sharps; while that of *E*-large requires four.

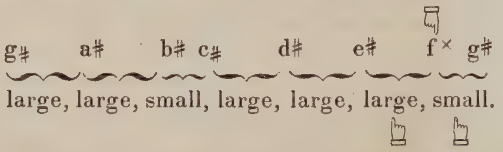
The large scale of the large key of *B* requires the use of five sharps, and hence as many as there are upper* or short keys.

If we would exhibit the large scale of the large key of *F♯*, we must change *e* also into *e♯*:



In the large scale of *C♯*-large, *b* moreover becomes changed into b♯, in which case all the seven degrees are furnished with sharps.

In order to exhibit the large scale of the large key of *G♯*, we must introduce still one elevation sign more, and as all the degrees are already furnished with sharps, we employ, in raising one of these degrees still higher, a double elevation sign or double sharp, called also a cross, to wit ×; thus:



The large scale of the large key of *G♯*, accordingly, requires six sharps and one double sharp or cross. It will easily be found, in like manner, that the large scale of the large key of *D♯* requires five sharps and two crosses, &c.

But a momentary use, however, at most is ever made of such widely transposed—such very chromatic keys. For, we shall directly become acquainted with others, less chromatic, which coincide with the former and supply their place. (§ 137.)

§ 133.

If we arrange the large keys in a series, in that order in which one always requires one more sharp than the preceding, to wit:

---

* The short keys of a piano-forte or organ are sometimes called "*upper*" or "*higher*," because they are higher on the key-board than the longer keys. Tr.

C, G, D, A, E, B, F♯, C♯, G♯, D♯, &c.

we readily observe, that the scale of *the tone which is a fifth higher*, (or, which is the same thing, *a fourth lower*,) *than the preceding*, always requires one more sharp,—and that this additional sharp is always requisite *for the purpose of representing the so called subsemitone or leading note*, (§ 128,) that is to say, for the purpose of making the step from the sixth tone to the seventh large, and that from the seventh to the eighth small.

☟
G A B c d e f♯ g
C D E F G A B c d e f g

§ 134.

But if the scale of the large key of *F*, which is a fifth lower (or a fourth higher) than that of the large key of *C*, is to be exhibited, it becomes necessary to put *b*♭ in the place of *b*,—for similar reasons, or, in a manner, for a reason the opposite of that which we mentioned in the foregoing case, namely in order to make the step from the third to the fourth small, whereas it would otherwise be large (*a—b*;) thus:

☟
f g a b♭ c d e f
large, large, small, large, large, large, small,
☝ ☝

In like manner, we find that *B*♭-large requires two flats, namely *b*♭ instead of *b*, and *e*♭ instead of *e*. *E*♭-large requires three flats,—*A*♭-large four flats,—and so on to *D*♭-large, which has as many flats as there are upper or short keys. *G*♭-large requires also *c*♭ instead of *c*, and *C*♭-large requires both *c*♭ and *f*♭, and *F*♭-large requires even *c*♭, *f*♭, and *b*♭♭, &c.

Here again, the keys which require for their transposition an excessive number of flats, are relieved by simpler keys with sharp signatures. (§§ 137 and 140.)

§ 135.

It will be observed here, moreover, that the order of succession in which a key always requires one more flat than the preceding, is just the reverse of that which took place in those transposed by sharps (§ 133,) to wit:

C, F, B♭, *E*♭, *A*♭, *D*♭, *G*♭, *C*♭, *F*♭, &c.

and that each additional flat becomes necessary *for the purpose of representing the fourth tone of the scale*, i. e. for the purpose of making the step from the third to the fourth tone small, and that from the fourth to the fifth large; thus:

C D E F G A B c d e f
F G A B♭ c d e f
☝

§ 136.

The following table exhibits a general view of the chromatic tones requisite for representing each transposed large key in our system of notation

&c.

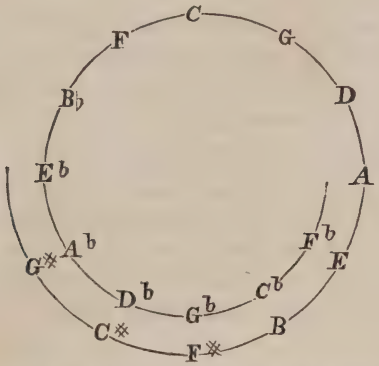
D♯-large	requires	g♯, d♯, a♯, e♯, b♯, f×, c×.
G♯	" "	c♯, g♯, d♯, a♯, e♯, b♯, f×.
C♯	" "	f♯, c♯, g♯, d♯, a♯, e♯, b♯.
F♯	" "	f♯, c♯, g♯, d♯, a♯, e♯.
B	" "	f♯, c♯, g♯, d♯, a♯.
E	" "	f♯, c♯, g♯, d♯.
A	" "	f♯, c♯, g♯.
D	" "	f♯, c♯.
G	" "	f♯.
C	" "	nothing.
F	" "	b♭.
B♭	" "	b♭, e♭.
E♭	" "	b♭, e♭, a♭.
A♭	" "	b♭, e♭, a♭, d♭,
D♭	" "	b♭, e♭, a♭, d♭, g♭.
G♭	" "	b♭, e♭, a♭, d♭, g♭, c♭.
C♭	" "	b♭, e♭, a♭, d♭, g♭, c♭, f♭.
F♭	" "	e♭, a♭, d♭, g♭, c♭, f♭, b♭♭.
B♭♭	" "	a♭, d♭, g♭, c♭, f♭, b♭♭, e♭♭.

&c.

§ 137.

I have said above, that the excessively transposed large keys, i. e. those which require too many transposition signs, can be dispensed with, and that their place can be supplied by others. If, that is, we compare the transposed large keys with one another, we find that those which are transposed by an excessive number of sharps coincide with others that are transposed by flats, the latter differing from the former only enharmonically; and that we can in like manner substitute for a key requiring an excessive number of flats, another with but a small number of sharps. Thus, instead of *G*♯-large, e. g. which would require six sharps and a double sharp, we can write *A*♭-large, which requires only four flats. In the same way, *E*-large may supply the place of *F*♭-large. So also *F*♯-large can be written instead of *G*♭-large, and *D*♭-large instead of *C*♯-large.

A sensible representation of this coincidence of the keys most different from one another—this concurrence of extremes, is furnished by the following figure:



It is seen from this, how the transposed large keys, proceeding from *C*-large, constantly recede farther and farther from each other, while yet the most remote of all approach each other again, so that those transposed by sharps come at last to coincide enharmonically with those transposed by flats, and reciprocally to relieve each other, and thus, as it were, to form a circle. The above series of ascending fifths or descending fourths, (or, which is the same thing, only in the reversed order, the series of descending fifths or ascending fourths,) is called, for this reason, *a circle of fifths*. (It might with equal propriety be called *a circle of fourths.*) Only *twelve* different large keys, therefore, are usually assumed, while *F*♯-large and *G*♭-large, e. g. are regarded as being but enharmonically diverse and the same as one, so far as sound is concerned, and are actually reckoned as one;—so also *G*♯-large and *A*♭ large,—*D*♭ and *C*♯,—*C*♭ and *B*,—*F*♭ and *E*,—*B*♯ and *C*,—*E*♯ and *F*,—*D*♯ and *E*♭, &c. The keys thus resolving themselves into one another by an enharmonic transmutation, might be termed *enharmonically parallel keys.* (Compare Music Teacher, §§ XIX and XXI.)

Thus *F*♯-large is, in reality, the remotest transposition, by sharps, from *C*-large. For, though *C*♯-large would indeed be the most remote, yet since it coincides with *D*♭-large, it becomes, as the foregoing figure shows, nearer *C*-large again. So also *G*♭-large is the most remote transposition by flats from *C*-large, because *C*♭-large coincides enharmonically with *B*-large. Accordingly, the point of the circle farthest from *C*-large is *F*♯-large or *G*♭-large. So also is *G*-large the point in the circle most remote from *D*♭ or *C*♯; &c.

The keys which are thus diametrically opposite each other, to wit, *C* and

G♭ or *F♯*,—*G* and *D♭* or *C♯*,—*A* and *E♭*,—*E* and *B♭*,—*B* and *F*, &c. may be called *antipodes*, [*opposites*, literally *with the feet directly opposite to one another*, as are those of persons standing on the opposite sides of the globe.]

(D.) TRANSPOSITION OF SMALL SCALES.

§ 138.

Transposed *small* scales also admit of being exhibited on the same staff; they only require the use of many transposition-signs. If we go through them in a series of fourths and fifths as we did in the large scales, we shall find,—(1.) That in the succession of ascending fifths,

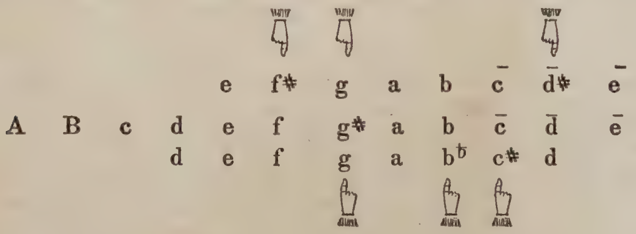
a, *e*, *b*, *f*♯, *c*♯, *g*♯, *d*♯, *a*♯, &c.

the change of *g* into *g*♯, which is necessary in representing *a*-small, disappears in *e*-small, and that *f*♯ and *d*♯ become necessary in its stead; and thus it is always necessary in this succession of fifths, to lower a tone of the preceding scale, and to raise two others instead thereof.

(2.) In the series of fourths, on the other hand,

a, *d*, *g*, *c*, *f*, b^b, e^b, a_b, d^b, &c.

two tones of the preceding scale must each time be lowered, and, in exchange for this, another must be raised. Thus, e. g. the *g*♯ found in *a*-small must be lowered to *g* in *d*-small, and *b* also must be changed to b^b, while, on the contrary, *c* must be exchanged for *c*♯.



e f♯ g a b $\bar{c}$ $\bar{d}$♯ $\bar{e}$
A B c d e f g♯ a b $\bar{c}$ $\bar{d}$ $\bar{e}$
d e f g a b♭ c♯ d

---

§ 139.

The following table presents a general view of the chromatically changed tones, which are requisite in exhibiting each of the small scales.

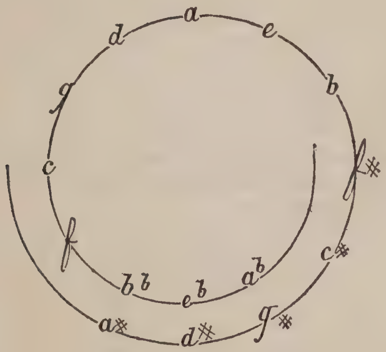
&c.

d♯-small	requires	f♯,	g♯,	d♯,	a♯,	e♯,	c×,
g♯ "	"	c♯,	g♯,	d♯,	a♯,	f×.	
c♯ "	"	f♯,	c♯,	g♯,	d♯,	b♯.	
f♯ "	"	f♯,	c♯,	g♯,	c♯.		
b "	"	f♯,	c♯,	a♯.			
e "	"	f♯,	d♯.				

a	"	"	g♯.					
d	"	"	c♯,	b♭.				
g	"	"	f♯,	b♭	e♭.			
c	"	"	e♭,	a♭.				
f	"	"	b♭,	a♭,	d♭.			
b♭	"	"	b♭,	e♭,	d♭,	g♭.		
e♭	"	"	b♭,	e♭,	a♭,	g♭,	c♭.	
a♭	"	"	b♭,	e♭,	a♭,	d♭,	c♭,	f♭.
&c.								

§ 140.

Here again we can shun the excessively transposed keys, and supply their place by those that are more natural, as is shown by the following figure; for this reason we usually assume only *twelve* small keys, as we do only twelve large ones.



(E.) CHARACTERISTIC NOTES.

§ 140.*

It is usual to denominate that tone or those tones by which one scale is distinguished from some other given scale, *nota characteristica, characteristic note, characteristic tone.* Thus, e. g. the tone *f*♯ is that by which the large key of *G* is distinguished from the large key of *C*, and is accordingly the characteristic tone of the large scale of *G* in reference to that of *C*; and, vice versa, *f*♮ is the characteristic tone for the large scale of *C* in reference to that of *G*.

(Fig. *U*.)

G a b c d e f♯

C d e f g a b

In like manner, the tone *b*♮ is the characteristic one for *C* in relation to *F*, while *b*♭ is the characteristic tone for *F* in relation to *C*:

(Fig. *W.*)

						☟			
C	d	e	f	g	a	b			
			F	g	a	b♭	c	d	e
						☝			

Between *F*-large and *G*-large, the two tones *b*♭ and *f*, and the corresponding *f*♯ and *b*, are the most distinguishing:

(Fig. *X.*)

			☟				☟
	G	a	b	c	d	e	f♯
F	g	a	b♭	c	d	e	
☝			☝				

The most distinguishing tones between *D*-large and *E*♭-large, are *e*, *f*♯, *a*, *b*, *c*♯, and the corresponding *e*♭, *f*, *a*♭, *b*♭, *c*:

(Fig. *Y.*)

	☟	☟		☟	☟	☟	
D	e	f♯	g	a	b	c♯	
	E♭	f	g	a♭	b♭	c	d
	☝	☝		☝	☝	☝	

Taking the large scale of *C* in comparison with that of *C*♯, we find that *all* the tones of the one scale are different from all the tones of the other, and that hence *all* are characteristic:

(Fig. Z.)

☟	☟	☟	☟	☟	☟	☟
C♯	d♯	e♯	f♯	g♯	a♯	b♯
C	d	e	f	g	a	b
☝	☝	☝	☝	☝	☝	☝

and that strictly, therefore, *none* is distinguishingly characteristic.

&c. (1.) If we go through the large keys, comparing them one with another, we shall find that,

A (*a.*) In *the ascending series of fifths*, the seventh degree, the tone situated at the distance of a small second below the key note of each key,
D (*the subsemitonium modi*,) is always the characteristic tone—the tone that distinguishes this key from the preceding one;—and that,
G (*b.*) In the reversed or *descending succession of fifths*, the fourth tone of each scale (*quarta toni*) is the one that distinguishes the key from the
C preceding one. (Compare §§ 133, 135, 136.)

Take, for example, the large key of *G*; here the seventh degree, the
F tone *f*♯, is the characteristic note of the key *G*-large, in reference to the large key of *C*, (compare fig. *U.* of this section,) while the fourth
B degree of *C*-large, the tone *f*♮, is the characteristic tone for this key, in
&c. reference to *G*-large. In like manner, the *seventh* degree of *C*-large, the tone *b*, is the one that distinguishes this key from *F*-large, while, on the other hand, *F*-large distinguishes itself by its *fourth* degree, *b*♭, from *C*-large. (See fig. *W.* of this section.)

(2.) If we take a view of *large keys as compared with small keys*, we shall find other tones to be the characteristic ones, and

(3.) If we *compare the small keys with one another*, we shall find the characteristic tones to be others still.

Assuming, as seems as last to be generally acknowledged to be the most rational, that there is but one species of small scale, to wit, that which has a small third, a small sixth, and a large seventh, (§ 131,) we shall find, on *comparing large keys with small keys*, according to No. 2, above, that merely the tones *g*♯ and the corresponding *g*♮, i. e. the *seventh* and the corresponding *fifth* degrees, are the characteristic tones between *a*-small and *C*-large. (§ 164.)

						☟		
		C	d	e	f	g	a	b
a	b	c	d	e	f	g♯		
						☝		

The characteristic tones of *c*-small in reference to *C*-large, are *e*♭ and *a*♭, and, vice versa, the characteristic tones of *C*-large in reference to *c* small, are the corresponding *a*♮ and *e*♮, i. e. the *third* and the *sixth* degrees. (§ 165.)

		☟			☟	
C	d	e	f	g	a	b
c	d	e♭	f	g	a♭	b;
		☝			☝	

between *e*-small and *C*-large, the characteristic tones are *f*♯ and *d*♯, and the corresponding *d*♮ and *f*♮, i. e. *the second* and *seventh*, and the corresponding *second* and *fourth* degrees of the scale:

	☟		☟					
C	d	e	f	g	a	b		
		e	f♯	g	a	b	c	d♯
			☝					☝

&c.

&c. *f*♯ - *b* - *e* - *a* - *d* - *g* - *c* &c.

As it respects No. 3, above, to wit, *small keys as compared with small*, the characteristic tones between *a*-small and *e* small, e. g are (*a.*) In *the ascending succession of fifths*, *f*♯, *g* and *d*♯,—and (*b.*) In *the reversed* or *descending succession*, the tones *d*, *f* and *g*♯, i. e. the *second*, *third*, and *seventh* degrees of *e*-small, answering to the *fourth*, *sixth* and *seventh* degrees of *a*-small:

	☟	☟				☟			
e	f♯	g	a	b	c	d♯			
			a	b	c	d	e	f	g♯;
						☝		☝	☝

between *d*-small and *a*-small, the characteristic tones are *g*, *b*♭, and *c*♯, and the corresponding *g*♯, *b*, and *c:*

	☟	☟				☟			
a	b	c	d	e	f	g♯			
			d	e	f	g	a	b♭	c♯,
						☝		☝	☝

between *e* and *d* the characteristics are the *second*, *third*, *fifth*, *sixth*, and *seventh* of *e*, answering to the *third*, *fourth*, *sixth*, *seventh* and *first* of *d*.

☟				☟	☟	☟						
e	f♯	g	a	b	c	d♯						
						d	e	f	g	a	b♭	c♯
						☝		☝			☝	☝

&c. (Compare §§ 138 and 139.)

It is perceived from all this, how, under different relations, at one time this and at another time that degree of a scale appears as the characteristic note, and how inappropriate it would be to say in general: "the characteristic note is such and such a particular degree of every scale."

REMARK.

The following figures, corresponding to the foregoing, may serve to show, what degrees would become the characteristic ones, in case the small scale were to be taken in the former and commonly received manner, namely, according to the usual model, and how, considered in this point of view, at one time this and at another time that degree appears as the characteristic one, in the case both of small keys as compared with large keys, and of small keys as compared one with another.

Large keys as compared with small keys :

		C	d	e	f	g	a	b	c
a	b	c	d	e	f	g	a.		

Here there would be no distinguishing characteristic tone.

		☟			☟	☟	
C	d	e	f	g	a	b	c
c	d	e♭	f	g	a♭	b♭	c
		☝			☝	☝	

Here the third, the sixth and the seventh degrees are characteristic ones.

			☟					
C	d	e	f	g	a	b		
		e	f♯	g	a	b	c	d
			☝					

Here the characteristic tone would be that of the fourth degree, corresponding to the second degree.

Small keys as compared one with another :

Here, between *a*-small and *e*-small,

					☟					
				e	f♯	g	a	b	c	d
a	b	c	d	e	f	g,				
					☝					

the second degree of *e*-small would be the characteristic tone, answering to the sixth of *a*-small;—between *a*-small and *d*-small,

	☟								
a	b	c	d	e	f	g			
			d	e	f	g	a	b♭	c
								☝	

the characteristic tone would be the sixth of *d*, corresponding to the second of *a*;—and in the case of *d*-small as compared with *e*-small,

	☟			☟								
e	f♯	g	a	b	c	d						
						d	e	f	g	a	b♭	c,
								☝			☝	

the characteristic tone would be the second and fifth of *e*, answering to the third and sixth of *d*.

§ 140**.

Many, and indeed almost all, writers, apply the term *nota characterstica, characteristic note*, only to the tone of the seventh degree of each scale,—(§ 128.)

It is easily perceived, that in this these authors limit their view *simply to the relation of a large key to its nearest neighbor in the ascending succession of fifths*, (above at 1. *a.*)—while, in *the succession of descending fifths* or *ascending fourths*, the case is directly reversed, (above at 1. *b*,) and again it is otherwise too *in the relation of the large keys with the small*, (above at 2,) and yet again entirely diverse in *the relation of the small keys to one another, in each direction*, (above at 3.)

REMARK.

We meet with the following unintelligible, not to say absolutely senseless, remark of Koch in his Musical Lexicon, under the article in question, to wit: "the subsemitonium is characteristic only in those keys which have no *B*s in their signature, because it is by this [the subsemitonium] that the contents of the scales of these keys are distinguished from one another. . . . . . In those keys, on the contrary, which have *B*s in their signature, the *quarta toni* [the fourth from the tonic] must indisputably be regarded as the characteristic tone, for the large key of *F* distinguishes itself from the large key of *C*, not by its under-half-tone *e*, but merely by its pure fourth *b*♭."

It is very manifest, that the worthy author had in his eye, while writing down such instruction, (1.) merely the relation (considered above under No. 1,) of a large key to its next neighbor, in the ascending and descending succession of fifths, but did not advert at all to the more remote relations of keys in this series, (as e. g. the relation of *F* to *G*,) and that (2.) he still less took into consideration the relation of a large key to any small key, whether near or remote, and that (3.) he was equally blind to the relations of small keys to one another; but that, worst of all, he even (4.) confounded the idea of *the ascending and descending succession of fifths*, in the case of the large keys mentioned under (1.) above, with that of *keys with sharps and keys with flats*. For, as (compare the above figures in § 140*) the subsemitonium of the large key of *G*, the tone *f*♯, in ascending from *C*-large to *G*-large, is the characteristic tone, so, in ascending from *F*-large to *C*-large, the subsemitonium *b*♮ is the characteristic tone; and also in ascending from *B*♭ to *F*, the characteristic tone again is the subsemitonium of the latter key, *F*, namely the tone *e*♮; and so universally, in ascending, the subsemitonium of the last key is the characteristic tone, and thus the fact by no means applies exclusively in keys with sharps, but also in those with flats; and hence it is untrue that in keys with flats, the *quarta toni* [the fourth tone from the tonic] is always the characteristic tone;—and, vice versa, in descending, the *quarta toni* is the characteristic tone as well in keys with sharps, as in those with flats; for, as the fourth of the large key of *F*, i. e. the tone *b*♭, is the characteristic tone, in descending from *C*-large to *F*-large, so also is the *quarta toni*, *f*♮, the characteristic tone, in descending from *G*-large to *C*-large,—and the *quarta toni c*♮ is likewise the characteristic tone in descending from *D*-large to *G*-large,—and so universally in descending the *quarta toni* is the characteristic tone, and by no means so merely in keys with flats, but also in those with sharps; and thus it is untrue again, that the subsemitonium is always the characteristic tone in keys with sharps!!

The whole *qui pro quo* [*how, by what means*,] seems to have arisen from the fact that Mr. Koch, when he wrote thus, not only confined his view exclusively to the relation of a large key to another large key standing in the most immediate connection either above or below, but even in this narrow circle of vision contemplated only an ascending from *C*-large to *G*, *D*, *A*, &c. and only a descending from *C*-large to *F*, *B*, *E*♭, &c.; and, by taking only these partial views, he happened to notice indeed no keys in ascending but those with sharps, and none in descending but those with flats. Now this was enough to induce him to predicate (1) that which is true *in all cases of ascending*, (namely the fact that in ascending the *subsemitone* is the characteristic note,) only of those keys which happened to fall in his way from *C* upwards and thus only of those with sharps,—(2), for the same reason, to predicate what is true *in all cases of descending*, (namely the fact that in descending the *quarta toni* is the characteristic note) only of keys with flats,—(3), to maintain *in relation to keys with flats* that which is true *only in reference to the descending direction*, and positively *untrue* in reference to the ascending direction, (namely, that in such keys the *quarta toni* is the characteristic tone,)—(4), to maintain *in relation to keys with sharps* that which is true *only in ascending*, and *untrue* in descending, (namely, that in such a case the *subsemitonium* is the characteristic tone,)—and (5), to lay down a principle in general which, laying the gross errors here complained of entirely out of the question, is totally inappropriate to the relations of the large keys to the small keys, as well as to those of the small keys to one another, and which is but partially applicable to the reciprocal relations of the large keys.—All this the man does in the compass of scarcely eleven half lines.

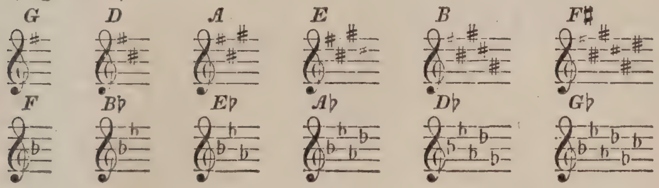
Upon the manner in which musical writers, and particularly our worthy *Koch*, are accustomed to treat the idea of *leading note*—an idea kindred to that of *characteristic note* [*nota characteristica*,] I shall animadvert in § 187.

(F.) CHROMATIC SIGNATURE.

§ 141.

If we wish to write a piece of music in a transposed large key, we are accustomed to write the requisite transposition signs once for all at the beginning, and thus to save the trouble of prefixing a sharp or flat to each individual note which is to be effected by such a sign, as it occurs along the piece. (Mus. Tr. § XXX.) One or more transposition signs thus written at the commencement of a piece of music is called *a signature*, (in French, *la décoration*,) or *the chromatic signature* (Mus. Tr. § XVII, Remark,) for the purpose of distinguishing it from *the rhythmical signature*, (Mus. Tr. § LIV) Accordingly in the beginning of a piece of music written in the large key of *G*, where of course *f*♯ is requisite, a sharp (♯) is placed on the *f*-line;—so in the large key of *D*, one is placed on the *f*-line, and another on the *c*-line or in the *c*-space;—in the large key of *F*, a flat (♭) is placed on the *b*-line;—in *B*-large, one flat is placed on the *b* line, and another on the *e*-line, or in the *e*-space, &c.—These transposition signs are usually written in the order in which they become necessary according to the succession of fifths in the large keys, (§ 136,) and thus the first sharp is placed on the *f*-line, the next on the *e* line, or in the *e*-space, &c.; and, in like manner, the order of the flats is as follows: first *b*♭, then *e*♭, then *a*♭, &c.

(Fig. 172. *i.*)

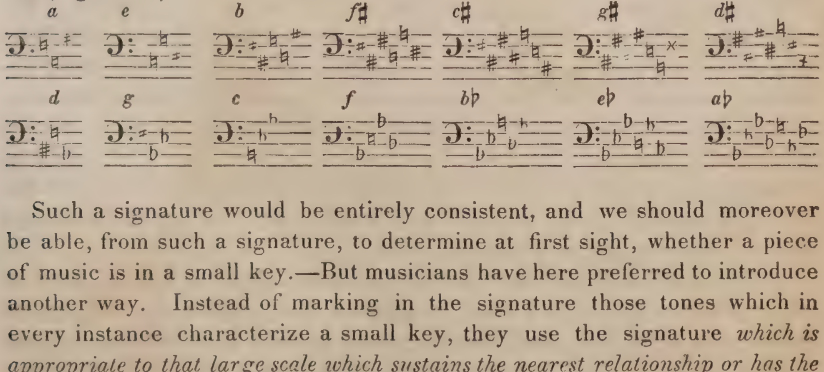


§ 142.

The requisite transposition signs are also usually placed once for all at the beginning, in pieces of music written in small keys.

If we were here to pursue the same course that we adopted in the large keys, the small key of *a*, which requires *g*♯ (§§ 127, 138 and 139,) must have *g*♯ written in its signature; *d*-small, to whose scale *b*♭ and *c*♯ belong, must have a flat before *b* and a sharp before *c* in its signature; *g*-small must have two flats and one sharp, &c. Fig. 172, *k*.

(Fig. 172. *k*.)



Such a signature would be entirely consistent, and we should moreover be able, from such a signature, to determine at first sight, whether a piece of music is in a small key.—But musicians have here preferred to introduce another way. Instead of marking in the signature those tones which in every instance characterize a small key, they use the signature *which is appropriate to that large scale which sustains the nearest relationship or has the most similarity to the small scale in question*, and this is always the large scale of the small third of the small key. Thus, e. g. the scale of *a*-small is most similar to that of *C*-large, and accordingly it is the custom to write no signature at all for *a*-small or for *C*-large. For the same reason a sharp is used in the signature of *e*-small, as well as for that of *G*-large, and a flat in that of *d*-small as well as for that of *F*-large. Hence, whenever the seventh tone of the scale is to be used, it becomes necessary always to mark that tone with a sign of elevation, and thus e. g. whenever the tone *g*♯ is to be employed in the small key of *a*, a sharp must be prefixed to the note *g;* and so likewise in *d*-small, the *c*♯ must be made by placing a sharp before *c;* and in *c*-small, *b* must be made by the use of a natural (♮), &c.

It is readily perceived, that such a method of forming the signature is not consistent, and that the first method pointed out would be far the best adapted to the nature of the case.—We will not, however, attempt a reformation of that which may remain as it is, and which, considering the iron power of custom, will pretty certainly so remain. And besides, the signature itself is not *an essential affair*, but merely one of convenience; and this latter object can be accomplished by the method already introduced, and especially so since the accidentally depressed seventh occurs almost as frequently as the proper seventh of the scale itself; as e. g. the note *g* in *a*-small occurs accidentally almost as often as the *g*♯ which appropriately belongs to the scale.

We find among the old composers still another signature for small keys. That is to say, they carry the signature only so far as would be required by the large scale of *the under second of the tonic:* thus e. g. a simple flat before *b* in *g*-small, as well as for *F*-large; nothing in *d*-small as well as for *C*-large; a sharp before *f* in *a*-small, as well as for *G*-large.—This mode of forming the signature, it is perceived, is still more improper than the one now in use, since it represents even *two* degrees differently from what they actually are in the scale.—This is a relic of the old so called *Doric* key [or mode,] of which we shall speak more at large hereafter.

§ 143.

Moreover, every key indeed can be written in every signature. We sometimes, e. g. see whole pieces of music, frequently recitatives and fantasies among the rest, written in transposed keys without any chromatic signature whatever, because the requisite elevation and depression signs are in each instance written individually before the notes concerned. So also on the other hand, any key, say if you please the large key of *C*, might be written with several sharps: it is only requisite in this case to remove the elevation signs of the signature in each instance by prefixing the resolution sign [the natural] to the individual notes.

Again, we do not alter the signature in the middle of a piece of music in every instance in which a short modulation into another key occurs, but rather than write an entirely new signature in every such instance, we separately place before the individual notes those transposition signs which are required by the foreign key. In cases, however, where the entire change of the signature in the middle of a piece is found to be more convenient, we at once make this change. If, e. g. we think of remaining some time in a key which requires a very different signature from the preceding one, we change the signature; for, in this case, it would be very troublesome to write the numerous transposition signs in each instance before the individual notes. In short, we always adopt that mode of marking the signature that we find to be the most convenient.

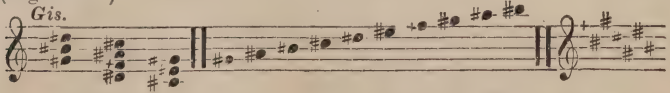
§ 144.

Many musical writers are accustomed to call those transposition signs which stand in the signature, *essential*, and those occurring individually in the course of the piece, *accidental*. These appellations, however, are not very appropriate: for, (1.) if a piece modulates, say e. g. from *G*-large to *D*-large, from the moment that this takes place, a sharp before *c* becomes just as essential for the latter key, as the sharp before *f* in the signature. Indeed, (2.) according to the usual mode of constructing the signature in small keys (§ 142,) even the proper seventh tone of the scale must in every instance be separately represented by means of a sharp prefixed to its note; and thus in the small key of *a*, e. g. the *g*♯ which belongs to the scale must be indicated by a sharp prefixed to its note wherever the latter individually occurs. But is the name *accidental* appropriate to the sharp which here occurs before *g?*—And if, (3.) a piece of music is written in a transposed key entirely without a signature, (§ 143,) are the transposition signs which must necessarily occur in the course of the piece, to be likewise called *accidental?*—But, (4.) we shall in the doctrine of transitions become acquainted with another species of accidental transposition signs, which have a far stronger claim to the appellation *accidental;* and accordingly, other musical teachers, with greater propriety, call the latter alone accidental. But, at any rate, we prefer not to receive the technical expression *essential* and *accidental* into *our* vocabulary, because it is at least indefinite, and has become, by the various usage of different writers, equivocal.

§ 145.

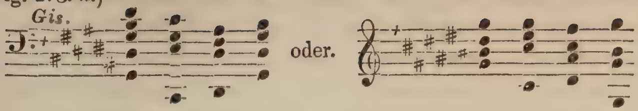
It would be a useful exercise for every one who is not very expert, to write all the possible large and small scales on one or two staves, and that somewhat perhaps in the following manner. First, the three most essential chords of each large key, then the scales, and at last the signature; as e. g. in fig. 173, *i*.

(Fig. 173. *i.*)



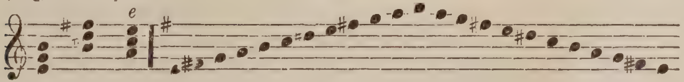
One may also strike the three most essential chords of each large key on a pianoforte, perhaps as in fig. 173, *k*.

(Fig. 173. *k.*)



Let the same course of procedure be adopted in the case of the small scales. Since however the usual signature in these does not correspond with the proper scale (§ 142,) let the three most essential chords be first written, then immediately afterwards the signature in its usual form, and after this the scale; as e. g. in fig. 173, *l.*

(Fig. 173. *l.*)



In playing the small scales, let the course be the same as in the large keys.

DIVISION V.

THE APPROPRIATE HARMONIES OF THE KEY.

(A.) ENUMERATION OF THESE.

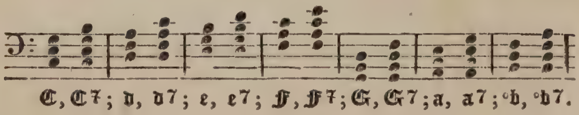
§ 146.

After having become acquainted with the nature of each individual scale, it will be easy to acquire a knowledge of *all* the harmonies appropriate to a key, (whereas we have thus far in § 123 and what follows, attended only to the three most essential of these as the principals and heads of the family, and have left the accessory harmonies appropriate to the key for further consideration.)

All those fundamental harmonies belong appropriately to a key *which can be composed of the tones of its scale.*

§ 147.

Thus *the harmonies appropriate to a large key are:*



(1.) The large tonic three-fold chord on the first degree of the scale, as e. g. the large three-fold harmony 𝕮, in the large key of *C*; (§ 123, No. 1.)

(2.) The small three-fold chord on the second degree of the scale, i. e. its fundamental tone is the second degree of the scale, as e. g. the harmony 𝔡 in the large key of *C*;

(3.) The small three-fold chord also on the third degree of the scale, as e. g. the harmony 𝔢 in the large scale of *C*; (as an ordinary principle this harmony occurs but *seldom.*)

(4.) The under-dominant three-fold chord or the large three-fold chord on the fourth degree of the scale, as e. g. the harmony 𝕱 in the large key of *C*; (§ 123, No. 4.)

(5.) The large three-fold chord on the fifth degree, or the dominant three-fold chord, as e. g. the harmony 𝕲 in the large key of *C*; (§ 123, No. 2.)

(6.) The small three-fold chord of the sixth degree, as e. g. the harmony 𝔞 in the large key of *C*;

(7.) The diminished three-fold chord of the seventh degree, as e. g. the harmony °𝔥 in the large key of *C*; (this harmony also occurs but rarely, and moreover the ear usually confounds it with the principal four-fold chord without its fundamental note.) (§ 72.)

(8.) The large four-fold chord on the first degree, as e. g, 𝕮⁷ in the large key of *C*;

(9.) The small four-fold chord on the second degree, as e. g. 𝔡⁷ in *C*-large;

(10.) A small four fold chord on the third degree, as e. g. 𝔢⁷ in *C*-large;

(11.) The large four-fold chord on the under-dominant or fourth note of the scale, as e. g. 𝕱 in the large key of *C*;

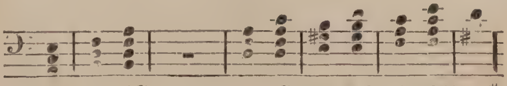
(12.) The principal four-fold chord on the dominant or fifth degree, (§ 123, No. 3,) as e. g. 𝕲⁷ in *C*-large; (this four-fold chord—the four fold chord on the fifth degree of the *large* scale is the one to which the addition of a *large* ninth (§ 77 and what follows,) is applicable, because the *large* ninth of the fifth degree of the scale occurs in the *large* key, and not the *small* ninth, as e. g. the tone *a* and not *a*♭ in the large key of *C*.)

(13.) The small four-fold chord on the sixth degree, as e. g. 𝔞⁷ in *C*-large;

(14.) The four-fold chord with small fifth on the seventh degree, as e. g. °𝔥⁷ in *C*-large.

§ 148.

If we inquire in like manner after *the harmonies appropriate to a small key*, we find them as follows:



(1.) The small tonic three-fold chord, as e. g. the harmony $\mathfrak{a}$ in the small key of *a*; (123, No. 1.)

(2.) The diminished three-fold chord on the second degree of the scale, as e. g. $^\circ\mathfrak{h}$ in *a*-small;

(3.) The small three-fold chord of the under-dominant or fourth degree, as e. g. $\mathfrak{d}$ in *a*-small; (§ 123, No. 4.)

(4.) The large three-fold chord of the dominant or fifth degree of the scale, as e. g. $\mathfrak{E}$ in *a*-small; (§ 123, No. 2.)

(5.) The large three-fold chord of the sixth degree, as e. g. $\mathfrak{F}$ in *a*-small;

(6.) The diminished three-fold chord of the seventh, as e. g. $^\circ\mathfrak{g}^\sharp$ in *a*-small;

(7.) The four-fold chord with small fifth on the second degree, as e. g. $^\circ\mathfrak{h}^7$ in *a*-small; (this harmony—the four-fold chord on the second degree of the small scale, is the one that is peculiarized by the elevation of its third.)

(8.) The small four-fold chord on the under-dominant or fourth degree, as e. g. $\mathfrak{d}^7$ in *a*-small;

(9.) The principal four-fold chord on the fifth degree or dominant (§ 123, No. 3,) as e. g. $\mathfrak{E}^7$ in *a*-small; (this principal four-fold chord—the four-fold chord on the fifth degree of the *small* scale is the one to which the addition of a *small* ninth is most directly appropriate, because the *small* and not the *large* ninth of the dominant occurs in the small scale, as e. g. *f*, and not *f*♯, in *a*-small.)

(10.) The large four-fold chord on the sixth tone of the small scale, as e. g. $\mathfrak{F}^7$ in *a*-small.

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§ 149.

The following table affords a general view of the entire family of all the harmonies of the normal keys* of *C*-large and *a*-small which [harmonies] are appropriate to the scale:

(*a*.) We find in *C*,

on the	first	degree	$\mathfrak{C}$ and $\mathfrak{C}^7$,
"	second	"	$\mathfrak{d}$ and $\mathfrak{d}^7$,
"	third	"	$\mathfrak{e}$ and $\mathfrak{e}^7$,
"	fourth	"	$\mathfrak{F}$ and $\mathfrak{F}^7$,
"	fifth	"	$\mathfrak{G}$ and $\mathfrak{G}^7$,
"	sixth	"	$\mathfrak{a}$ and $\mathfrak{a}^7$,
"	seventh	"	$^\circ\mathfrak{h}$ and $^\circ\mathfrak{h}^7$.

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* The expression "*normal keys*" is equivalent to "*model keys*," or "*pattern keys*;" and is here applied to the keys of *C* and *a*, because these are here taken as specimen or pattern keys for the two whole classes of keys which they respectively represent.
Tr.

(*b.*) We find in *a*,

on the first degree, 𝔞,
" second " °𝔟 and °𝔟^7,
" third " nothing,
" fourth " 𝔡 and 𝔡^7,
" fifth " 𝔈 and 𝔈^7,
" sixth " 𝔉 and 𝔉^7,
" seventh °𝔤$^{\sharp}$.

Or:

	on the first deg.	on the second deg.	on the third deg.	on the fourth deg.	on the fifth deg.	on the sixth deg.	on the sev'nth deg.
In *C:*	ℭ and ℭ^7;	𝔡 and 𝔡^7;	𝔢 and 𝔢^7;	𝔉 and 𝔉^7;	𝔊 and 𝔊^7;	𝔞 and 𝔞^7;	°𝔟 and °𝔟.
In *a:*	𝔞;	°𝔟 and °𝔟^7;		𝔡 and 𝔡^7;	𝔈 and 𝔈^7;	𝔉 and 𝔉^7;	°𝔤$^{\sharp}$.

Beginners may construct similar tables on all the transposed large and small keys; e. g.:

In *G*-large,

on the first degree 𝔊 and 𝔊^7,
" second " 𝔞 and 𝔞^7,
&c.

In *e*-small,

on the first degree 𝔢,
" second " °𝔣$^{\sharp}$ and °𝔣$^{\sharp 7}$,
&c.

In *F*-large,

on the first degree 𝔉 and 𝔉^7,
" second " 𝔤 and 𝔤^7,
&c.

§ 150.

The small key, it is perceived, is considerably more meager in harmonies, than the large key. The latter has seven harmonies that are appropriate to the scale, each of which consequently has one of the seven notes of the scale for its fundamental tone; but a three fold chord whose fundamental tone should be the third tone of the *small* scale, would be a monstrosity. In the small key of *a*, e. g. it would consist of the tones [c e g$^{\sharp}$]; but this would be a three-fold chord with a superfluous fifth, and such a fundamental harmony does not exist, (§ 50.) Hence it comes to pass that the small key has one three-fold chord less than the large key.

The large key has, moreover, *seven* four-fold chords, one each on all the seven degrees of the scale; but in the *small* key there are three degrees of the scale which admit *no* four-fold chords appropriate to the scale as fundamental harmonies: not on the first degree, namely, because this would be a fundamental chord with a small third, large fifth and large seventh, as

e. g. [A c e g♯,] and such a chord does not exist, (§ 50;) not on the third, as e. g. [c e g♯ b,] for there is no fundamental chord with a superfluous fifth;—not on the seventh, because that would necessarily be a four-fold chord with a diminished seventh, as e. g. [G♯ B d f,] and such a fundamental harmony does not exist, (§ 50.) Such combinations of tones as the following, do indeed sometimes occur, [G♯ B d f], (§ 83), [A c e g], [c e g♯], and [c e g♯ b]: none of these however is a fundamental harmony, but all of them are mere transformations of fundamental harmonies. If, on the other hand, the harmonies [A c e g], [c e g], [c e g b], and [G B d f] occur in passages in the small key of *a*, still these are not appropriate to the scale, but are modulations. (Remark on § 131.)

(B.) MODE OF DESIGNATING THE SITUATION OF HARMONIES.

§ 151.

We will hereafter make use of a method of designating all the various harmonies of a key that is still more general than the one adopted in § 149 and is not like that limited to a particular key, but is applicable to *every* key; that is to say, instead of employing the German letters [Eng. black letters,] we will use the Roman numerals to denote the degrees of the scale on which chords have their fundamental tones; and in the place of the *large* letters, we will use *large* numerals, while in the place of the small letters we will use *small* numerals, and we will mark these numerals with the characters ^{7}, $^{\not 7}$, and $^\circ$, just as we did the German letters.

In this case a *large* Roman numeral denotes a large three-fold chord on *that* degree of the scale which this numeral indicates, as e. g. the large Roman numeral I denotes the large three-fold chord on the first degree of the scale, namely the degree on which the tonic or key-note is situated,—V denotes the large three-fold chord on the dominant or fifth degree.—A *small* Roman numeral, on the contrary, denotes a *small* three-fold chord, as e. g. ii denotes the small three-fold chord on the second degree; a small numeral with the character ($^\circ$) prefixed to it denotes a diminished three-fold chord, as e. g. $^\circ$vii denotes the diminished three-fold chord of the seventh degree; a *large* Roman numeral with a figure (^{7}) denotes the principal four-fold chord, and thus V^7 denotes the principal four-fold chord on the fifth degree; a *small* Roman numeral with a (^{7}) denotes a small four-fold chord (with a small third and large fifth,) as e. g. ii^7 denotes the small four-fold chord on the second degree; a *small* Roman numeral with the character ($^\circ$) and the figure (^{7}) denotes the four-fold chord with small fifth, as e. g. $^\circ$vii^7 denotes the four-fold chord with small fifth on the seventh degree of the scale or on the so called subsemitone of the key,—and finally a *large* Roman numeral with a figure (^{7}) that has a stroke through it ($^{\not 7}$)

denotes the harmony of the large four-fold chord, as e. g. $\text{IV}^{\not7}$ denotes the large four-fold chord of the fourth degree of the scale.

We can in this way represent *all the harmonies appropriate to each key*, by the following form or structure of figures:

Fundamental harmonies of each large key.

I and $\text{I}^{\not7}$,
ii “ ii^{7},
iii “ $\text{iii}^{\not7}$,
IV “ $\text{IV}^{\not7}$,
V “ V^{7},
vi “ vi^{7},
°vii “ $°\text{vii}^{7}$.

Fundamental harmonies of each small key.

i
°ii and $°\text{ii}^{7}$,
iv “ iv^{7},
V “ V^{7},
VI “ $\text{VI}^{\not7}$,
vii.

Or:

	on the first deg.	on the sec'd deg.	on the third deg.	on the fourth deg.	on the fifth deg,	on the sixth deg.	on the seventh deg.
In large key:	I, $\text{I}^{\not7}$;	ii, ii^{7};	iii, iii^{7};	IV, $\text{IV}^{\not7}$;	V, V^{7};	vi, vi^{7};	°vii, $°\text{vii}^{7}$.
In small key:	i;	°ii, $°\text{ii}^{7}$;		iv, iv^{7};	V, V^{7};	VI, $\text{VI}^{\not7}$;	°vii.

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§ 152.

This mode of designating the fundamental harmonies by large and small Roman numerals with (°) and (^{7}) or ($^{\not7}$), exactly coincides, it is perceived, with our previous mode of designation by large and small German letters [Eng. black letters] with the characters (°) and (^{7}) or ($^{\not7}$); though each has its peculiarities and each its peculiar advantages.

The designation by German letters [Eng. black letters] denotes specifically only this or that harmony on *one particular note*, but leaves it undetermined on what degree of what scale the chord stands. Thus e. g. $\mathfrak{F}^{\not7}$ definitely denotes the large four-fold chord of F, but without regard to any particular degree of any particular scale to which this $\mathfrak{F}^{\not7}$ belongs,—whether it is $\mathfrak{F}^{\not7}$ as a four-fold chord of the first degree of *F*-large, or on the fourth degree of *C*-large, or on the sixth degree of *a*-small, &c. A large *Roman numeral* with ($^{\not7}$) on the contrary, points out definitely the large four-fold chord on a determinate degree of some scale, but leaves it undetermined, in *what key* and thus on *what note*. The sign $\text{IV}^{\not7}$, e. g. denotes with perfect definiteness a large four-fold chord on the fourth degree of any (large) key whatever, but without determining whether it is $\text{IV}^{\not7}$ of

C-large and thus 𝕱^7, or IV^7 of *G*-large, thus 𝕮^7, or of *F*, thus 𝕭♭^{7}, or of *A*, thus 𝕯^7, &c.

Thus the designation by German letters [Eng. black letters] is in one respect *more definite*, but for that very reason is also more *limited;* and in *another* respect is *more general*, but for that reason is also *more indefinite.* The designation by Roman numerals, on the other hand, is *more limited* in the *first* respect and therefore more *definite* and *discriminating*, but is, on the contrary, *less definite* in *another* respect and therefore more *general* and *comprehensive.*

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§ 153.

We can, however, *unite the advantages of both modes of designation*, by prefixing a large or small Italic letter to the Roman numeral, as an index of the key (§ 121,) by which means every thing becomes perfectly definite. Thus e. g the designation *C*: IV^7 would carry the following definite meaning: the large four-fold chord on the fourth degree of the large scale of *C*, consequently the harmony 𝕱^7 as IV^7 of *C*-large. So also the following signs

C: I, V^7, vi, *G*: V^7, *e*: V^7, i, °ii, V, &c.

would mean: the large three-fold chord on the first degree of the large key of *C*, thus 𝕮 as I of *C*-large; then the principal four-fold chord on the fifth degree of the same key, thus 𝕲^7 as V^7 of *C*-large; the small three-fold chord 𝖆 on the sixth degree of the same key; the principal four-fold chord on the fifth degree of *G*-large, thus 𝕯^7 as V^7 of *G;* the principal four-fold chord 𝕭^7 on the fifth degree of the small key of *e*-small; the harmony 𝖊 as a tonic harmony; the diminished three-fold chord °𝖋♯ on the second degree of *e*-small; the large three-fold chord on the fifth degree of the same key, thus 𝕭 as V of *e;* &c.

We shall find in the sequel, what clearness and facility this mode of designation will afford us; therefore let not the reader grudge the little pains that it will cost him to become familiar with it.

If, moreover, we would here apply the mode of generalization pointed out in the end of §§ 52 and 121, we might represent the harmony of the first degree of any large key whatever, by the designation X: I, which would accordingly mean either *C:* I or *C♯:* I, or *D:* I, &c.,—and we might represent the four-fold harmony of the second degree of any small key by the sign x: °ii^7, which would accordingly mean either *c:* °ii^7, or *c♯:* °ii^7, or *d:* °ii^7; &c.,—and farther, we might represent each of the large three-fold harmonies occurring in *C*-large by *C:* X, thus either *C:* I, or *C:* IV, or *C:* V; and we might indicate each of the small four-fold chords occurring in *C*-large by *C:* x^7, thus either *C:* ii^7, or *C:* iii^7, or *C:* vi^7, &c.

(C.) GENERAL VIEW OF THE APPROPRIATE HARMONIES OF EACH KEY.

§ 154.

The following table exhibits the fundamental harmonies belonging to each one of all the different keys that occur. The table is to be read in the following manner:

We find in *C*-large, $\mathfrak{C}$ and $\mathfrak{C}^7$ on the first degree, $\mathfrak{d}$ and $\mathfrak{d}^7$ on the second degree, &c. We find in the large key of $C\flat$, $\mathfrak{C}\flat$ and $\mathfrak{C}\flat^7$ on the first degree, &c.

(D.) EQUIVOCALNESS OF SITUATION.

§ 155.

It is perceived from what precedes, that (1.) not only more than one fundamental harmony may have its seat on one and the same degree of a key, but that (2.) one and the same species of fundamental harmony may occur on more than one degree of a key, and indeed may belong at one time to one key and at another time to another. This is a second principal species of equivocalness, which we will denominate *equivocalness of situation.*

A TABLE OF ALL THE APPROPRIATE HARMONIES OF EACH KEY THAT OCCURS.

			On the First degree.	On the Second degree.	On the Third degree.
In the Large Keys.	In *C*	:	C and C^7 .	d and d^7 .	e and e^7 .
	C♭	:	C♭ “ C♭^{7} .	d♭ “ d♭^{7} .	e♭ “ e♭^{7} .
	B	:	B “ B^7 .	c♯ “ c♯^{7} .	d♯ “ d♯^{7} .
	B♭	:	B♭ “ B♭^{7} .	c “ c^7 .	d “ d^7 .
	A	:	A “ A^7 .	b “ b^7 .	c♯ “ c♯^{7} .
	A♭	:	A♭ “ A♭^{7} .	b♭ “ b♭^{7} .	c “ c^7 .
	G♯	:	G♯ “ G♯^{7} .	a♯ “ a♯^{7} .	b♯ “ b♯^{7} .
	G	:	G “ G^7 .	a “ a^7 .	b “ b^7 .
	G♭	:	G♭ “ G♭^{7} .	a♭ “ a♭^{7} .	b♭ “ b♭^{7} .
	F♯	:	F♯ “ F♯^{7} .	g♯ “ g♯^{7} .	a♯ “ a♯^{7} .
	F	:	F “ F^7 .	g “ g^7 .	a “ a^7 .
	F♭	:	F♭ “ F♭^{7} .	g♭ “ g♭^{7} .	a♭ “ a♭^{7} .
	E	:	E “ E^7 .	f♯ “ f♯^{7} .	g♯ “ g♯^{7} .
	E♭	:	E♭ “ E♭^{7} .	f “ f^7 .	g “ g^7 .
	D	:	D “ D^7 .	e “ e^7 .	f♯ “ f♯^{7} .
	D♭	:	D♭ “ D♭^{7} .	e♭ “ e♭^{7} .	f “ f^7 .
	C♯	:	C♯ “ C♯^{7} .	d♯ “ d♯^{7} .	e♯ “ e♯^{7} .
		as	I “ I^7 .	II “ II^7 .	III “ III^7 .
In the Small Keys.	In *c*	:	c “ — .	°d “ °d^7 .	— “ — .
	b	:	b “ — .	°c# “ °c#^{7} .	— “ — .
	b♭	:	b♭ “ — .	°c “ °c^7 .	— “ — .
	a#	:	a# “ — .	°b# “ °b#^{7} .	— “ — .
	a	:	a “ —	°b “ °b^7 .	— “ — .
	a♭	:	a♭ “ — .	°b♭ “ °b♭^{7} .	— “ — .
	g#	:	g# “ — .	°a# “ °a#^{7} .	— “ — .
	g	:	g “ — .	°a “ °a^7 .	— “ — .
	f#	:	f# “ — .	°g# “ °g#^{7} .	— “ — .
	f	:	f “ — .	°g “ °g^7 .	— “ — .
	e	:	e “ — .	°f# “ °f#^{7} .	— “ — .
	e♭	:	e♭ “ — .	°f “ °f^7 .	— “ — .
	d#	:	d# “ — .	°e# “ °e#^{7} .	— “ — .
	d	:	d “ — .	°e “ °e^7 .	— “ — .
	c#	:	c# “ — .	°d# “ °d#^{7} .	— “ — .
		as	I “ — .	°II “ °II^7 .	— “ — .

A TABLE OF ALL THE APPROPRIATE HARMONIES OF EACH KEY THAT OCCURS.

Continued.

On the Fourth degree.	On the Fifth degree.	On the Sixth degree.	On the Seventh Degree.
F and F^7	G and G^7	a and a^7	°b and °b^7
F♭ " F♭^{7}	G♭ " G♭^{7}	a♭ " a♭^{7}	°b♭ " °b♭^{7}
E " E^7	F♯ " F♯^{7}	g♯ " g♯^{7}	°a♯ " °a♯^{7}
E♭ " E♭^{7}	F " F^7	g " g^7	°a " °a^7
D " D^7	E " E^7	f♯ " f♯^{7}	°g♯ " °g♯^{7}
D♭ " D♭^{7}	E♭ " E♭^{7}	f " f^7	°g " °g^7
C♯ " C♯^{7}	D♯ " D♯^{7}	e♯ " e♯^{7}	°f× " °f×^{7}
C " C^7	D " D^7	e " e^7	°f♯ " °f♯^{7}
C♭ " C♭^{7}	D♭ " D♭^{7}	e♭ " e♭^{7}	°f " °f^7
B " B^7	C♯ " C♯^{7}	d♯ " d♯^{7}	°e♯ " °e♯^{7}
B♭ " B♭^{7}	C " C^7	d " d^7	°e " °e^7
B♭♭ " B♭♭^{7}	C♭ " C♭^{7}	d♭ " d♭^{7}	°e♭ " °e♭^{7}
A " A^7	B " B^7	c♯ " c♯^{7}	°d♯ " °d♯^{7}
A♭ " A♭^{7}	B♭ " B♭^{7}	c " c^7	°d " °d^7
G " G^7	A " A^7	b " b^7	°c♯ " °c♯^{7}
G♭ " G♭^{7}	A♭ " A♭^{7}	b♭ " b♭^{7}	°c " °c^7
F♯ " F♯^{7}	G♯ " G♯^{7}	a♯ " a♯^{7}	°b♯ " °b♯^{7}
IV " IV^7	V " V^7	VI " VI^7	°VII " °VII^7
f " f^7	G " G^7	A♭ " A♭^{7}	°b " —
e " e^7	F♯ " F♯^{7}	G " G^7	°a♯ " —
e♭ " e♭^{7}	F " F^7	G♭ " G♭^{7}	°a " —
d♯ " d♯^{7}	E♯ " E♯^{7}	F♯ " F♯^{7}	°g× " —
d " d^7	E " E^7	F " F^7	°g♯ " —
d♭ " d♭^{7}	E♭ " E♭^{7}	F♭ " F♭^{7}	°g " —
c♯ " c♯^{7}	D♯ " D♯^{7}	E " E^7	°f× " —
c " c^7	D " D^7	E♭ " E♭^{7}	°f♯ " —
b " b^7	C♯ " C♯^{7}	D " D^7	°e♯ " —
b♭ " b♭^{7}	C " C^7	D♭ " D♭^{7}	°e " —
a " a^7	B " B^7	C " C^7	°d♯ " —
a♭ " a♭^{7}	B♭ " B♭^{7}	C♭ " C♭^{7}	°d " —
g♯ " g♯^{7}	A♯ " A♯^{7}	B " B^7	°c× " —
g " g^7	A " A^7	B♭ " B♭^{7}	°c♯ " —
f♯ " f♯^{7}	G♯ " G♯^{7}	A " A^7	°b♯ " —
iv " iv^7	V " V^7	VI " VI^7	°vii " —

(1.)

This equivocalness may take place (see the foregoing table, also the note figures of §§ 147 and 148)

(a.) *In a large key.*

The large three-fold tonic chord and the large four-fold chord may occur *on the first degree* (*on the tonic note.*) Thus e. g. $\mathfrak{C}$ and $\mathfrak{C}^7$ in *C*-large; $\mathfrak{G}$ and $\mathfrak{G}^7$ in *G*-large; $\mathfrak{E}^\flat$ and $\mathfrak{E}^{\flat 7}$ in $E^\flat$, &c.

The small three-fold and a small four-fold chord may occur *on the second degree*, as e. g. $\mathfrak{d}$ and $\mathfrak{d}^7$ in *C*-large; $\mathfrak{g}$ and $\mathfrak{g}^7$ in *F*-large; $\mathfrak{c}$ and $\mathfrak{c}^7$ in $B^\flat$-large.

So also a small three-fold chord and a small four-fold chord may occur *on the third degree*, as e. g. $\mathfrak{e}$ and $\mathfrak{e}^7$ in *C*-large; $\mathfrak{f}\sharp$ and $\mathfrak{f}\sharp^7$ in *D*.

A large three-fold chord and a large four-fold chord may occur *on the fourth degree*, as e. g. $\mathfrak{F}$ and $\mathfrak{F}^7$ in *C;* $\mathfrak{B}\flat$ and $\mathfrak{B}\flat^7$ in *F;*

A large three-fold chord and the principal four-fold chord may occur *on the fifth degree*, as e. g. $\mathfrak{G}$ and $\mathfrak{G}^7$ in *C;* $\mathfrak{D}$ and $\mathfrak{D}^7$ in *G;*

A small three-fold chord and a small four-fold chord may occur *on the sixth degree*, as e. g. $\mathfrak{a}$ and $\mathfrak{a}^7$ in *C*-large; $\mathfrak{e}$ and $\mathfrak{e}^7$ in *G;*

A diminished three-fold chord and the four-fold chord with small fifth may occur *on the seventh degree*, as e. g. $^\circ\mathfrak{h}$ and $^\circ\mathfrak{h}^7$ in *C*-large; $^\circ\mathfrak{a}$ and $^\circ\mathfrak{a}^7$ in $B^\flat$.

This equivocalness may, again, take place

(b.) *In the small key.*

A small three-fold chord may occur *on the first degree*, as e. g. $\mathfrak{a}$ in *a*-small; no four-fold chord occurs on this degree, (§ 149;)

A diminished three-fold chord and the four fold chord with small fifth may occur *on the second degree*, as e. g. $^\circ\mathfrak{h}$ and $^\circ\mathfrak{h}^7$ in *a*-small;

Nothing occurs *on the third degree*, (§ 149;)

A small three-fold chord and a small four fold chord may occur *on the fourth degree*, as e. g. $\mathfrak{d}$ and $\mathfrak{d}^7$ in *a*-small; $\mathfrak{f}$ and $\mathfrak{f}^7$ in *c*-small;

A large three-fold chord and the principal four-fold chord may occur *on the fifth degree*, as e. g. $\mathfrak{E}$ and $\mathfrak{E}^7$ in *a*-small;

A large three-fold chord and a large four-fold chord may occur *on the sixth degree*, as e. g the large three-fold chord $\mathfrak{F}$ and the large four-fold chord $\mathfrak{F}^7$ in *a*-small; $\mathfrak{G}$ and $\mathfrak{G}^7$ in *b*-large;

A diminished three-fold chord may occur *on the seventh degree*, as e. g. $^\circ\mathfrak{g}^\sharp$ in *a*-small, but no four-fold chord occurs on this degree, (§ 149.)

(2.)

We have thus far seen how more than one harmony may be situated on one and the same degree of one and the same key. We will now, moreover, see how one and the same fundamental harmony may occur at one time on one and at another time on another degree of this or that key.

Large three-fold chords, as we have seen, may occur on the first, fourth, or fifth degrees of a large key, and on the fifth and sixth degrees of a small key; or, in other words, a large three-fold chord may occur as I, as IV or as V in a large key, and as V or VI in a small key; take, for example, the harmony 𝕲: it may occur as the tonic harmony of *G*-large, as the dominant harmony of *C* large or of *c*-small, or as the under dominant harmony of *D*, and also as the three-fold harmony of the sixth degree in *b*, &c. In like manner, *a small three-fold chord* may occur at one time as II, or III, or VI, in a large key,—and at another time as I or IV in a small key, &c.; and so it is with every harmony. Hence every harmony is equivocal, so far as that we can at one time apply one Roman numeral to it and at another time another, and consequently can regard it as belonging to more than one key.

The following tables show, in one general view, on what degrees of what key each harmony occurs, and what harmonies occur in each key.

They are to be read as follows:

(Table *a.*) The large three fold chord 𝕮 occurs in five different keys, namely: as a tonic harmony of the Ist degree in *C* large, as a three fold chord of the IVth degree in *G*-large, as the harmony of the Vth degree, or the dominant three-fold chord in *F*-large, then likewise as the dominant three-fold chord V in *f*-small, and as a three fold chord of the VIth degree in *e*-small.—The harmony 𝕯♭ or 𝕮♯ appears as IV in *A*♭ or *G*♯, as V in *G*♭ or *F*♯, as I in *D*♭ or *C*♯, as V in *f*♯ small, as VI in *f*-small.—𝕯 is either *A:* IV, or *G:* V, or *D:* I, *g:* V or *f*♯*:* VI.—And again, we find three large three-fold chords in the large key of *C*, to wit: 𝕮 on the Ist degree, 𝕱 on the IVth degree, and 𝕲 on the Vth degree —We find in *C*♭ large or *B*-large, 𝕱♭ or 𝕰 on the IVth degree, 𝕲♭ or 𝕱♯ on the Vth degree, 𝕮♭ or 𝕭 on the Ist degree.—We find in *b* small two large three-fold chords, namely 𝕱♯ on the Vth degree and 𝕲 on the VIth degree;—&c.

(Table *b.*) The small three fold chord 𝖈 or 𝖇♯ occurs as II in *E*♭large, as III in *A*♭-large or *G*♯-large, &c.—And again, three small three-fold chords are found in *C* large, to wit: 𝖉 on the IId degree, 𝖊 on the IIId degree, and 𝖆 on the VIth degree:—in *C*♭-large or *B*-large, we find 𝖉♭ or 𝖈♯ on the IId degree, 𝖊♭ or 𝖉♯ on the IIId degree, and 𝖆♭ or 𝖌♯ on the VIth degree;—&c.

For the purpose of rendering these different relations familiar, one may propose to himself, *as an exercise*, questions to be answered like the following:

On what degrees of the large or the small scales are *large three-fold chords* found? Ans. On the first, fourth and fifth degrees of large keys, and on the fifth and sixth degrees of small keys; the large three fold chord 𝕮 e. g. occurs on the first degree in *C*-large, on the fourth degree in *G*-large, on the fifth degree in *F*-large—on the . . . . . in *f*-small, &c.—The large three-fold chord 𝕮♯ is found . . . . &c.—The large three-fold chord 𝕯♭ is found . . . . &c.—&c.

On what degrees of large or small keys may *small three-fold chords* be situated? Ans. On the second, third, and sixth degrees of large keys, and on the first and fourth of small keys; the small three-fold chord 𝖈 e. g. occurs on the second degree of *B*♭-large, on the third of *A*♭, on the . . . . &c.—The small three-fold chord 𝕮♯ is found on the . . . . &c.

On what degree of large and small scales are *diminished three-fold chords* found? &c. . . . . &c. . . . . &c.

TABLE (*a*).

SITUATION OF LARGE THREE-FOLD CHORDS.

		C,	Db C#,	D,	Eb D#,	Fb E,	F E#,	Gb F#,	G,	Ab G#,	Bbb A,	Bb A#,	Cb. B.
In the Large Keys.	*C* :	I.	.	.	.	.	IV.	.	V.	.	.	.	.
	Cb, B :	.	.	.	.	IV.	.	V.	.	.	.	.	I.
	Bb :	.	.	.	IV.	.	V.	.	.	.	.	I.	.
	A :	.	.	IV.	.	V.	.	.	.	.	I.	.	.
	Ab, G# :	.	IV.	.	V.	.	.	.	.	I.	.	.	.
	G :	IV.	.	V.	.	.	.	.	I.	.	.	.	.
	Gb, F# :	.	V.	.	.	.	.	I.	.	.	.	.	IV.
	F :	V.	.	.	.	.	I.	.	.	.	.	IV.	.
	Fb, E :	.	.	.	.	I.	.	.	.	.	IV.	.	V.
	Eb :	.	.	.	I.	.	.	.	.	IV.	.	V.	.
	D :	.	.	I.	.	.	.	.	IV.	.	V.	.	.
	Db, C# :	.	I.	.	.	.	.	IV.	.	V.	.	.	.
In the Small Keys.	*c* :	.	.	.	.	.	.	.	V.	VI.	.	.	.
	b :	.	.	.	.	.	.	V.	VI.	.	.	.	.
	bb, a# :	.	.	.	.	.	V.	VI.	.	.	.	.	.
	a :	.	.	.	.	V.	VI.	.	.	.	.	.	.
	ab, g# :	.	.	.	V.	VI.	.	.	.	.	.	.	.
	g :	.	.	V.	VI.	.	.	.	.	.	.	.	.
	f# :	.	V.	VI.	.	.	.	.	.	.	.	.	.
	f :	V.	VI.	.	.	.	.	.	.	.	.	.	.
	e :	VI.	.	.	.	.	.	.	.	.	.	.	V.
	eb, d# :	.	.	.	.	.	.	.	.	.	.	V.	VI.
	d :	.	.	.	.	.	.	.	.	.	V.	VI.	.
	c# :	.	.	.	.	.	.	.	.	V.	VI.	.	.

TABLE (*b*).

SITUATION OF SMALL THREE-FOLD CHORDS.

		𝔠 𝔟#,	𝔡b 𝔠#,	𝔡,	𝔢b 𝔡#,	𝔢,	𝔣 𝔢#,	𝔤b 𝔣#,	𝔤,	𝔞b 𝔤#,	𝔞,	𝔟b 𝔞#,	𝔟.
In the Large Keys.	*C* :	.	.	II	.	III	.	.	.	.	VI	.	.
	*C*b, *B* :	.	II	.	III	.	.	.	.	VI	.	.	.
	*B*b :	II	.	III	.	.	.	.	VI	.	.	.	.
	A :	.	III	.	.	.	.	VI	.	.	.	.	II
	*A*b, *G*# :	III	.	.	.	.	VI	.	.	.	.	II	.
	G :	.	.	.	.	VI	.	.	.	.	II	.	III
	*G*b, *F*# :	.	.	.	VI	.	.	.	.	II	.	III	.
	F :	.	.	VI	.	.	.	.	II	.	III	.	.
	*F*b, *E* :	.	VI	.	.	.	.	II	.	III	.	.	.
	*E*b :	VI	.	.	.	.	II	.	III	.	.	.	.
	D :	.	.	.	.	II	.	III	.	.	.	.	VI
	*D*b, *C*# :	.	.	.	II	.	III	.	.	.	.	VI	.
In the Small Keys.	*c* :	I	.	.	.	.	IV	.	.	.	.	.	.
	b :	.	.	.	.	IV	.	.	.	.	.	.	I
	*b*b, *a*# :	.	.	.	IV	.	.	.	.	.	.	I	.
	a :	.	.	IV	.	.	.	.	.	.	I	.	.
	*a*b, *g*# :	.	IV	.	.	.	.	.	.	I	.	.	.
	g :	IV	.	.	.	.	.	.	I	.	.	.	.
	f# :	.	.	.	.	.	.	I	.	.	.	.	IV
	f :	.	.	.	.	.	I	.	.	.	.	IV	.
	e :	.	.	.	.	I	.	.	.	.	IV	.	.
	*e*b, *d*# :	.	.	.	I	.	.	.	.	IV	.	.	.
	d :	.	.	I	.	.	.	.	IV	.	.	.	.
	c# :	.	I	.	.	.	.	IV	.	.	.	.	.

TABLE (*c*).

SITUATION OF DIMINISHED THREE-FOLD CHORDS.

		°𝔠		°𝔡	°𝔢♭		°𝔣		°𝔤		°𝔞	°𝔥♭	
		°𝔥#,	°𝔠#,	°𝔠×,	°𝔡#,	°𝔢,	°𝔢#,	°𝔣#,	°𝔣×,	°𝔤#,	°𝔤×,	°𝔞#,	°𝔥.
In the Large Keys.	*C* :	.	.	.	.	.	.	.	.	.	.	.	°VII
	C♭, *B* :	.	.	.	.	.	.	.	.	.	.	°VII	.
	B♭ :	.	.	.	.	.	.	.	.	.	°VII	.	.
	A :	.	.	.	.	.	.	.	.	°VII	.	.	.
	A♭, *G*#:	.	.	.	.	.	.	.	°VII	.	.	.	.
	G :	.	.	.	.	.	.	°VII	.	.	.	.	.
	G♭, *F*# :	.	.	.	.	.	°VII	.	.	.	.	.	.
	F :	.	.	.	.	°VII	.	.	.	.	.	.	.
	F♭, *E* :	.	.	.	°VII	.	.	.	.	.	.	.	.
	E♭ .	.	.	°VII	.	.	.	.	.	.	.	.	.
	D :	.	°VII	.	.	.	.	.	.	.	.	.	.
	D♭, *C*# :	°VII	.	.	.	.	.	.	.	.	.	.	.
In the Small Keys.	*c* :	.	.	°II	.	.	.	.	.	.	.	.	°VII
	b :	.	°II	.	.	.	.	.	.	.	.	°VII	.
	b♭, *a*# :	°II	.	.	.	.	.	.	.	.	°VII	.	.
	a :	.	.	.	.	.	.	.	.	°VII	.	.	°II
	a♭, *g*# :	.	.	.	.	.	.	.	°VII	.	.	°II	.
	g :	.	.	.	.	.	.	°VII	.	.	°II	.	.
	f# :	.	.	.	.	.	°VII	.	.	°II	.	.	.
	f :	.	.	.	.	°VII	.	.	°II	.	.	.	.
	e :	.	.	.	°VII	.	.	°II	.	.	.	.	.
	e♭, *d*# :	.	.	°VII	.	.	°II	.	.	.	.	.	.
	d :	.	°VII	.	.	°II	.	.	.	.	.	.	.
	c# :	°VII	.	.	°II	.	.	.	.	.	.	.	.

TABLE *(d.)*

SITUATION OF THE PRINCIPAL FOUR-FOLD CHORDS.

		C^7	$D^{\flat 7}$ $C^{\sharp 7}$	D^7	$E^{\flat 7}$ $D^{\sharp 7}$	E^7	F^7 $E^{\sharp 7}$	$G^{\flat 7}$ $F^{\sharp 7}$	G^7	$A^{\flat 7}$ $G_{\sharp}^7$	A^7	$B^{\flat 7}$ $A^{\sharp 7}$	$C^{\flat 7}$ B^7
In the Large Keys.	*C* :	.	.	.	.	.	.	.	V^7	.	.	.	.
	C♭, *B* :	.	.	.	.	.	.	V^7	.	.	.	.	.
	B♭ :	.	.	.	.	.	V^7	.	.	.	.	.	.
	A :	.	.	.	.	V^7	.	.	.	.	.	.	.
	A♭, *G*♯:	.	.	.	V^7	.	.	.	.	.	.	.	.
	G :	.	.	V^7	.	.	.	.	.	.	.	.	.
	G♭, *F*♯:	.	V^7	.	.	.	.	.	.	.	.	.	.
	F :	V^7	.	.	.	.	.	.	.	.	.	.	.
	F♭, *E* :	.	.	.	.	.	.	.	.	.	.	.	V^7
	E♭ :	.	.	.	.	.	.	.	.	.	.	V^7	.
	D :	.	.	.	.	.	.	.	.	.	V^7	.	.
	D♭, *C*♯:	.	.	.	.	.	.	.	.	V^7	.	.	.
In the Small Keys.	*c* :	.	.	.	.	.	.	.	V^7	.	.	.	.
	b :	.	.	.	.	.	.	V^7	.	.	.	.	.
	b♭, *a*♯ :	.	.	.	.	.	V^7	.	.	.	.	.	.
	a :	.	.	.	.	V^7	.	.	.	.	.	.	.
	a♭, *g*♯ :	.	.	.	V^7	.	.	.	.	.	.	.	.
	g :	.	.	V^7	.	.	.	.	.	.	.	.	.
	f♯ :	.	V^7	.	.	.	.	.	.	.	.	.	.
	f :	V^7	.	.	.	.	.	.	.	.	.	.	.
	e :	.	.	.	.	.	.	.	.	.	.	.	V^7
	e♭, *d*♯ :	.	.	.	.	.	.	.	.	.	.	V^7	.
	d :	.	.	.	.	.	.	.	.	.	V^7	.	.
	c♯ :	.	.	.	.	.	.	.	.	V^7	.	.	.

TABLE (*e*).

SITUATION OF THE SMALL FOUR-FOLD CHORDS.

		$\mathfrak{c}^7$ $\mathfrak{b}^{\sharp 7}$	$\mathfrak{d}^{\flat 7}$ $\mathfrak{c}^{\sharp 7}$	$\mathfrak{d}^7$	$\mathfrak{e}^{\flat 7}$ $\mathfrak{d}^{\sharp 7}$	$\mathfrak{e}^7$	$\mathfrak{f}^7$ $\mathfrak{e}^{\sharp 7}$	$\mathfrak{g}^{\flat 7}$ $\mathfrak{f}^{\sharp 7}$	$\mathfrak{g}^7$	$\mathfrak{a}^{\flat 7}$ $\mathfrak{g}^{\sharp 7}$	$\mathfrak{a}^7$	$\mathfrak{b}^{\flat 7}$ $\mathfrak{a}^{\sharp 7}$	$\mathfrak{b}^7$
In the Large Keys.	*C* :			II^7		III^7					VI^7		
	C♭, *B* :		II^7		III^7					VI^7			
	B♭ :	II^7		III^7					VI^7				
	A :		III^7					VI^7					II^7
	A♭, *G*♯ :	III^7					VI^7					II^7	
	G :					VI^7					II^7		III^7
	G♭, *F*♯ :				VI^7					II^7		III^7	
	F :			VI^7					II^7		III^7		
	F♭, *E* :		VI^7					II^7		III^7			
	E♭, :	VI^7					II^7		III^7				
	D :					II^7		III^7					VI^7
	D♭, *C*♯ :				II^7		III^7					VI^7	
In the Small Keys.	*c* :						IV^7						
	b :					IV^7							
	b♭, *a*♯ :				IV^7								
	a :			IV^7									
	a♭, *g*♯ :		IV^7										
	g :	IV^7											
	f♯ :												IV^7
	f :											IV^7	
	e :										IV^7		
	e♭, *d*♯ :									IV^7			
	d :								IV^7				
	c♯ :							IV^7					

TABLE *(f.)*

SITUATION OF THE FOUR-FOLD CHORDS WITH SMALL FIFTH.

		$°\mathfrak{c}^7$			$°\mathfrak{e}^{b7}$		$°\mathfrak{f}^7$		$°\mathfrak{g}^7$			$°\mathfrak{b}^{b7}$	
		$°\mathfrak{b}^{\sharp 7}$,	$°\mathfrak{c}^{\sharp 7}$,	$°\mathfrak{d}^7$,	$°\mathfrak{d}^{\sharp 7}$,	$°\mathfrak{e}^7$,	$°\mathfrak{e}^{\sharp 7}$,	$°\mathfrak{f}^{\sharp 7}$,	$°\mathfrak{f}^{\times 7}$,	$°\mathfrak{g}^{\sharp 7}$,	$°\mathfrak{a}^7$,	$°\mathfrak{a}^{\sharp 7}$,	$°\mathfrak{b}^7$.
In the Large Keys.	*C* :	.	.	.	.	.	.	.	.	.	.	.	$°\text{VII}^7$
	C♭, B :	.	.	.	.	.	.	.	.	.	.	$°\text{VII}^7$	.
	B♭ :	.	.	.	.	.	.	.	.	.	$°\text{VII}^7$	.	.
	A :	.	.	.	.	.	.	.	.	$°\text{VII}^7$	.	.	.
	A♭, G♯ :	.	.	.	.	.	.	.	$°\text{VII}^7$	.	.	.	.
	G :	.	.	.	.	.	.	$°\text{VII}^7$	.	.	.	.	.
	G♭, F♯ :	.	.	.	.	.	$°\text{VII}^7$	.	.	.	.	.	.
	F :	.	.	.	.	$°\text{VII}^7$	.	.	.	.	.	.	.
	F♭, E :	.	.	.	$°\text{VII}^7$	.	.	.	.	.	.	.	.
	E♭ :	.	.	$°\text{VII}^7$	.	.	.	.	.	.	.	.	.
	D :	.	$°\text{VII}^7$	.	.	.	.	.	.	.	.	.	.
	D♭, C♯ :	$°\text{VII}^7$	.	.	.	.	.	.	.	.	.	.	.
In the Small Keys.	*c* :	.	.	$°\text{II}^7$	.	.	.	.	.	.	.	.	.
	b :	.	$°\text{II}^7$	.	.	.	.	.	.	.	.	.	.
	b♭, a♯ :	$°\text{II}^7$	.	.	.	.	.	.	.	.	.	.	.
	a :	.	.	.	.	.	.	.	.	.	.	.	$°\text{II}^7$
	a♭, g♯ :	.	.	.	.	.	.	.	.	.	.	$°\text{II}^7$	.
	g :	.	.	.	.	.	.	.	.	.	$°\text{II}^7$	.	.
	f♯ :	.	.	.	.	.	.	.	.	$°\text{II}^7$	.	.	.
	f :	.	.	.	.	.	.	.	$°\text{II}^7$	.	.	.	.
	e :	.	.	.	.	.	.	$°\text{II}^7$	.	.	.	.	.
	e♭, d♯ :	.	.	.	.	.	$°\text{II}^7$	.	.	.	.	.	.
	d :	.	.	.	.	$°\text{II}^7$	.	.	.	.	.	.	.
	c♯ :	.	.	.	$°\text{II}^7$	.	.	.	.	.	.	.	.

TABLE (*g.*)

SITUATION OF THE LARGE FOUR-FOLD CHORDS.

			$\mathfrak{D}^{\flat 7}$			$\mathfrak{E}^{7}$		$\mathfrak{G}^{\flat 7}$		$\mathfrak{A}^{\flat 7}$	$\mathfrak{B}^{\flat 7}$		$\mathfrak{C}^{\flat 7}$
		$\mathfrak{C}^{7}$	$\mathfrak{C}^{\sharp 7}$	$\mathfrak{D}^{7}$	$\mathfrak{E}^{\flat 7}$	$\mathfrak{F}^{\flat 7}$	$\mathfrak{F}^{7}$	$\mathfrak{F}^{\sharp 7}$	$\mathfrak{G}^{7}$	$\mathfrak{G}^{\sharp 7}$	$\mathfrak{A}^{7}$	$\mathfrak{B}^{\flat 7}$	$\mathfrak{B}^{7}$
In the Large Keys.	*C*	I^{7}	.	.	.	.	IV^{7}	.	.	.	.	.	.
	C$^{\flat}$, *B*	.	.	.	.	IV^{7}	.	.	.	.	.	.	I^{7}
	B$^{\flat}$	.	.	.	IV^{7}	.	.	.	.	.	.	I^{7}	.
	A	.	.	IV^{7}	.	.	.	.	.	.	I^{7}	.	.
	A$^{\flat}$, G$\sharp$	.	IV^{7}	.	.	.	.	.	.	I^{7}	.	.	.
	G	IV^{7}	.	.	.	.	.	.	I^{7}	.	.	.	.
	G$^{\flat}$, *F*$\sharp$	.	.	.	.	.	.	I^{7}	.	.	.	.	IV^{7}
	F	.	.	.	.	.	I^{7}	.	.	.	.	IV^{7}	.
	F$^{\flat}$, *E*	.	.	.	.	I^{7}	.	.	.	.	IV^{7}	.	.
	E$^{\flat}$	.	.	.	I^{7}	.	.	.	.	IV^{7}	.	.	.
	D	.	.	I^{7}	.	.	.	.	IV^{7}	.	.	.	.
	D$^{\flat}$, *C*$\sharp$	.	I^{7}	.	.	.	.	IV^{7}	.	.	.	.	.
In the Small Keys.	*c*	.	.	.	.	.	.	.	.	VI^{7}	.	.	.
	b	.	.	.	.	.	.	.	VI^{7}	.	.	.	.
	b$^{\flat}$, *a*$\sharp$	.	.	.	.	.	.	VI^{7}	.	.	.	.	.
	a	.	.	.	.	.	VI^{7}	.	.	.	.	.	.
	a$^{\flat}$, *g*$\sharp$	.	.	.	.	VI^{7}	.	.	.	.	.	.	.
	g	.	.	.	VI^{7}	.	.	.	.	.	.	.	.
	f$\sharp$	.	.	VI^{7}	.	.	.	.	.	.	.	.	.
	f	.	VI^{7}	.	.	.	.	.	.	.	.	.	.
	e	VI^{7}	.	.	.	.	.	.	.	.	.	.	.
	e$^{\flat}$, *d*$\sharp$	.	.	.	.	.	.	.	.	.	.	.	VI^{7}
	d	.	.	.	.	.	.	.	.	.	.	VI^{7}	.
	c$\sharp$	.	.	.	.	.	.	.	.	.	VI^{7}	.	.

(E.) LIMITS OF THE EQIVOCALNESS OF SITUATION.

§ 156.

Each harmony, as we have seen, is so far equivocal as that it may be in more than one key, and hence may be designated at one time with one Roman numeral, and at another time with another; as e. g. the harmony 𝕲 may at one time be marked as *C :* V, at another as *G :* I, at another as *D :* IV, and again as *c :* V, &c.—Having attended to the nature of this equivocalness in itself considered, we will now inquire into its limits and the more specific principles by which, in cases that may occur, it may either wholly or in part be removed.

(*a.*) *In the first place,* (as we have seen in §§ 149, 151, and 155 at 1,) more than one harmony may often occur on one and the same degree of a key; still, however, not every harmony can thus occur, but at most no more than *two*, to wit:

In the large key :

(1.) There can stand *on the first degree*, only a large three-fold chord and a large four-fold chord; (and accordingly, neither a small nor a diminished three-fold chord, neither a principal nor a small four-fold chord, nor a four-fold chord with small fifth.) Or, to express this in our language of signs: The harmony of the first degree in the large key is always either I or I$^{\not 7}$; (but there is, in a large key, no small i, °i, no I^{7}, no i^{7}, and no °i^{7}.) On the first degree of *C*-large, e. g. we have 𝕮 and 𝕮$^{\not 7}$, (but no 𝖈, no °𝖈, no 𝕮^{7}, no 𝖈^{7}, and no °𝖈^{7}.)

(2.) So also the harmony of the *second* degree in a large scale is always either a small three fold chord or a small four-fold chord, i. e. either ii, or ii^{7}; (but never II, °ii, II^{7}, °ii^{7}, or II$^{\not 7}$.) Thus e. g. we find on the second degree of *C*-large only the fundamental harmonies 𝖉 and 𝖉^{7}; (no 𝕯, no °𝖉, no 𝕯^{7}, no °𝖉^{7}, and no 𝕯$^{\not 7}$.)

(3.) The harmony of the *third* degree in a large key is always either iii, or iii^{7}; (never III, °iii, III^{7} °iii^{7}, or III$^{\not 7}$.)

(4.) The harmony of the *fourth* degree of a large key is always either IV, or IV$^{\not 7}$; (thus never iv, °iv, IV^{7}, iv^{7}, or °iv^{7}.)

(5.) The harmony of the *fifth* degree of a large key is always either V, or V^{7}; (but never v, °v, v^{7}, °v^{7}, or V$^{\not 7}$.)

(6.) The harmony of the *sixth* degree of a large key is either vi, or vi^{7}; (never VI, °vi, VI^{7}, °vi^{7}, or VI$^{\not 7}$;) and

(7.) The harmony of the *seventh* degree of a large key is always either °vii, or °vii^{7}; (never VII, vii, VII^{7}, vii^{7}, or VII$^{\not 7}$.)

The case is the same

In the small key.

(1.) The harmony of the *first* degree is always only a small three-fold chord; thus always i; (never I, I^{7}, i^{7}, °i^{7}, or I$^{\not 7}$.)

(2.) The harmony of the *second* degree is always either a diminished three-fold chord, or a four-fold chord with small fifth, i. e. °ii, or °ii^7; (never II, ii, II^7, ii^7, or II$^{\not 7}$.)

(3.) There is no harmony of the *third* degree in a small key, (§ 149.)

(4.) The harmony of the *fourth* degree is always iv, or iv^7; (never IV, °iv, IV^7, °iv^7, or IV$^{\not 7}$.)

(5.) The harmony of the *fifth* degree, as well in the small key as in the large, is always V, or V^7; (never v, °v, v^7, °v^7, or V$^{\not 7}$.)

(6.) The harmony of the *sixth* degree is VI, or VI$^{\not 7}$; (never vi, °vi, VI^7, vi^7, or °vi^7.)

(7.) The harmony of the *seventh* degree is always °vii; (never VII, vii, VII^7, vii^7, °vii^7, or VII$^{\not 7}$.)

§ 157.

(*b.*) *In the second place*, each species of harmony occurs only on certain degrees of the large or the small scale, (§ 155, at 2.)

(1.) *A large three-fold chord*, as appears at once on glancing at table (*a.*) occurs only on the first, fourth and fifth degrees of a large key, and on the fifth and the sixth of the small; (but there is no large three-fold chord on the second, third, or seventh degree of any key, nor any on the sixth degree of a large key or on the first or fourth degree of a small key;)—or, to express it in our language of signs: a large three-fold harmony is always either I, or IV, or V, in the large key, or V, or VI in the small key; (thus we have no large Roman numeral II, or III, or VII, and no VI in a large key, and no I and no IV in a small key.)* The harmony 𝕮, e. g. can be nothing else than either I, or IV, or V in a large key, or V or VI in a small key, and consequently either *C:* I, (the three-fold harmony of the first degree of *C*-large,) or IV in *G*, or V in *F* or *f*, or finally VI in *e*. (Compare the above table *b.*)

(2.) *Small three-fold chords* occur only on the second, third and sixth degree of the large key, and on the first and fourth degree of the small key; in other words, a small three-fold chord is always either ii, iii or vi in a large key, or i or iv in a small key; (there is no v or vii, and no i or iv in a large key, and no ii or vi in a small key.) The three-fold chord 𝔡 e. g. occurs only in *C*, in $B^\flat$, in *F*, in *a* and in *d*, to wit: as ii in *C*, as iii in $B^\flat$, as vi in *F*, as iv in *a*, and as i in *d*. (See table *b*, p. 297.)

(3.) So also *a diminished three-fold chord* is always either °vii in a large key, or °ii or °vii in a small key; (there is no °i, no °iii, no °iv, no °v, no °vi, and in a large key there is no °ii.) The diminished three-fold chord °𝔡 e. g. is to be found only as °ii in *c*, and as °vii in $E^\flat$ or $e^\flat$. (Table *c.*)

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* This, expressed in the still more general language of signs suggested in the end of § 121 and § 153, would be thus: Z is always either Z: I, or Z: IV, or Z: V, or z: V, or z: VI; (there is no II, no III, no VII, and neither Z: VI, nor z: I, nor z: IV.)

(4.) *The principal four-fold chord* is always V^7 both in a large key and in a small key; (there is no I^7, no II^7, no III^7, no IV^7, no VI^7, and no VII^7.) The principal four-fold chord $\mathfrak{B}^7$, e. g. occurs only as E: V^7, or as e: V^7. (Table *d.*)

(5.) *The small four-fold chord* (with small third and large fifth) is always either ii^7, iii^7, or vi^7 in a large key, or iv^7 in a small key; (there is no i^7, no v^7, no vii^7, and in a large key there is no iv^7, nor in a small key any ii^7, vi^7 or iii^7. The harmony $\mathfrak{f}\sharp^7$, e. g. is always either iv^7 of $c\sharp$ or ii^7 of E, or vi^7 of A, or iii^7 of D. (Table *e.*)

(6.) *A four-fold chord with small fifth* always occurs either as $^\circ\mathrm{vii}^7$ in a large key, or as $^\circ\mathrm{ii}^7$ in a small key; (there is no $^\circ\mathrm{i}^7$, no $^\circ\mathrm{iii}^7$, no $^\circ\mathrm{iv}^7$, no $^\circ\mathrm{v}^7$, no $^\circ\mathrm{vi}^7$, and in a large key no $^\circ\mathrm{ii}^7$, in a small key no $^\circ\mathrm{vii}^7$. (Thus e. g. $^\circ\mathfrak{f}^7$ can be nothing else than either $G^\flat$: $^\circ\mathrm{vii}^7$, or $e^\flat$: $^\circ\mathrm{ii}^7$. (Table *f.*)

(7.) Finally *the large four-fold chord* appears every where either as $\mathrm{I}^{\not 7}$ or $\mathrm{IV}^{\not 7}$ in a large key, or as $\mathrm{VI}^{\not 7}$ in a small key; (there is no $\mathrm{II}^{\not 7}$, $\mathrm{III}^{\not 7}$, $\mathrm{V}^{\not 7}$, $\mathrm{VII}^{\not 7}$, and in a large key no $\mathrm{VI}^{\not 7}$, and in a small key no $\mathrm{IV}^{\not 7}$.) Thus e. g. $\mathfrak{E}^{\flat\not 7}$ can occur only as $\mathrm{VI}^{\not 7}$ in g, or as $\mathrm{IV}^{\not 7}$ in $B^\flat$, or as $\mathrm{I}^{\not 7}$ in $E^\flat$. (Table *g.*)

§ 158.

It will be perceived from this review, that the large and the small three-fold chords are the most equivocal of all the chords; for, each of these can occur on five different degrees of several keys. (Tables *a* and *b*, § 157, Nos. 1 and 2.)

Next to this, the small four-fold chord is the most equivocal; for one and the same small four-fold chord occurs on four different degrees of four several scales. (Table *e*, and § 157, No. 5.)

The diminished three-fold chord and the large four-fold chord occur only on three different degrees. (Tables *c* and *g*, § 157, Nos. 3 and 7.)

The principal four-fold chord and the four-fold chord with small fifth,—each occurs only on one degree in a large key and one degree in a small key. (Tables *d* and *f*, § 157, Nos. 4 and 6.) These last harmonies are accordingly the least equivocal in respect to their seat or situation. In one respect, the principal four-fold chord is still less equivocal than the four-fold chord with small fifth, for the latter is at one time $^\circ\mathrm{ii}^7$, and at another $^\circ\mathrm{vii}^7$; while the former is always V^7 and only V^7, whether in a large key or a small key. Thus the principal four-fold chord is in fact equivocal only in respect to *the mode* [*modus*] or key considered as *large* or *small*, (§ 120.)

(F.) COMPARATIVE VIEW OF THE TWO PRINCIPAL SPECIES OF HARMONIC EQUIVOCALNESS THUS FAR CONSIDERED.

§ 159.

We have now become acquainted with two principal species of the equivocalness of harmonies: with harmonic equivocalness, in a former part of the work, namely in § 100, and with equivocalness of seat or situation, just above.

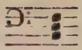
We will now spend a moment in reverting to the former principal species of equivocalness, in order that, by the comparison of the two principal species and their subordinate varieties, our apprehensions of the equivocalness of harmonies in general may be extended and rendered more clear.

We have found, *in the first place*, that sometimes, in consequence of some transformation, a harmony assumes a form which is, both to the eye and to the ear, entirely similar to another harmony, or at least is so to the ear, so that taking the harmony in itself, we cannot decide whether it is to be regarded as the one harmony or the other; or, in other words, that harmony is equivocal in respect to the question, on what fundamental harmony it depends, and we have found that hence one and the same combination of tones may be regarded as depending at one time on this fundamental harmony, and at another time on that, or, (since we designate the fundamental harmonies by German [English black] letters placed under them,) we have seen that we may at one time put this letter, and at another time, that letter under one and the same combination of tones. This species of equivocalness was denominated *equivocalness in respect to the German [English black] letters.*

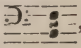
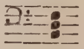
It is recollected, moreover, that this harmonic equivocalness consisted of two subordinate varieties, which were termed *enharmonic equivocalness* and *simply harmonic equivocalness*. We observed that, in the former, one and the same harmonic combination was expressed by different notes and consequently was designated by different Latin letters; while, in the latter, we saw one and the same combination of tones designated by different German [English black] letters, though expressed by one set of notes.

All this was harmonic equivocalness,—an equivocalness, namely on the question: what fundamental harmony lies at the foundation of this combination of tones? It arose from the fact that two or more totally different harmonies sometimes appear entirely similar to each other, and hence we may sometimes put different designations of fundamental harmonies under one and the same combination of tones.

But the different designations of fundamental harmonies set under harmonic combinations of tones, may themselves be equivocal in a wider sense, namely in the circumstance that, as a harmonic combination may be equivocal in respect to its fundamental harmony, so the fundamental harmonies themselves may be equivocal in respect to *their seat or situation.*

The fundamental harmony 𝕲, e. g. becomes, by the omission of the fundamental note, perfectly similar to the harmony °𝔟, and hence the combination . . . . 

may be either . . . . $^\circ\mathfrak{h}$,
or . . . . $\mathfrak{G}^7$.

This is the harmonic equivocalness of this combination.—But, besides, the fundamental harmonies $^\circ\mathfrak{h}$ and $\mathfrak{G}^7$ are themselves both equivocal in respect to their seat; for, the harmony $^\circ\mathfrak{h}$ is found on the second degree of *a* and on the seventh degree of *C* and of *c;* and the harmony $\mathfrak{G}^7$ occurs on the fifth degree of *C* and of *c*. Accordingly, each of the above designations of the chord , as to the fundamental harmony, is in itself equivocal in respect to seat or situation; for . . . . . . 

considered as . . . . $^\circ\mathfrak{h}$,
the chord is either . . . . *a*: °II,
or . . . . *C*: °VII,

and

considered as . . . . $\mathfrak{G}^7$,
it is either . . . . *C*: V^7,
or . . . . *c*: V^7.

So likewise the combination [B d f a] is harmonically equivocal, because it may either depend upon $\mathfrak{G}^7$ or upon $^\circ\mathfrak{h}^7$. Regarded as $\mathfrak{G}^7$, it belongs on the fifth degree of *C*, (not of *c*, § 147, No. 12,) and this is its *harmonic* equivocalness; but regarded as $^\circ\mathfrak{h}^7$, its situation is either on the second degree of *a*, or on the seventh degree of *C;* and this is its equivocalness in respect to *seat or situation.*

So also the chord [B d f a$^\flat$] or [B d f g$^\sharp$] or [B d e$^\sharp$ g$^\sharp$] or [c$^\flat$ d f a$^\flat$] is at one time $\mathfrak{G}^7$, and at another $\mathfrak{E}^7$, $\mathfrak{E}^{\sharp 7}$ or $\mathfrak{B}^{\flat 7}$, (§ 85;) this is its harmonic equivocalness.—As [B d f a$^\flat$] it is *c*: V^7, as [B d f g$^\sharp$] it is *a*: V^7, as [B d e$^\sharp$ g$^\sharp$] it is *f*$^\sharp$: V^7, and as [c$^\flat$ d f a$^\flat$] it is *e*$^\flat$:V^7, (§ 148, No. 9;) and this is its equivocalness of situation.

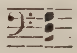
In like manner, the chord [B$^\flat$ d f a$^\flat$] sounds precisely like [B$^\flat$ d f g$^\sharp$.] As [B$^\flat$ d f a$^\flat$] it is $\mathfrak{B}^{\flat 7}$, as [B$^\flat$ d f g$^\sharp$] it depends upon the fundamental harmony $^\circ\mathfrak{e}^7$, (§ 92;) this is its harmonic equivocalness. But it has, again, in each of these two different capacities, a different situation: as $\mathfrak{B}^{\flat 7}$ it is *E*$^\flat$: V^7, or *e*$^\flat$: V^7, (Table *d*,) but as $^\circ\mathfrak{e}^7$ it is *d*: °II^7, (§ 148, No. 7.)

This second species of equivocalness—the equivocalness of situation, is again of two different varieties, as is perceived by a more particular consideration of the example above adduced.

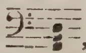
That is to say, it consists *partly* in the circumstance that one and the same fundamental harmony occurs at one time on one and at another time on another degree of some scale, and that thus,—in case the fundamental harmonies are, after our method, designated by German [English black] letters, and their seat or situation by Roman numerals,—*at one time one Roman numeral and at another time another may be placed under one and the same German [English black] letter,* as a designation of the seat of its harmony. A large three-fold chord, e. g. occurs at one time as I, at another time as IV, &c.—a diminished three-fold chord is at one time °vii and again °ii;—or, to adhere to the above example: the harmony °𝔥 appears at one time as °ii, (in *a*-small,) at another as °vii, (in *C* or *c*.) This species of equivocalness of situation might be termed *equivocalness in respect to the Roman numerals.* Almost all the fundamental harmonies are subject to it, with the exception of the principal four-fold chord; the latter always being V7. (Table *d.*)

Equivocalness of situation consists again *partially* in the fact that one and the same fundamental harmony often occurs on the same degree of different keys, as e. g. a large three-fold chord on the fifth degree both of the small and the large key; or, in other words, that one and the same harmonic combination which requires to be designated by one and the same German [Eng. black] letter and also by one and the same Roman numeral, may still in one respect be equivocal, namely, in respect to *the mode* [*modus*] and thus in respect to the size of the Roman letter which is to be placed before the Roman numeral. The harmonies which are subject to this last species of equivocalness are the following three:

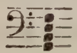
°vii, V, and V7.

For, a diminished three-fold chord occurs on the seventh degree, both of the large and of the small key [or mode,] and, the harmony  e. g.

regarded as - - - - - - - °𝔥,
and that too as - - - - - - °vii,
can, as we have seen above, be either - - - - *C*: °vii,
or - - - - - - - - *c*: °vii,
and thus always indeed °vii, but yet either °vii of *C* or °vii of *c*.

In like manner, a large three-fold chord occurs on the fifth degree both of the large key and of the small key, and the harmony ,

considered as - - - - - - - 𝔊,
and that too as - - - - - - - V,
may be, as such, either - - - - - - *C*: V,
or - - - - - - - - - *c*: V.

And so likewise, the principal four-fold chord, which we found entirely unequivocal, as it respects the Roman numeral (§ 158,) is still equivocal in respect to the *mode* [*modus*], i. e. in respect to its being of the large key or of the small key; for, the chord - - -  e. g.

taken as - - - - - - - - 𝔊7,
and consequently as - - - - - - V7,
may be either - - - - - - *C*: V7,
or - - - - - - - - *c*: V7.

§ 160.

It appears, as the result of all the foregoing views of equivocalness, that the latter has indeed its limits, but that there is still no chord which would not be, in itself considered, in some way equivocal.

Every harmony becomes more definite and unequivocal in its character and meaning by means of the connection in which it occurs in a musical composition, very much in the same way that an ambiguous word in speech acquires a determinate signification by the connection of the discourse.

We shall see *how* this occurs, in the doctrine of modulation, (§§ 190—225.)

DIVISION VI.

RELATIONSHIP OF THE KEYS.

§ 161.

In the above enumeration of the different keys, (§§ 132—143,) it must have been observed by every one, that some of these have a greater similarity to one another, than to others; that *C*-large and *F*-large, e. g. are much more like each other than are *C*-large and *F*♯-large, or *F*-large and *g*♯-small.

This resemblance is called affinity or relationship. Two keys whose scales are very similar to each other, have for this reason many harmonies in common with each other, and thus they are in this respect also very much alike. Thus e. g. as every one must have observed, the scales of *C*-large and of *F*-large are very similar to each other, and accordingly most of the harmonies appropriate to the former key are found also in the latter, to wit: the harmonies $\mathfrak{C}$, $\mathfrak{d}$, $\mathfrak{d}^7$, $\mathfrak{F}$, $\mathfrak{F}^7$, $\mathfrak{a}$, $\mathfrak{a}^7$, while in *F*♯-large, which is very dissimilar to *C*-large, there is not a single harmony which would be appropriate to the scale of *C*-large.

Two keys whose scales have the highest degree of similarity to each other, are called *the most nearly related*, *the nearest allied*, or *the most kindred* keys.

(A.) THE MOST NEARLY RELATED LARGE KEYS.

§ 162.

The large or small keys most nearly related to any large key, are those whose scales are most like the latter; and these always are:

(1.) *The large key of its dominant*, and

(2.) *The large key of its under-dominant.*

The large key of *G* and the large key of *F*, e. g. are the most nearly allied to the large key of *C;* for, the scale of *G* large differs from that of *C*-large in only a single tone: *C*-large has, namely *f*, while *G*-large has *f*♯.—So also *F*-large differs from *C*-large in only one tone; it having *b*♭ instead of *b*.—There is no large scale more similar to the *C*-scale than these two, because it requires only the chromatic alteration of *a single tone*, to convert the *C*-scale into the *G*-scale or the *F*-scale.

☟
G a b c d e f♯ g
C d e f g a b c d e f
F g a b♭ c d e f
☝

In like manner, we find the keys *C* and *D* to be the nearest related to *G;* *C* and *B*♭ to *F*, &c.

---

§ 163.

These relationships or alliances may be exhibited to the eye by the following figure, in which the letters standing next above one another indicate the most nearly related keys.

&c.
F♯
B
E
A
D
G
☞ *C*
F
B♭
E♭
A♭
D♭
G♭
&c.

That is to say: the large keys nearest related to *C*, are *G* and *F;* those nearest akin to *A*, are *E* and *D*, &c.

In pursuance of the idea of this figure, we might call the relationship of a key to its upper or its under dominant a relationship in a perpendicular line—in an *ascending* or *descending* line, and might say: *C* is nearest allied to *G* in an ascending line and the nearest allied to *F* in a descending line.

It is easily perceived, moreover, that the series of related keys here represented, corresponds to the so called circle of fifths which was brought to view in § 137.

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§ 164.

(3.) Among the keys nearest related to a large key, we reckon, moreover, *the small key of its small under third.* Thus *a*-small is reckoned among the nearest related keys of *C*-large; for, the key of *a*-small, likewise, differs from the scale of *C*-large only *in a single tone*, i. e. it has *g*♯ instead of *g*, (§ 131.)

☟
C d e f g a b c
a b c d e f g♯ a b c
☝

In like manner, *A*-large is nearest related to *f*♯-small,—*C*♯-large to *a*♯-small,—*G*♭ to *e*♭, &c.

---

§ 165.

(4.) Finally, a small key may be regarded as being among the most nearly allied to a large key, *when the former is built on the same tone as the latter;* and thus *c*-small, e. g. may be considered as being a nearest allied key to *C*-large. It is true indeed that the scale of *C*-large differs from that of *c*-small *in more than one tone;* for,

☟ ☟
C d e f g a b c
c d e♭ f g a♭ b c
☝ ☝

we find the tones *e*♭ and *a*♭ in the latter, while the corresponding tones in the former are simply *e* and *a;* but yet, from another quarter, they have even too much in common with each other. For, the tonic note of *C*-large is also the tonic note of *c*-small; and thus both keys revolve around one and the same center, around the principal tone *C*. The second degree of *C*-large is, moreover, the second degree of *c*-small also; the fourth degree of *C* is also the fourth of *c;* the fifth (the dominant) of *C* is also the fifth (the dominant) of *c;* the so called sub-semitone or large seventh of *C* is likewise the sub-semitone or large seventh of *c*, (as is shown in the foregoing figure by the column of letters arranged directly under one another.) We find on the fifth degree of both keys precisely *the same* harmonies, namely the harmonies $\mathfrak{G}$ and $\mathfrak{G}^7$ both in *C*-large and in *c*-small. The similarity is, accordingly, so great, that it almost ceases to be a mere similarity and well nigh passes into an absolute identity; it is certainly far too great to admit of not regarding two keys which are as similar to each other as these are in so many points and indeed positively alike, as being *at least* most nearly related to each other. They are, as it were, children of one parent, yes twin sisters, though of different temperament, and if the key is not exactly the same, still the difference is only that of two sorts of character, (*mode* or *modus*),—they are, as it were, one and the same person, only of two different dispositions.

In the same way we are to regard the keys *A*-large and *a*-small, *E*♭-large and *e*♭-small, &c. as twin sisters, as being in a manner identical, and of course as being most nearly related.

§ 166.

It is perceived, moreover, that *the ground* of the relationship considered here under (4.) is entirely diverse from that which established the relationship mentioned under (1.), (2.) and (3.) The most intimate relationship between *C*-large and *c*-small, e. g. does not depend upon *the similarity* of the scales; for these two scales, instead of differing from each other only in a single tone, differ in two tones (the one having *e*♭ and *a*♭, while the other has *e* and *a*;) and thus the near relationship in this case does not depend on *such* a species of similarity, but rather upon a certain *identity in the gross*, i. e. upon the fact that the scale of *c*-small is only a variation, in a particular respect, of the scale of *C*-large.—The tonic note of the scale of *C*-large occurs also in the scale of *G*-large, not as the tonic note however, but as the fourth tone;—the second tone of *C*-large, the tone *d*, occurs also in *G*-large, not however as the second, but as the fifth or dominant, &c. But the tonic note of *C*-large, the tone *c*, occurs in *c*-small as the tonic note,—the second of the *C*-large scale, the tone *d*, occurs in *c*-small as the second,—and so also the tones *f*, *g*, and *b* occur in both scales as the fourth, fifth and seventh degrees; and indeed, even the third and the sixth tone of both scales are the same degrees, being merely altered chromatically, to wit: *e* and *a*,—*e*♭ and *a*♭. The two scales are thus, as it were, identical, differing only in the mere circumstance of a chromatic variation of the third and the sixth degrees. (Mus. Tr. § XIX.)

§ 167.

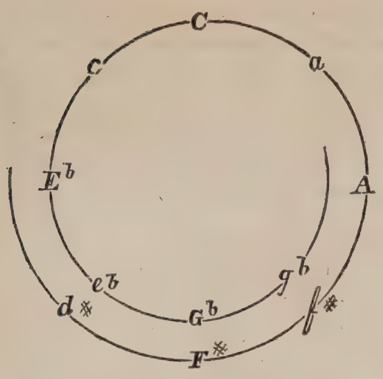
The relationships of small keys to large keys, exhibited under numbers (3.) and (4.), may be represented by the following figure:

☟

—G♭—e♭—E♭—c—C—a—A—f♯—F♯—

that is to say: the small keys most nearly related to *C*-large are *c*-small and *a*-small,—those most nearly related to *A*-large are *a*-small and *f*♯-small,—those most nearly related to *E*♭-large are *e*♭-small and *c*-small, &c.; And this species of relationship, here shown under the form of a horizontal line, may be called *horizontal relationship*, in contradistinction from the ascending and descending species of relationships exhibited under numbers (1.) and (2.)

The above horizontal line can, moreover, be bent into a circle of thirds, similar to the so called circle of fifths, so as to present all the relationships of the species now in question. It is also here perceived, that the keys most distant from each other approach each other again enharmonically and resolve themselves into each other.



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§ 168.

It appears from the foregoing exhibition of the subject, that each large key has four keys most nearly related to it; namely, two large keys in the perpendicular line, and two small keys in the horizontal line. This highest relation is sustained to *C*-large, e. g. by *G*-large and *F*-large in the perpendicular line, and by *c*-small and *a*-small in the horizontal line.

We can accordingly represent the whole of the most intimate relationships of *C* by the following figure:

G
|
c—*C*—*a*
|
F

(B.) THE MOST NEARLY RELATED SMALL KEYS.

§ 169.

If we go into an examination of the most nearly related small keys, as we have just done in reference to the large keys, we shall find that each of these has also four other keys most nearly allied to it; namely, two small and two large keys. This nearest relationship is sustained to *a*-small, e. g. by

(1.) *The small key of its upper dominant*, *e*-small, and
(2.) *The small key of its under dominant*, *d*-small.

There is none of all the scales of the small keys which would more closely resemble that of *a*-small, than the scale of *e*-small and the scale of *d*-small; and therefore we must regard these two keys as the keys most nearly related to *a*-small, in the same way that we have considered *G*-large and *F*-large as the keys in the perpendicular line most nearly related to *C*-large. In like manner, *e*-small and *d*-small are the keys most nearly allied to *a*-small,—*a*-small and *g*-small are those most closely allied to *d*-small;—*d*♯-small or *e*♭-small, and *c*♯-small or *d*♭-small are the keys most nearly related to *g*♯-small or *a*♭-small, &c.

§ 170.

The accompanying table affords a representation of the relationships of the perpendicular line among the small keys. The small keys most nearly related to *a*-small, e. g. are: *e*-small in the ascending line, and *d*-small in the descending line;—the small keys most nearly related to *c*-small, are: *g*-small, ascending, and *f*-small, descending, &c.

This table also coincides with the small key circle of fifths, with which we have become acquainted in § 140.

&c.
d♯
g♯
c♯
f♯
b
e
a ☜
d
g
c
f
b♭
e♭
&c.

§ 171.

By a more careful consideration of the species of relationship presented in the foregoing section, it will be observed, that the scales of *e*-small and *d*-small are *not so extremely similar* to the scale of *a*-small, as are the scales of *G*-large and *F*-large to that of *C*-large, &c.

For if we compare the scale of *a*-small with its nearest related scales, as we did in the case of the scales of the large keys (§ 162,)

					☟	☟				☟	
				e	f♯	g	a	b	c	d♯	e
a	b	c	d	e	f	g♯	a	b	c	d	e
			d	e	f	g	a	b♭	c♯	d	
						☝			☝	☝	

we find a far greater diversity here than we did there. We there found the scales of *C* and *G*,—of *C* and *F*, &c., to differ only in *a single* tone; whereas the difference here amounts to *three* tones: the scale of *e*-small differs from that of *a*-small by *f*♯ instead of *f*, *g* instead of *g*♯, and *d*♯ instead of *d*;—*d*-small differs from *a*-small by *g* instead of *g*♯, *b*♭ instead of *b*, and c♯ instead of c (§ 138);—and accordingly it may be said, that the relationship in the perpendicular line (whether ascending or descending) *is never so entirely intimate between two small keys as is that between two large keys.*

---

§ 172.

A small key, moreover, stands in the nearest relationship to

(3.) *The large key of its third.* Thus *a* small stands in the nearest alliance to *C*-large, for the same reason that we (§ 164), vice versa, reckoned *a*-small among the keys nearest allied to *C*-large.

So likewise this nearest relationship subsists between *c* and *E*♭, between *f*♯ and *A*, &c.

---

§ 173.

Finally, a small key stands in the nearest alliance also to

(4.) *The large key situated on the same degree;* as e. g. *C* to *c*, for the same reason that, vice versa, (§ 165) *c* was regarded as one of the nearest related keys of *C*.—So it is also with *a* and *A*,—*f*♯ and *F*♯ or *G*♭, &c.

---

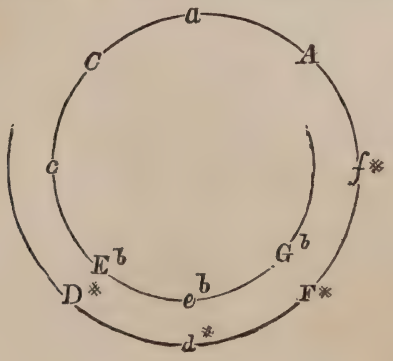
§ 174.

The horizontal relationship of a small key may therefore be exhibited by the following series:

☟

—*E*♭—*c*—*C*—*a*—*A*—*f*♯—*F*♯—

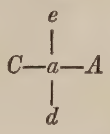
Or, the horizontal line may be crooked into a circular form:

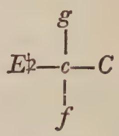


It is just the same circle of thirds that was exhibited in §167, with the mere difference that it begins at another point.

§ 175.

The following figure affords a view of all the nearest relationships of a small key, both in the perpendicular line and in the horizontal. Take, for example, *a*-small and *c*-small:





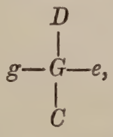
That is to say: the keys nearest related to *a*, are *e*, *d*, *C*, and *A*, namely *e* in the ascending line, and *d* in the descending line, and *C* and *A* in the horizontal line. The keys most nearly related to *c* are *g*, *f*, *E♭* and *C*.

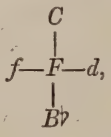
(C.) KEYS SUSTAINING THE SECOND GRADE OF RELATIONSHIP TO A LARGE KEY.

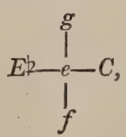
§ 176

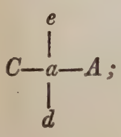
We have thus far become acquainted with the *nearest* relationships of every key. The *more remote* relationships depend upon the following principle: the nearest relatives of my nearest relatives are my relatives in the second degree; i. e. those keys stand in the second degree of relationship to a key which are most nearly related to its nearest relatives.

In order to make this obvious, we will just examine the second grade of relationships to *C*. *C* is related in the *first* degree to *G*, *F*, *a*, *c* (§ 162;) and the nearest relatives of these four keys are *D*, *e*, *A*, *d*, *B♭*, *f*, *E♭*, *g*, as is shown by the following four figures:

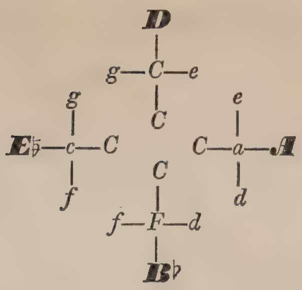




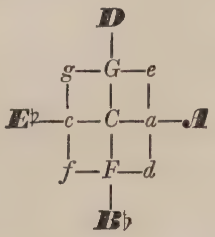




Or, putting the four figures into one:



Or, contracting the figure still more:



Accordingly, *D*-large, *e*-small, *A*-large, *d*-small, *B♭*-large, *f*-small, *E♭*-large and *g*-small are related to *C*-large in the second degree,—*D* by means of *G*, *e* by *G* and by *a* *A* by *a*, *d* by *a* and by *F*, &c.

---

§ 177.

One circumstance here, however, must be carefully understood: The above named four keys are, according to the representation just given, all related to *C* in the second degree, and thus all in a like near relationship to *C*; this relationship, however, more accurately considered, is *not exactly alike close.* It must be obvious even without very close consideration, that *E♭* and *A* are really in point of fact more foreign to *C*, than are *D*, *B♭*, *e*, *d*, *f* and *g*.—If we inquire for the reason of this fact, we find it as follows:

The relationship of *C* to *D*, *B♭*, *e*, *d*, *f* and *g* rests on *the similarity* of the scales. The scales most like that of *C*, are those of *G*, *F*, *c* and *a*, and those which stand next to these, in point of similarity, are the scales of *D*, *B♭*, *e*, *d*, *f* and *g*. And hence the similarity of the last six keys to the key of *C* is a similarity of the second degree, and therefore the latter can with perfect propriety and indeed must be recognized as relatives of *C* in the second degree.

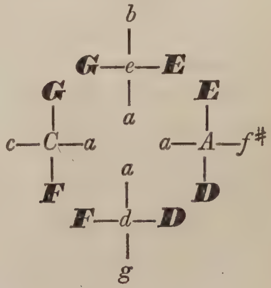
The case is not entirely the same, as it respects the relationship of *A* to *C*. This does not depend upon any mutual *similarity* of the scales; the *A*-scale is at least far less like the *C*-scale, than is that of *D*, of *e*, of *d* or of *B♭*. *A*-large and *C*-large are related to each other only by *a*-small, and that too in the second degree, because both stand related to *a*-small in the first degree. But the relationship between *a* and *A* depends, not so much upon a *similarity* between the two scales, but properly, according to § 165, upon a certain *identity* of the two:—all that was said in that section, however, upon the identity of *c* and *C*, or of *a* and *A*, (as e. g. that the tonic of *a* is also the tonic of *A*, &c.) entirely fails to apply between *A* and *C*, while between *C* and *D*, *e*, *d*, *B*♭, *f* and *g*, there always remains a tolerable similarity of the scales.

What has been said above can easily be applied to the relationship between *C* and *E*♭, as well as to *all similar horizontal relationships of the second degree.*

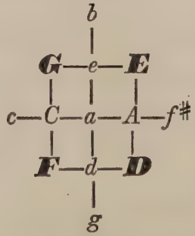
(D.) KEYS SUSTAINING THE SECOND DEGREE OF RELATIONSHIP TO THE SMALL KEY.

§ 178.

We may find, in like manner, the relatives of the second degree in the small scales by first ascertaining its nearest relatives and then the nearest relatives of the latter. The nearest relatives of *a*-small, e. g. are, as we know, *e*-small, *d*-small, *A*-large and *C*-large; and the nearest relatives of the latter are shown by the following figures:



Or, combining the four figures into one:



And thus *b*, *E*, *f*♯, *D*, *g*, *F*, *c* and *G* appear as relatives of *a* in the second degree.

These relationships, again, are not quite equally *intimate.*

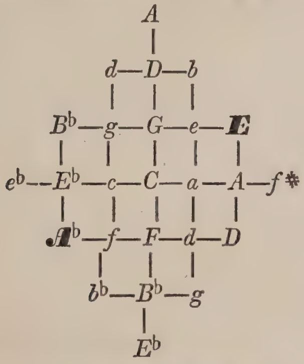
For, in the first place, we have seen above (§ 171) that the perpendicular relationships of small keys are not quite so intimate as are those of large keys.

And besides, in the second place, what was said above (§ 177) upon the horizontal relationship of the second degree between two large keys, applies here also.

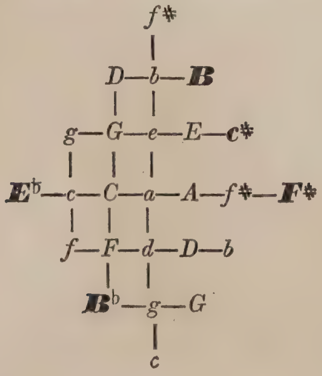
(E.) MORE REMOTE RELATIONSHIPS.

§ 179.

The still more remote relationships are ascertained on the same principles that were adopted in finding the relationships of the second degree, that is to say, by first seeking for the relatives of the second degree, and then the nearest relatives of these. Thus e. g. in the following figure,



the large key of *C* stands in the third degree of relationship to *b*, *E*, *f*♯ or *g*♭, *e*♭, *A*♭ and *b*♭. (Also to *A*, *d*, *B*♭, *D*, *g* and *E*♭; but since these last six keys stand *also in the second* degree of relationship to *C*, their relationship of the third degree does not come under consideration, and accordingly *b*, *E*, *f*♯ or *g*♭, *e*♭, *A*♭ and *b*♭ alone are regarded as relatives of the third degree.) So, likewise, as is shown by the following figure,



B, *c*♯, *F*♯ or *G*♭, *E*♭, *f* and *B*♭ stand related to *a* in the third degree; (also *f*♯, *D*, *g*, *b*, *G* and *c*; but since the last six already stand in the *second* relationship to *a*, *only the first six* are taken into the account as relatives of the *third* degree.)

(F.) TABLE OF ALL THE RELATIONSHIPS OF KEYS.

§ 180.

The following figure exhibits the relationships of the keys, at one view.

It might be useful, *as an exercise*, to go through this table carefully, and propose questions somewhat as follows: What keys are most nearly related to *C*-large?—What to *c*-small?—What to *f*-small? &c.—What keys are thus related in the second degree?—What in the third degree?—Which of these relationships are the more or the less intimate?—In which degree are *F* and *E* related to each other?—What is the relationship between *c* and *a*?—&c.

TABLE OF THE RELATIONSHIPS OF KEYS.

C	a	A	f♯	F♯	d♯	D♯	b♯	B♯	g×
F	d	D	b	B	g♯	G♯	e♯	E♯	c×
B♭	g	G	e	E	c♯	C♯	a♯	A♯	f×
E♭	c	C	a	A	f♯	F♯	d♯	D♯	b♯
A♭	f	F	d	D	b	B	g♯	G♯	e♯
D♭	b♭	B♭	g	G	e	E	c♯	C♯	a♯
G♭	e♭	E♭	c	C	a	A	f♯	F♯	d♯
C♭	a♭	A♭	f	F	d	D	b	B	g♯
F♭	d♭	D♭	b♭	B♭	g	G	e	E	c♯
B♭♭	g♭	G♭	e♭	E♭	c	C	a	A	f♯
E♭♭	c♭	C♭	a♭	A♭	f	F	d	D	b
A♭♭	f♭	F♭	d♭	D♭	b♭	B♭	g	G	e
D♭♭	b♭♭	B♭♭	g♭	G♭	e♭	E♭	c	C	a

DIVISION VII.

◆

CHARACTERISTICS OF THE KEYS.

§ 181.

If we revert again to the keys now passed over, we find, in the first place, two principal species: *large* and *small.*

The fact that these two species are of an essentially different character, has already been mentioned; any attempt, however, to describe this difference by words, would be as useless as it is impracticable. (Compare § 120.)

§ 182.

But in addition to this, there is also *a certain characteristic difference between the large keys among themselves,* and so also among the different small keys.

It is true, indeed, that all keys belonging to one and the same principal species are, in themselves, fundamentally alike; that is to say, all the large keys are but mere transpositions of one and the same large key, and so also all the small keys are only repetitions and true copies of one small key, differing only in the simple circumstance of being one or more large or small degrees higher or lower, so that *C*-large, e. g. would sound, on an instrument tuned somewhat high, precisely like *D*♭-large, perhaps, or *C*♯-large, on an instrument with a lower tuning. The difference between *C*-large and *C*♯-large consists simply in the circumstance that the former, with the same tuning, is throughout lower, while the latter is higher; in essence the two are precisely alike. And it would follow from this fact, that a composer, in choosing the key in which to write a piece of music, would have nothing to do but merely to select that key in which the delivery of the piece would be most easy and convenient to the singer or player, and which should in general be best adapted to the nature and compass of the voices and instruments concerned.

In nature and essence, the case is precisely as stated; and a piece of music transposed from *C* to *C*♯ sounds in a somewhat lower tuning, precisely as it it sounded in *C* with a higher tuning.

Still, however, certain accidental circumstances come into the account, and give to each key a characteristic peculiarity.

§ 182, (*A.*)

TEMPERAMENT.

The first of these accidental circumstances arises from the fact that it is impossible to tune our musical instruments in such a manner that they shall *in all the keys, be perfectly pure*, i. e. in such a manner as is required by the philosophical Acoustic computation of vibrations.

Whence this impossibility arises, can properly be shown only in the doctrine of harmonic Acoustics or Canonics;* and accordingly the explanation of this point does not pertain to the Theory of Musical Composition. (Music Teacher, § IX.)—But if it is not the part of a treatise on the Theory of Musical Composition to point out the philosophical cause of the fact in question, it is still appropriate to such a treatise to consider the results of the fact, and by this means to acquire at the same time, a more minute and perfect acquaintance with the nature of our musical system in general.

If we would tune an instrument with entire purity and exactness,—that is to say, if we would tune every tone as it is required to be tuned by the scale which philosophical harmony establishes as the ideal, as e. g. the tone *g* as the *perfectly pure* fifth of *c*, i. e. in such a manner that the velocity of the vibrations of the tone *g* would be to those of the tone *c* precisely as 3 to 2, *g* thus accomplishing three vibrations in the same time that *c* accomplishes two,—and so also *d* as a pure fifth or under-fourth of *g*, and so on: *a*, *e*, *b*, *f*♯, *c*♯, *g*♯ in mere ideally pure fifths, as far as to *b*♯, *f*×, &c.,—and, vice versa, *f* as the ideally pure fourth or under fifth of *c*, *b*♭ as that of *f*, and so on as far as to *d*♭♭, *g*♭♭, &c.,—it would follow, that the tones resulting from such an ideally pure tuning would not entirely coincide with their enharmonically parallel tones, (Music Teacher, § XIX;) but we should have in the first mentioned succession of fifths, e. g. an *f*♯, which would not be exactly the same tone as the *g*♭ which would occur in the succession of under-fifths above mentioned, but *f*♯ and *g*♭ would appear as two tones perceptibly different from each other. And so likewise ♯*c* and *d*♭, *g*♯ and *a*♭, d♯ and *e*♭, *b* and *c*♭, *e* and *f*♭, &c. would not be the same in sound, but actually different tones; the enharmonic distinction would no longer be a mere distinction on paper, but an audible one.—The case would be the same, moreover, in respect to the distinction between two enharmonically parallel keys. A key would no longer resolve another enharmonically, a circle of fifths, fourths or thirds, would no longer return into itself, but the keys would run in a straight line in perpetually opposite directions—into an infinity of distance from each other.—A multitude of equivocalnesses,—which however may in a certain sense be regarded as imperfections,—would disappear: a small fifth, as e. g. *g*♯—$\bar{d}$, or *a*—$\bar{e}$♭, would no longer sound like a large fourth, *a*♭—$\bar{d}$, or *a*—*d*♯, (Music Teacher, § XLI;) the chord of the superfluous sixth would no longer sound like the principal four-fold chord, (§ 95,) &c.

A system thus corresponding to the acoustic ideal of purity might indeed have much of not merely ideal, but, if it could only once be fully carried out, of actual worth. But in undertaking to compass this object, we should find ourselves in a new difficulty: for, all our instruments must in this case be so regulated, that, instead of giving our twelve different tones in the compass of an octave, they could give an infinite number of them. We should be obliged so to adjust our piano-fortes and organs, e. g. that they would contain appropriate keys, strings and pipes respectively for all the different tones which are now considered as enharmonically parallel, as e.g. one for *b♯*, another for *c♭*, and another again for *d♭♭*, &c.—one for *f♯* and another for *g♭*, and so on without end! (Music Teacher, § XIX.)—And the same difficulty moreover, though perhaps not quite so strikingly, would appear also in other instruments. We should groan under the burden of such an ideal perfection, with its multitudinous retinue of tones and keys.

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* The most mathematically acute, and at the same time the clearest demonstration of the absolute necessity of a tempered tuning, has been given by *Chladni*, in the periodical *Caecilia*, vol. V, pp. 253, 269; and vol. VI, p. 231.

It is therefore a very fortunate circumstance, that such an ideal purity of tuning is not necessary, in order to the perfect goodness of musical sound, and that the three-fold chord [B d♯ f♯] e. g. sounds perfectly well, even if its fifth, *f♯*, is not tuned exactly as a fifth ought to be, according to the ideal of philosophical harmonies, and if its third, *d♯*, has not exactly that pitch in the tuning which philosophically belongs to a third. The enharmonic difference between the proper ideal of *d♯* and that of *e♭*, e. g. is so small, that a tone which should hold an intermediate position between the two might *perfectly well* be employed either for *d♯* or for *e♭*, and thus can be used at one time as *d♯* for the third of *B*, and at another as *e♭* for the fifth of *a♭*. Hence if we tune the tones of an instrument, e. g. a piano forte, in such a manner that the tone of each key holds nearly a middle position between the enharmonically parallel tones, the infinitely numerous tones required by the ideal purity become so blended and united as to reduce themselves to merely twelve different tones within the compass of each octave, (Music Teacher, § XIX,) and these we have to employ in only 24 keys, (§§ 137 and 140,) which though not indeed mathematically pure, still are musically so, i. e. they are as pure as our ear requires.*

Such a designedly and artificially imperfect tuning, in which each key yields and gives up a little of its ideal purity for the common good of the rest, in order to render it possible to resolve the enharmonically parallel keys into one another, is called *temperament*, *musical temperament*, *the temperament of the system of tones, or the musical system*, and also *an intermediate tuning*, because it tunes the tones in such a manner that they hold an intermediate or middle position between the enharmonically different tones; and the slight deviation of a tone thus tuned, from perfect purity, is called *variation [of temperament.]*

Such a temperament may, again, be of different species. It may be such, namely, that all the twenty-four keys may deviate in an *equal* degree from perfect purity, and this species of temperament is called *equal* or *equalized temperament*; or, it may be such that one or more keys are brought nearer to the ideal purity, while the others are removed so much the farther from it, since it becomes necessary, in favoring the former, to carry the latter farther from their purity, and thus the former are favored and made more pure, as it were, at the expense of the latter; a temperament of this sort is termed *an unequal or unequalized temperament.* In *the equalized temperament*, each of the twelve tones found in every octave comes to stand at a like distance from the foregoing and the following one, and thus the difference of pitch between *b♯* or *c* and *c♯* or *d♭*, e. g. is just as great as that between *c♯* or *d♭* and *d* or *c×* or *e♭♭*, or as that between *d* and *d♯* or *e♭*, &c.; and in like manner also, all the other intervals of the same species are exactly equal in size, and thus all the large fifths, e. g. are equally pure and equally impure, and so also all the large or small thirds, fourths, sixths, &c.—In *the unequal temperament*, on the contrary, the distance of each of the twelve

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[*] Compare Leipziger Musical. Zeitung, 1824, S. 577; and particularly *Caecilia* XII, 47, S. 214.

tones from its next neighbor, is not in all cases equally great, but there is a greater or less degree of inequality of distance in the case of intervals of the same species, as e. g. the fifth *C—g* is greater than the fifth *F*♯—*c*♯, &c.

This latter inequality may moreover occur in different ways.

The favor shown to one or more keys in prefence to others, may at one time be considerable and at another time but slight; it may at one time be the accommodation of only a single key, or at most of a few keys, at the expense of all the rest; and again it may be the accommodation of the great mass at the expense of only a few. It is hence perceived that a multitude of subordinate species of unequal temperament are conceivable.

Many theorists write and contend, and that too even learnedly and violently, on the question, what temperament is the preferable one, whether the equal or the so and so unequal. One finds only the one to be good, deeming all the rest to be intolerable; while another, on the contrary, represents an entirely different one as being the only true temperament, considering the former and all others as detestable and not to be endured. We will here leave the contest undecided, and only add, that our keyed instruments are tuned in the unequalized manner and that too in such a way as to leave the less transposed, and consequently the more usual keys, nearer to the perfect state of purity, than the more transposed, and of course more chromatic.

The greater or less deviation from absolute purity, thus falling to the lot of the chromatic keys,—a deviation which after all is no real imperfection, imparts to these keys something peculiarly foreign in the character of their sound, and by this means the greater or less impurity of this or that more or less transposed key, even becomes a source of the characteristic difference of the one from the other; or, in other words, from the fact that each of our twenty-four keys deviates from the ideal purity in a greater or a less degree, and each in a different way according to the different mode of tuning, there accrues to each of them a peculiar characteristic difference, which however can be better felt than described with words, or at least better than it can be exactly and absolutely defined.

The latter is rendered the less possible by the fact that the different instruments are incapable, from their own nature and arrangement, of being tuned in one temperament, i. e. so tuned that all species of instruments shall in any one key deviate in an equal degree and in the same manner from perfect purity. Indeed, no human ear is so perfectly organized as that it would be in a condition to give exactly the same temperament in every instance to one and the same instrument, as e. g. a piano-forte. But whatever temperament any one instrument may have, it still does not follow that all other instruments will have precisely the same temperament, as e. g. the bowed instruments, such as violins, violas, &c. It is true indeed that the latter must, as the result of their structure, be strictly capable of playing according to every temperament; but since their open strings are usually tuned in perfectly pure fifths, *these* are really appropriate in *no* temperament, and since the other tones of these instruments must be very abundantly brought into connection with those of the open strings and must be equalized with them, it follows as it were necessarily, and thus in spite of all the quarrels of theorists on the subject of the best temperament, that there must be for this class of musical instruments an entirely peculiar temperament. Other temperaments, again, flow from the arrangement of wind instruments, and indeed a peculiar one from the nature of each species of these instruments. In short, the temperament of none of the above named instruments agrees exactly with that of all the others; in none is this or that key tempered in exactly the same degree and in precisely the same manner, as in each of the others; but their different temperaments have only this in common with each other, to wit, the fact that in all musical instruments the more usual and less transposed keys keep nearer the ideal purity in general, than do the more chromatic,—and even this only in the above named instruments; while others, as e. g the horn and trumpet, and in some measure also the clarinet, have only one temperament for all keys,—the first properly none at all; and so likewise the voice, which in its own nature requires no temperament, has the power still to accommodate itself to instruments.

Under such circumstances one might well suppose that a piece of music performed on instruments so variously tempered could not sound otherwise than in the utmost degree disagreeably, and that e. g. a violin and a pianoforte could not be heard together, because if perhaps the $\bar{a}$ of the former is tuned according to $\bar{a}$ of the latter, the $\bar{\bar{e}}$ of the first, which is a pure fifth to $\bar{a}$, must make an intolerable dissonance with the $\bar{\bar{e}}$ of the last, tuned, as it is, not purely, but in the intermediate manner; and so also the $\bar{d}$ and the *g* of the former, with the $\bar{d}$ and the *g* of the latter. And indeed, one will see cause still more to be surprised that the effect is *not* so disagreeable in fact, if he has chanced to read in fundamentally learned books, that the unison does not bear even the slightest deviation from the most perfect purity and that the least deviation in it would be intolerable in the utmost degree. Experience, however, has shown that our ear is not so excessively nice, but that, on the contrary, it will receive even imperfect unisons in connection with the general course of a piece of music. (For how would it otherwise be possible, e. g. to perform a symphony, without manning the whole orchestra with purely ideally perfect virtuosos and with instruments of the same character?—The fact above stated may, not improbably, hold more or less connection with the observations of Messrs. *Ellicot* and *Breguet*, according to which two pendulums whose vibrations differ but slightly from each other act upon one another in such a manner that both assume a uniform movement*;—as also with an idea, maintained by *Laplace*,† namely that even two clocks of only a very slight difference in their movement, will, placed on a common basis, at last assume a perfectly similar motion; all which coincides also with a fact stated by *Chladni*, to wit, that somewhat impure harmonic combinations become so equalized and adjusted to one another in the course of their propagation through the atmosphere, that at a considerable distance the impurity sometimes entirely vanishes.—Many readers may perhaps have observed this in common night music, which, when heard in a still night at a wide distance, sometimes sounds quite tolerably.

§ 182. (B.)

QUALITY OR CHARACTER OF SOUND.

A *second* circumstance which is likewise, even if only accidentally, attended with a characteristic difference of keys, depends upon the fact that certain tones of many instruments have a different kind of sound, as it were a peculiar color or complexion of sound, a peculiar stamp of sound (*timbre*,) and thus impart to those keys in which several tones of this or that kind of sound occur, this or that peculiar character. This is the case as well in stringed instruments, as in wind instruments.

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* See *Gilbert's Annal.* B. 57, 1817, 4tes St. S. 231. u. f.

† In his *Essai sur les probabilités*, 1819.

As it respects the former, as e. g. the violin, the viola, &c., they sound differently in those keys in which those tones frequently occur to which their strings are tuned, from what they do in those keys where the latter class of tones are foreign to the scale and hence only seldom occur, and where of course all or at least almost all that occur must be made by fingering the strings. Thus e. g. the violin, whose strings are tuned to the tones g, $\bar{d}$, $\bar{a}$ and $\bar{\bar{c}}$, will frequently use all four naked strings in the large keys of *F*, *C*, *G*, and *D*, because all the four tones of these strings are tones appropriate to the scale;—but in *A*-large the *g*-string is not appropriate to the scale,—in *E*-large, the *d*-string is not;—in *D*♭-large, neither string is so.—In *E*♭ merely the thirds of the tonic and the dominant are open strings, (g and $\bar{d}$,) while all the other tones must be fingered;—in *E*, on the contrary, only the tonic itself and its under fifth, ($\bar{c}$ and $\bar{a}$,*) are naked strings;—in *A*♭ but a single open stringed tone occurs, namely that of the low *g*-string, which is here the so called subsemitone [large seventh] of the key.—In the large keys of *F*, *C*, *G*, *D*, *A* and *E*, both the higher strings belong to the scale;—in the large keys of *D*, *G*, *C*, *F*, *B*♭ and *E*♭, both the lower strings do;—while, in *D*♭ neither does, &c.

Now since a tone made by an open string always has a kind of sound different from that produced by a fingered string, the former sounding more shrill and clear, the latter more soft and dull, it follows that a certain difference of every key from every other must result from this as well as from many other like accidental circumstances.

Nor are all tones of one character, moreover, in *wind instruments*. And besides, many wind instruments use higher sets of tones for certain keys, and lower sets of tones for certain other keys, as e. g. the horn, the trumpet, and to some extent also the clarinet. But by higher sets of tones their sound is rendered throughout more sharp and shrill, while by lower sets of tones it becomes more full, but less piercing and brilliant; and by this means one and the same piece of music, first played e. g. on *C*-horns and then on *F* horns, sounds very differently, it being far more clear, firm and shrill in the latter case than it was in the former; for, in the case of its being played on the *F*-horns, it is not only performed four degrees higher, but the high *F*-horns have also a more clear and firm species of sound, than the more dull and low *C*-horns.

It will readily be perceived, even from the nature of the accidental ground of difference, that the character which this or that key assumes, perhaps from the peculiar nature of wind instruments, may be exactly the reverse of that which the nature of stringed instruments imparts to it. Thus the latter, e. g. sound more sharp and clear in *D*-large, than they do in *E*♭-large; while, on the contrary, *E*♭-horns and *E*♭-trumpets sound more sharp and clear than *D*-horns and *D*-trumpets, &c.; and these different mixtures and variations have the effect to impart an individuality of character to the keys in a great variety of ways.

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* It is perceived that Italic letters are very abundantly used both in this and in the foregoing sections, as well as in other parts of the work, to denote mere *single tones*, and not exclusively to designate *keys*. Such a usage, however, need never mislead the reader, because the connection in which these letters occur will always at once determine whether they are to represent single tones or keys. TR.

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§ 183.

What has thus far been said may be sufficient to furnish, by way of anticipation, some general hints as to the manner in which, partly from the nature of our system of musical temperament and from the unequalized variations of temperament—unequalized too in various ways in the case of different species of instruments, partly from the diversities existing in the character of sound and from the countlessly varied combinations and mixtures of the peculiarities of the first and second species meeting together in this or that key,—I say all these accidental circumstances may suffice to furnish a general outline of the source whence arises that remarkable difference which every musician knows to exist between any one key and every other.

A more particular and intimate acquaintance with this subject is afforded by a knowledge of the nature of our different musical instruments; and this will occur in *the doctrine of the material media of the art*, which is to appear in the sequel of this Theory, and of which broken fragments have been printed in *the Encyclopædia of the Arts and Sciences, by Ersch, article: wind instruments, bowed instruments, &c.*, as also at an earlier period on several pages of the Leipsic Musical Gazette, for the years 1816 and 1817, as well as here in irregular scraps and in very broken connections.

CHAPTER IV.

MODULATION.

DIVISION I.

IDEA.

§ 184.

We have thus far seen, how tones on the one hand form themselves into single series, and on the other connect themselves into harmonies, and how several harmonies belonging together form keys.

That arrangement or structure of successive combinations of musical tones by which the sensation of a particular key, and particularly of one key at one time and of another key at another time, is excited in the ear, and by which the ear, when once brought into this state of attunement, is either retained in it, or is removed from it by passing from one key to another, we call *modulation.*

DIVISION II.

MODULATION IN THE KEY,—MODULATION OUT OF THE KEY.

§ 185.

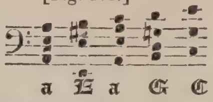
Modulation naturally falls, according to the foregoing definition, into two principal species; namely, according as the ear is kept attuned to one key, or is changed from this state of attunement from one key to another.

That modulation in which a composition continues in one and the same key, so that the ear remains uninterruptedly in the state of attunement once assumed, is denominated *modulation in the key*, and sometimes also *modulation in the scale, or modulation appropriate to the scale.*

But that species of modulation in which, after the ear had become attuned to a particular key, it [the ear] is by some means led to the perception of another key, is termed *modulation out of the key*, or *digressive modulation*, and the composition is said *to digress into a new key* or *to make a digressive modulation into a new key.*

Digressive modulation is therefore a changing of the attunement of the ear from one key to another, or the succession of one key to another, or briefly the entrance of a new key. Thus e. g. in the following set

[Fig. 174.]



which commences in *a*-small, the three-fold harmony of 𝔊 afterwards comes in; but as the latter is not appropriate to the key of *a*-small, it must of course belong to some other key; and accordingly by means of it a digressive modulation takes place, and the step from the third harmony to the fourth is *a modulatory harmonic progression out of the key.*

I will here remark, in passing, that, according to the usage of many musical writers, the word *modulation* is synonymous with what is here called *digressive modulation* or *modulation out of the key*, and that the latter species alone is called *modulation;* and thus, with these writers, *to modulate* is *to pass out of the key.*

§ 186.

(A.) WHOLE AND HALF DIGRESSIVE MODULATION.

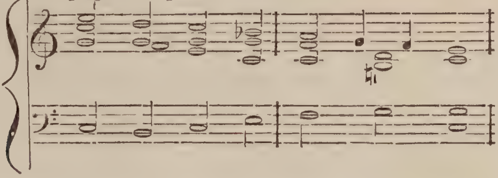
A digressive modulation either *wholly* erases the impression of the preceding key and stamps the new key *perfectly* upon the ear, or it does *not.*

If the impression of the foregoing key is thus *entirely* eradicated from the ear and the latter has become so *perfectly* transferred into a state of attunement to the new key that it wholly forgets the former and becomes properly allied to the latter; if the new key is thus introduced as a new *principal person*, who throws the former one entirely into the shade, supplants him and causes him to be forgotten, diverts the entire interest to himself and firmly seats himself on the tonic throne;—such a digressive modulation is with propriety called a *perfect* or *entire* one, and equally well also *a transition* into a new key.

But if it is of such a species that it does not entirely expunge the impression of the former key from the ear, if it does *not perfectly* stamp a new attunement upon the ear, but still leaves the feeling of the foregoing key more or less impressed upon it; if it introduces the new key, not so much as a principal person, but rather only, so to speak, as a secondary or subordinate character, just to play a short scene;—such a digressive modulation is properly called an *imperfect one* or a *half*-digressive modulation. A case of this kind appears less like an actual and a formal deviation from the key, than as a slight allusion to a foreign key, as a transient digression, a mere momentary stepping aside into a foreign realm of tones, as a slight act of perfidy towards the previous key, as an episode briefly hinted at in passing. (Many call this species of digressive modulation *accidental*, and also *transient*.

As an example of such a species of modulation, we may take the following passage—fig. 175, *i*.

[Fig. 175. *i*.]



The passage proceeds from *C*-large, or, in other words, is written in the large key of *C*. In the sequel, the harmony $\mathfrak{C}^7$ is introduced—a harmony foreign to the *C*-scale, and has the effect to produce a digressive modulation; but still the latter is so imperfect that it does not expunge the impression of the key of *C*, but on the contrary, one eventually feels himself perfectly at home again in this key.

We shall find in the sequel, that many digressive modulations are *so very* transient that they scarcely deserve the name, since they as it were only momentarily advert to a new key, while the ear at the same time does not cease for a moment still to perceive the former as *the principal key*.

A definite line of distinction, however, between the so called whole and half digressive modulations cannot be drawn, because the distinction consists in the more or the less, which is, from its own nature, capable of an endless variety of gradations, between which there is no positive limit.

§ 187.

(B.) LEADING CHORD,—LEADING TONE.

Every harmony by which the ear is transferred into a new state of attunement, by which the ear is led away from the previous key into another, may be called *a leading chord ;* and thus every harmonic combination may be so called which belongs to a key different from that of its immediate predecessor.

According to our mode of designation, therefore, every chord whose Roman numeral is preceded by a new Latin* letter, is a leading chord.

If the leading chord is one that does not occur in the previous key as a proper member of it, so that one or more of the tones of which it consists occurred in the previous key as tones foreign to its scale (§ 140*,) then such tone or tones may be called *leading tones*. A leading tone is, accordingly, a tone of a leading chord which [tone] is foreign to the scale of the preceding key: e. g. in the above fig. 175, *i*, the tone *b*♭ occurs, in the first instance, as leading tone; and afterwards the tone *b* occurs in the same character.

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* A *Latin* letter is the letter commonly used in our print, and is more usually called a Roman letter, but the appellation *Latin* is here employed for distinction's sake, the term *Roman* having just preceded in another application. TR.

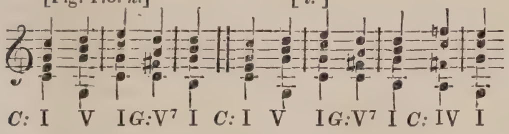
We shall however find in the sequel, that such leading tones do not occur in every leading chord, or, in other words, that very many digressive modulations take place by means of chords that are to be found in the previous key itself,—as well as also that tones foreign to the harmony sometimes deserve this appellation in a particular respect. (§§ 203, 228, 380.)

REMARK.

In no case are composers less agreed or less consistent, than they are in respect to the use of the appellations *leading chord* and *leading tone*. (Comp. § 128 and 140*.)

They frequently apply the term *leading chord* only to the dominant four-fold chord of the new key,—probably because most of the digressive modulations are usually made by means of it, on account of its being less equivocal than any other harmony (§ 158,) and because it is ordinarily followed by the tonic harmony, as e. g.

[Fig. 175. *k*.] [*l*.]



𝕮 𝔇^7 𝔊
C:I - - - G:V^7 - - - I

The previous tonic harmony of the key of *C*-large, from which a digressive modulation is made by the

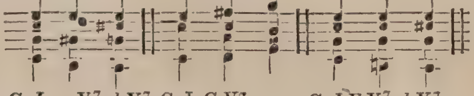
dominant chord of the new key *G*-large; —which is immediately followed by

the new tonic harmony 𝔊.

But it does not necessarily follow that because such is the case in this example, it must therefore *always* be so. For, in the first place, as we shall see in the following sections, a multitude of digressive modulations are made, *not* by the dominant chord of the new key, but by other chords of that key. Thus, e. g. in fig. 175, *l*, above, a digressive modulation is indeed made in the second measure into *G*-large by means of 𝔇^7 as V^7 of *G*, but back again into *C* in the third measure by means of 𝔉 as IV of 𝕮. However appropriate therefore the appellation *leading chord* may be to the principal four-fold chord of a new key, still it is by no means appropriate to this exclusively.

Secondly, in cases where a digressive modulation is made by V or V^7 of the new key, this V or V^7 is not always followed by the new tonic harmony, as e. g. in fig. 175, *m*:

[*m*.] [*n*.] [*o*.]



The fact that composers are in the habit of calling passages of this sort elliptic or catachrestic harmonies, anticipations, &c. does not, on the point *now* in question, alter the case at all.

The same species of inconsistency is, moreover, frequently to be met with in the current practice of calling only the large seventh of the new key [the so called subsemitonium modi, or in other words, the fundamental third of the new V or V7,] *the leading tone* or *leading note*,—probably because in many cases where a digressive modulation is made by the dominant harmony of the new key, this subsemitonium is the note foreign to the previous scale and the note which the new V or V^7 converts into the leading chord foreign to the scale,—and because this subsemitonium is usually followed by the new tonic note; (Comp. the above fig. 175, *k*, p. 331.)

𝕮 — — — 𝕯^7 — — — 𝕲

C: I - - - *G*: V7 - - - I

The previous tonic harmony 𝕮, from which a digressive modulation is made into the key of *G*.

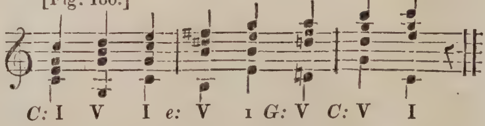
The dominant chord of the new key, whose subsemitonium *f*♯ was foreign to the previous scale and is succeeded in

the following harmony by the new tonic note $\bar{g}$.

But this again is only a single case; one indeed that is pretty generally realized, but yet by no means universally. For, *in the first place*, as it respects the circumstance that the subsemitonium of the new key always moves afterwards to the new tonic, nothing is less *universally* true than this. Look at a single example. (Fig. 175, *o*, p. 331.)

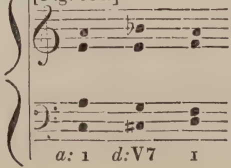
Secondly, the subsemitonium of the new key is not *the only* tone foreign to the scale and *the only* tone that constitutes the new V^7 a leading chord foreign to the scale, as e. g.

[Fig. 180.]



The fourth chord here contains *two* tones which render it a leading chord, so that both of these have an equal claim to the appellation *leading tone:* these tones are the third and the fifth. The same is the case with the two tones $\bar{b}$♭ and *c*♯ in fig. 182,—&c.

[Fig. 182.]



And, *thirdly*, if the subsemitonium of the new key is, as remarked above, *often* the tone which renders the new V or V^7 the leading chord, yet it happens equally often that it is *not* so; as e. g. in many examples already mentioned; see figs. 174 and 175 *i*, pp. 329 and 330. In the last example referred to, the leading tone foreign to the scale is not *e*, as the subsemitonium of the new key *F*, or as the third of the leading principal four-fold chord 𝕮7, but it is *b*♭, the seventh of this 𝕮7-harmony;—and so also in the first example, the leading tone in question is not *b*, but *g* as the fifth. We are here therefore brought to the following result: the subsemitonium of the new key does indeed frequently merit the appellation of *leading tone;* but it not only does not deserve it exclusively, but in some cases has no claim to it at all.

Others again bestow the term *leading tone* upon all those tones "which, in case we strike upon them in a melody under certain circumstances, cannot, without offending the ear, move in any other way than into the degree lying immediately above or below them."* Thus leading tones would be, according to the definition, not only "all accidentally *elevated* or *depressed* tones of the key," but every interval in general which has not a perfectly free progression, and hence all the sevenths,—not merely those of the dominant,—and all transition tones and suspensions, &c.

The more musical writers differ from one another in the use of the expressions *leading chord* and *leading tone*, the more exactly and firmly shall I abide by that meaning of the term which was assumed in § 187. (Comp. also § 140.*)

§ 188.

(C.) DIGRESSIVE MODULATION INTO THIS OR THAT INTERVAL.

According as, in the case of a modulation into a new key, the tonic note of the latter becomes removed from the previous tonic to the distance of a second, a third, a fourth, a fifth, &c. it is called a digressive modulation into the key of the second, into the key of the third (or mediant, § 50,) into the key of the fourth (the under dominant,) into the key of the fifth (the dominant,) &c. If e. g. in a composition which proceeds from *C*-large, or, in other words, is written in *C*-large, a harmony occurs which announces itself as belonging to the key of *D*-large or *d*-small, we say, a digressive modulation has taken place into the large or small key of *the second*, because the tonic D makes the interval of a second with the previous tonic C,—a modulation too into the key of *the large* second, because it is a large second from C to D. In a like sense, the digressive modulation from *D* or *d* into *F* or *f* is said to be made into the large or the small key of the *small third;*—from *D* or *d* into *G* or *g*, into *the under dominant* or *fourth;*—from *G* or *g* into *D* or *d*, into *the dominant fifth*, or *under fourth;*—from *D* or *d* into *B* or *b*, into *the large sixth* or *small under third;*—from *C* or *c* into *B*♭ or *b*♭, into *the small seventh* or *large under second*, and the like.

§ 188*.

One can procure a sensible representation of the above mentioned different digressive modulations, by drawing a clasp or brace between the Italic letters (§ 153) which denote the key, and by writing either within or under it the figure of the interval, as follows:

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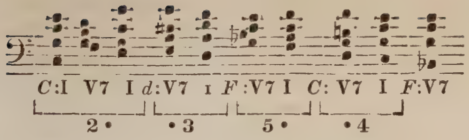
* *Sulzer*, *Koch*, and others.



The step from the third chord to the fourth is a digressive modulation from *C* to *d*, and thus into the key of the *second* degree (*large second*) of the previous scale. A digressive modulation then takes place again in the sixth chord, from this new key *d*-small into *F*-large, and thus into the key of *the third* of the previous tonic *d* (from D to F is a small third;)—then again a digressive modulation takes place from *F*-large to *C*-large, and accordingly into *the fifth* of F,—and finally from this *C*-large into *the fourth*, *F*-large. (Comp. § 232.)

If we inquire, how many different digressive modulations in this sense are conceivable, or, in other words, into how many other keys a modulation can be made from any one given key, we shall find 46 different ways of thus modulating. We can modulate, namely,

(*a.*) Either from a large key into one of the other large keys, as e. g. from *C*-large into *C*♯-large, or into *D*-large, into *E*♭-large, into *E*-, *F*-, *F*♯-, *G*-, *A*♭-, *A*-, *B*♭-, or *B*-large:—these all together amount to eleven different digressive modulations, 11

(*b.*) Or from a large into one of the twelve small keys, as e. g. from *C*-large into *c*-small, or into *c*♯-small, or into *d*-, *e*♭-, *e*-, *f*-, *f*♯-, *g*-, *a*♭-, *a*-, *b*♭-, or *b*-small; and these make twelve additional digressive modulations, 12

(*c.*) Or from a small key into one of the twelve large keys, as e. g. from *a*-small into *A*-, *B*♭-, *B*-large, &c.,—making again twelve digressive modulations, 12

(*d.*) Or finally from a small key into one of the other small keys, as e. g. from *a*-small into *b*♭-, *b*-, *c*-, *c*♯-small, &c.,—making again eleven modulations. 11

Total, 46

In other words: we can digressively modulate from each large key into 11 other large keys and into 12 small keys, and thus in general into 23 other keys; and in like manner we can modulate from each small key into 11 other small keys and into 12 large ones, and thus in general again into 23 other keys. These twice 23 make 46 different principal species, each of which differs essentially from the others. (*Vogler* has evidently overlooked two of these possible variations, since he enumerates only 44 of them in § 99 of his treatise on composition, [*Tonsetzkunst*].)

§ 189.

(D.) THE CHARACTERISTIC DIFFERENCE, AND THE COMPARATIVE MERITS OF MODULATION IN THE SCALE AND MODULATION OUT OF THE SCALE.

The characteristic difference between modulation in the scale and modulation out of it, consists in general in the fact, that the former has more unity, the latter more variety; in the former there is more tranquillity, uniformity and equanimity, in the latter more change, restlessness and agitation; the latter is therefore to be regarded as being as it were only the spice or seasoning of the former. We shall say more on this subject in connection with the doctrine of harmonic successions in the case of digressive modulation.

But as it respects particularly the characteristic difference and the comparative merits of the different digressive modulations according to the classification just given above, we can only say in general, that modulation into the nearly related keys are usually more smooth, while, on the other hand, modulations into the far remote keys are, generally speaking, more striking, harsh and pungent.

The latter, however, are not for this reason less good than the former For, on the one hand a due musical expression sometimes requires the really sharp, pungent and striking; and, on the other hand, even modulations into the widely remote keys can often, by favorable circumstances, be so very much softened and so easily introduced, that they lose all their harshness.

REMARK.

Our theoretical writers, who seem forever to delight in *prohibitions*, are not wanting in the explanation of at one time this and at another time that modulation as forbidden. Indeed it would be easy to furnish a considerable gallery of such prohibitions. Thus e. g. many lay down the law, that no digressive modulation must be made except into the most nearly related keys. *Vogler*,* among others, says: "There is only a single but yet universal law for digressive modulations, and it is, that no degree must be skipped over which is at the distance of a sharp or a flat in the signature."

One really does not know what to say of such prohibitions,—prohibitions which no composer ever thought of observing, and whose inventor himself never once conceived the idea of following them, and of which in general it is not to be conjectured for what end they were given, if one has ever heard and felt with what excellent effect, in the classic works of the best musical writers, and even e. g. in *Vogler's* themselves, modulations often take place immediately into the most remote keys. To adduce particular examples, would be indeed superfluous! If however one would like to see some such, let him just direct his view to one borrowed from *Vogler* himself.† Fig. 132, p. 213, (§ 91).

We shall have occasion hereafter, to say a word or two more on this subject, in connection with the doctrine of the modulatory plan of a piece of music in general.

Compare also the Remarks on §§ 99, 281 and 301.

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* In his *Tonwissenschaft und Tonsetzkunst*, § 64. *der Tonsetzkunst* S. 70.

† 1. Bd, § 91.

DIVISION III.

ATTUNEMENT OF THE EAR TO A KEY.

§ 190.

Having now settled the idea and the species of modulation, we will attend to the question: *How and by what means, and according to what laws, is the ear determined to perceive this or that harmony as the tonic harmony?* or, in other words: *by what cause is the ear, in each particular case, attuned to this or that key*, or *changed in its state of attunement from one key to another?* or in general: *as what and as belonging to what key does each particular combination of tones present itself to the ear?*

The principles relating to this subject are quite simple, for they depend upon *the assumption of the greatest possible simplicity*, namely upon the leading fundamental principle, that

The ear explains to itself every combination of tones in the most simple, most natural and most obvious manner.

For the purpose of developing this position in its appropriate results, we will divide the above question into two parts, namely:

(*A.*) By what means is the ear at first attuned to a particular key?

(*B.*) As what does the ear, when once attuned to a particular key, receive each particular combination of tones that presents itself to it?

(A.) THE FIRST ATTUNEMENT OF THE EAR.

§ 191.

Generally speaking, the perception of a particular key arises from the introduction of harmonies which are peculiar to that key. (§ 122.)

Thus, in particular, it is natural, that, in the beginning of a piece of music, when the ear is as yet unpreoccupied with any key, it should be inclined to assume as the tonic harmony any large or small three-fold harmony that first presents itself. If e. g. a piece of music commences with the large three-fold harmony $\mathfrak{E}^\flat$, the ear assumes this chord as the tonic harmony—as I, and becomes attuned to $E^\flat$-large. Hence every piece of music usually begins with the tonic harmony.

We will hereafter consider some cases of the commencement of a piece of music with other harmonies than the tonic, in connection with the doctrine of the modulatory structure of pieces of music.

(B.) CONTINUED ATTUNEMENT AND RE-TUNEMENT OF THE EAR.

(1.)

THE PRINCIPLE OF INERTIA.*

§ 192.

The ear once attuned to a particular key does not change its state of attunement into that of another key without a sufficient cause.

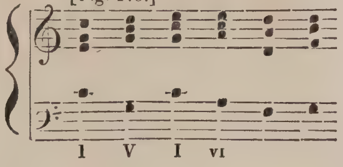
From this principle, which is as it were the musical *law of inertia* (*principium inertiae,*) or, if you please, *the principle of the sufficient cause*, when applied to the attunement of the ear, flow the following additional results:

§ 193.

(*a.*) *The ear ordinarily receives every combination of tones* which, considered by itself, occurs in the previous key, as actually being a combination belonging to the scale of that key, and not as a digressive modulation.

When e. g. the three-fold harmony of 𝔈 occurs in the passage in *a*-small, fig. 174, p. 329, which [harmony] (according to table (*a.*) following § 155) may be either IV of *B*-large, or VI of *g*♯-small, or I of *E*-large, or V of *A*-large or of *a*-small, the ear, attuned as it is to *a*-small, receives it only as being the last.—And when, in like manner, the small three-fold harmony 𝔞 occurs in a passage in the key of *C*-large, fig. 176,

[Fig. 176.]



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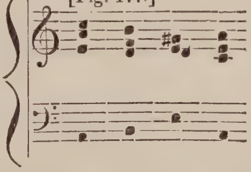
* The word "*inertia*" is used in Natural Philosophy to signify that property of a body whereby it is indisposed to change its state, whether that state be one of rest or of motion; and the term is here used in a perfectly similar sense, i. e. to signify a predisposition in the ear not to change its state, whatever that state may be,—or, in other words, an inclination to retain its present state, in any case whatever; so that if it has e. g. once conceived the impression of a particular key in music, it is inclined to retain that impression and to hear nothing that is counter to it; it is naturally unwilling to hear any such combination of tones as would compel it to change its state.—So it is that the human ear exhibits the principle of *inertia* in a manner perfectly analogous to that in which the principle is exhibited in unorganized matter generally.—The Latinized character of the word, however, would exclude it from the translation, were it not for the fact that we have no other word, *appropriated to this signification*, that expresses the idea intended with equal clearness. Tr.

—a harmony which may be at one time that of the sixth degree in *C*-large, (*C*: VI,) at another time that of the second degree in *G*-large, (*G*: II,) at another time still, that of the third degree in *F*-large, (*F*: III,) and again that of the fourth degree in *e*-small, (*e*: IV,) and yet again the tonic harmony in *a*-small, (*a*: I;) the ear, in preference to understanding it as I of *a*-small, or as II of *G*-large, or as III of *F*-large, or as IV of *c*-small, receives it as VI of the preceding key, *C*-large.

If the harmonic combination [b d f,] which may depend either upon the harmony °$\mathfrak{b}$, belonging to *a*-small, or upon the four-fold harmony $\mathfrak{G}^7$, appropriate to *C*-large or *c*-small, occurs in a passage in the key of *a*-small,—fig. 177,

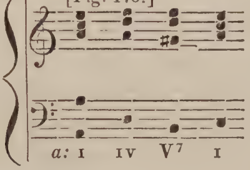
[Fig. 177.]



the ear, for the reason already stated, always takes such combination rather as °$\mathfrak{b}$ than as $\mathfrak{G}^7$.

So likewise, if in a passage in *a*-small, fig. 178,

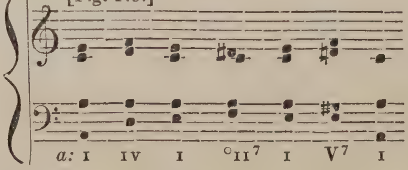
[Fig. 178.]



the harmonic combination [B d f g♯] occurs,—a combination which is enharmonically equivocal, since it sounds like [B d f $a^\flat$] or [B d e♯ g♯] or [$c^\flat$ d f $a^\flat$]; still the ear receives it without hesitation in the first of these four senses, since, taken as $\mathfrak{B}^7$, it occurs in the previous key *a*-small, whereas, taken in the other senses, it must be sought in other keys.

In the same manner, the ear, once attuned to *a*-small, does not, as a general rule, understand the enharmonically equivocal chord [f a c d♯], in fig. 179,

[Fig. 179.]



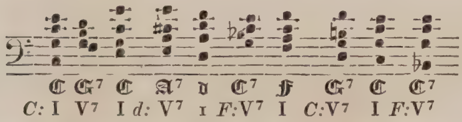
as [f a c $e^\flat$]; although the latter sounds like the former; for, the fundamental harmony of [f a c d♯] is °$\mathfrak{b}^7$, belonging to *a*-small as °II^7, (§ 148, No. 7,) while the fundamental harmony of [f a c $e^\flat$] would be $\mathfrak{F}^7$, which is not to be found in *a*-small, but only in $B^\flat$-large or $b^\flat$-small.

§ 194.

(*b.*) *If, on the contrary, the ear, attuned to a particular key, is met by a combination of tones which did not occur in the previous key*, and which it cannot of course possibly explain as belonging to the previous key, and which it must therefore explain as a digressive modulation, then *it regards such combination of tones as belonging to that key which stands in the nearest and most intimate relationship to the one to which it was previously attuned;* or, in other words, it regards such a combination of tones as a digressive modulation, but yet as a modulation as little remote as possible.

Thus e. g. in the passage in fig. 180, p. 332, the three-fold harmony 𝕭 occurs: this is found in *F*♯-large, on the fourth degree, as *F*: IV,—in *B*-large, as I,—in *E*-large, as V,—in *d*-small, as VI, and in *e*-small, as V. But, among all these keys, the one nearest related to the previous key *C*-large, is *e*-small; consequently the ear will here receive the harmony 𝕭 as *e*: V, as the dominant three-fold chord of *e*-small, and will not change its state of attunement into the still farther remote keys *F*♯-large, *E*-large, or *d*♯-small. Or, if the harmony 𝕯 occurs in a passage which previously ran in *C*, the ear will perceive this harmony, not as I of *D*-large, not as IV of *A*-large, not as VI of *f*♯-small, and not as V of *g*-small, but most naturally as V of the nearest related key, *G*-large.

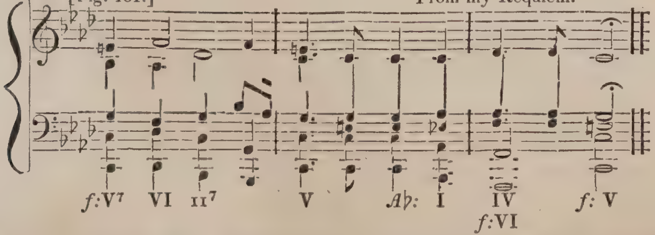
It is on the ground just stated, that, in the example adduced in § 188*,



the principal four-fold harmony 𝕬^7 appears to the ear as a digressive modulation from *C* into *d*,—the following four-fold chord 𝕮^7 as a farther digressive modulation into *F*,—the following 𝕲^7 as a digressive modulation back again into *C*, and the still following 𝕮^7 as a repeated digressive modulation into *F*.

We, in like manner, recognize in fig. 174, p. 329, (§ 193,) transitions from *a* into *C*, and in fig. 181, below, a digressive modulation from *f* into *A*♭,—&c.

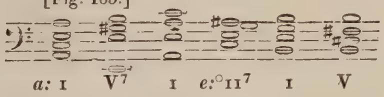
[Fig. 181.] From my Requiem.



So likewise, when in a passage in *a*-small, the harmonic combination [c♯ e g b♭] occurs, fig. 182, p. 332,—a combination which sounds exactly like [d♭ e g b♭] or [c♯ e g a♮] or [d♭ f♭ g b♭]; the ear assumes it, without hesitation, as c♯ e g b♭], i. e. as the principal four-fold chord 𝕬^7 on the fifth degree of the key *d* small, [as *d*: V]—the key nearest allied to the previous key *a*-small, and not as 𝕮^7, or 𝕱$^{\sharp 7}$, or 𝕭$^{\flat 7}$; for, taken in these capacities, we should have to look for its seat or situation in more remote keys. (Compare § 85, and see fig. 120, p. 202.)

So also, in fig. 183,

[Fig. 183.]

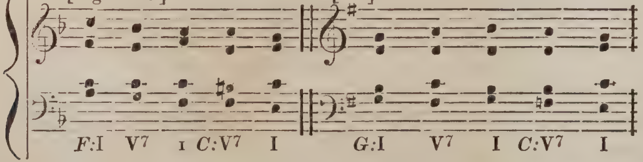


the ear, once attuned to *a*-small, always understands the chord [c e g a♯] or [c e g b♭], rather as [c e g a♯], and thus as the four-fold chord with small fifth on the second degree of the near related key *e*-small, [as *e*: °ɪɪ^7,] than as [c e g b♭], which last combination would have to be regarded as the principal four-fold chord—as V^7—in the more remote keys *F*-large or *f*-small.

Or if the chord [g b d f] or [g b d e♯] occurs in a passage that was previously in *g*-small, (see fig. 132, p. 213, and compare § 91, at B,) the ear will obviously take it for the former—for 𝕲^7, and thus for *C*: V^7, rather than for °𝔠♯^{7}, which would be °ɪɪ^7 of the much more remote key *b*-small. A still farther confirmation of the fact that the fundamental harmony of this example is not °𝔠♯^{7}, but 𝕲^7, will appear farther below,—(§ 208 at the end.)

In like manner, the ear recognizes the chords [f b d a] in fig. 184, *i.* and *k.* below,

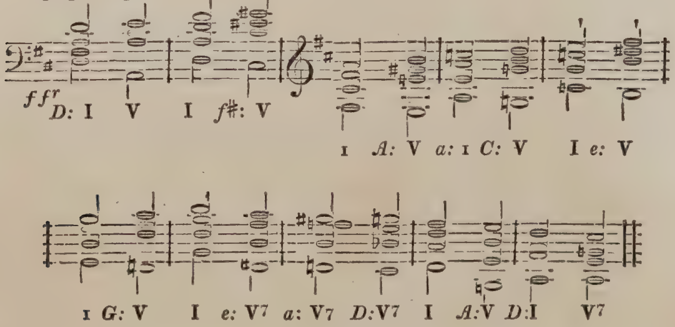
[Fig. 184 *i.*] [*k.*]



as V^7 of the key *C*-large—the key nearest related to the original key *F*-large or *G*-large, but not as °ɪɪ^7 of the key *a*-small, (related to *F* or *G* in the second degree.)

According to the principles thus far developed, the digressive modulations in fig. 185 will also admit of an easy explanation.

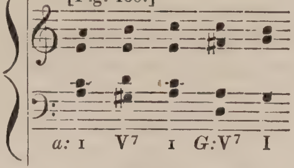
[Fig. 185.]



§ 195.

Cases may occur in which a newly introduced chord might, in itself considered, be found in *two* keys which are *both equally near* related. Thus e. g. in the following passage in *a*-small,

[Fig. 186.]

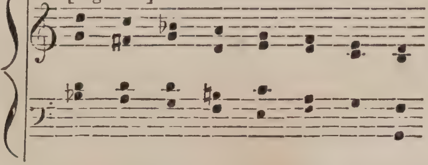


it would be doubtful in itself, whether the fourth chord is to be regarded as V^7 of *g* small or as V^7 of *G*-large, because *g*-small is as near related to *a*-small as is *G*-large; that is to say, both are related to it in the second degree. (§ 178.)

In cases of this kind, when the relationship is equally near,* the decision is made by the consideration of the greater *intimacy* of the relationship. Now since the relationship of *a*-small to *G*-large is more intimate, though indeed not more near, than it is to *g*-small (§ 171,) the ear takes this $\mathfrak{D}^7$ as *G*: V^7, rather than as *g*: V^7.

So likewise in fig. 187,

[Fig. 187.]



the ear might be somewhat in doubt, whether the fourth chord is to be regarded as $^\circ\text{II}^7$ of *a*-small, or as V^7 of *C* large, inasmuch as *a*-small is as nearly related to *g*-small as is *C*-large, namely in the second degree (§ 178.) But since the relationship of *g*-small to *C*-large is more intimate, (§ 171,) though not indeed more near, than that between *g*-small and *a*-small, so the ear perceives the chord [f b d a] as the principal four-fold chord of *C*-large —as *C*: V^7, and not as the four-fold chord of the second degree of *a*-small with small fifth,—i. e. as $^\circ\text{II}^7$.

§ 196.

But it may happen, that the two different keys in which the newly introduced harmony might be found, are both not only equally near, but also equally intimate, in their relationship to the previous key.

---

* *i. e.* Near, in the sense of being in the first degree, the second degree, &c. But it will be recollected that not all the relationships which are alike in this respect are equally *intimate*. See §§ 171 and 178 above referred to. TR.

Such is the case, e. g. when the harmony [e g b♭ c♯ or d♭] occurs in a passage in *C*-large,—a harmony which can be either a principal four-fold chord of *d*-small, or of *f*-small, both of which keys are alike nearly and alike intimately related to *C* large;—or, when the harmony [b d f g♯ or a♭] occurs in the same key,—a harmony that may be either V^7 of *a*, or of *c*.

In such cases it depends for the most part upon *circumstances*, whether the ear shall understand such a chord in one way or in another. With these circumstances we will now make ourselves acquainted.

(2.)

STRONGER REASONS, WHICH REMOVE THE NATURAL INERTIA OF THE EAR.

§ 197.

The principle which we have been unfolding from § 190 to the present place, to wit, that the ear once attuned to a key is not changed from that state of attunement *without a sufficient reason*, and therefore that it (*a.*) inclines to regard every combination of tones that occurs and that is at the same time to be found in the preceding key, as really belonging to that key, and that it (*b.*) ascribes every harmony that is in itself foreign to the scale to the key nearest related to the previous one,—this principle, as the pure result of the inertia of the ear, naturally holds good so long as no *stronger reasons* determine the ear to *another* mode of explanation.

But sometimes peculiar circumstances do in fact determine the ear

(*aa.*) To regard a combination of tones which, taken by itself, might be found indeed in the previous key, still as belonging to another, and also

(*bb.*) To regard a combination of tones, in itself foreign to the scale, but yet occurring in a nearly related key, still as a member of a far more remote key.

These particular circumstances are as follows:

(*a.*) *Particular characteristics of a combination of tones occurring in a piece of music.*

§ 198.

A combination of tones sometimes bears on itself a characteristic mark which indicates that it does not belong to that key to which it should otherwise, according to the mere law of inertia, be ascribed.

That is to say, we know that certain transformations pertain only to certain harmonies of particular degrees.

Hence if

(*aa.*) A harmony appears which, though in itself considered it may indeed be found in the previous scale, still carries with itself a transformation of a particular species which it can have only as a member of another key, —a combination of tones thus characterized as belonging to another key, cannot be regarded by the ear as belonging to the previous key and must accordingly be perceived as a modulation.

And if

(*bb.*) A harmony occurs which is not itself indeed in the previous key, but yet is found in a *nearly* related key, and which involves in itself a transformation of such a species as could not accrue to it except as a member of a *more remote* key;—then the ear must regard this harmony, even though it is to be found in a key more nearly related, still as a member of a harmony more remote.

We will illustrate all this by examples.

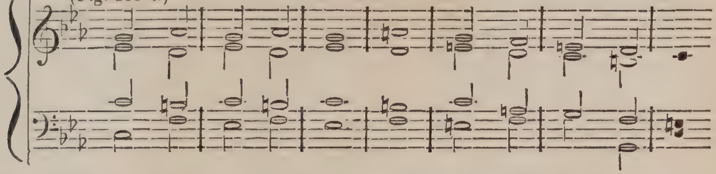
---

§ 199.

(*I.) We know that *the addition of a large ninth* takes place only in the dominant harmony of a large key, and that thus a principal four-fold chord with a large ninth can only be V^7 of *a large key.* (§ 147, No. 12; § 148, No. 9.)

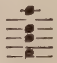
(*aa.*) Hence, if e. g. in a passage which was previously in *c*-small, the harmony $\mathfrak{G}^7$ with a large ninth should be introduced, then, while it is true indeed that the harmony $\mathfrak{G}^7$ might, in itself considered, be found in the previous key of *c*-small, still the ear cannot regard this $\mathfrak{G}^7$, *when thus characterized*, as belonging to such previous key, because there is no $\mathfrak{G}^7$ with a large ninth in *c*-small. Let us analyze the example in fig. 188, *i.*

(Fig. 188 *i.*)



It commences in *c*-small, and the first three measures proceed uninterruptedly in this key. But not so the fourth:

The combination $[\bar{f}\ \bar{b}\ \bar{\bar{d}}\ \bar{\bar{a}}]$ or



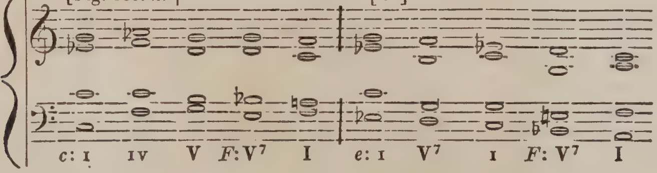
is namely either . . . . $\mathfrak{G}^7$,
and the $\mathfrak{G}^7$ harmony is in itself
either . . . . *c*: V^7,
or . . . . *C*: V^7;
or the above combination is . . . . $^\circ\mathfrak{h}^7$,
and in this capacity is either . . . . *a*: $^\circ\text{II}^7$,
or . . . . *C*: $^\circ\text{VII}^7$.

Now as what does it impress itself on the ear? In the first place, certainly not as *c*: V^7; for, a $\mathfrak{G}^7$ with a *large* ninth does not occur in *c*-small.

(§148, No. 9.) The choice therefore remains, either to take it as *C*: V^7, or as *a*: $°\mathrm{II}^7$, or as *C*: $°\mathrm{VII}^7$. But this option cannot be very difficult; for since the key *C*-large lies far nearer the previous key *c*-small, than does *a*-small, the combination will be taken as $°\mathrm{VII}^7$ or V^7 of *C*-large, rather than as $°\mathrm{II}^7$ of *a*-small, (§ 194,) and consequently the step from the third chord to the fourth is obviously a digressive modulation from *c* to *C*.—The chord in question, namely $[\bar{\mathrm{f}}\ \bar{\mathrm{b}}\ \bar{\mathrm{d}}\ \bar{\mathrm{a}}]$ will, in particular, impress itself on the ear rather as *C*: V^7, than as *C*: $°\mathrm{VII}^7$, for the double reason that the principal four-fold chord is already in itself more familiar to the ear, as being one of *the most essential harmonies* of the key, than the more unusual secondary four-fold chord $°\mathrm{VII}^7$, and particularly a principal four-fold chord in the third inversion with the omission of the fundamental tone and the addition of the large ninth is far more familiar than the harmony $°\mathrm{VII}^7$, especially in the second inversion.

(*bb.*) Or, if the principal four-fold chord $\mathfrak{C}^7$, e. g. occurs in a passage which was previously in *c*-small,—a chord which is not to be found in *c*-small itself, but in the most nearly related key, *f*-small,—the introduction of this harmony would indeed indicate a digressive modulation, but still, according to the principle of inertia, only a modulation into the key *f*-small—a key most nearly related to *c*-small: but if the $\mathfrak{C}^7$ involves in it a large ninth, this harmonic succession cannot be regarded as a modulation merely into *f*-small, but must be taken as one into the more remote key *F*-large.

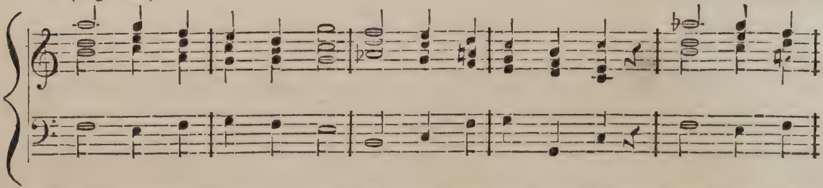
[Fig. 188. *k.*] [*l.*]



§ 200.

(* II.) *A small ninth does not announce the small key so distinctly as does the large ninth the large key;* inasmuch as the dominant harmony of the *large* key not unfrequently occurs with the small ninth:

(Fig. 189.)



Our ear is so much accustomed to hear the small ninth in a large key, that it does not recognize it as a distinguishing characteristic of the small key, notwithstanding its immediate appropriateness to the small scale. (We shall hereafter repeatedly recur to this subject again.) Comp. also fig. 113, p. 208.

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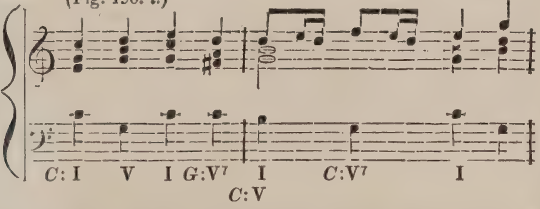
§ 201.

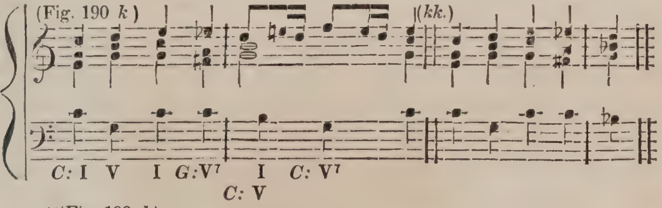
The principal four-fold chord with a small ninth very often occurs in such cases as the following:

(Fig. 190. *i.*)

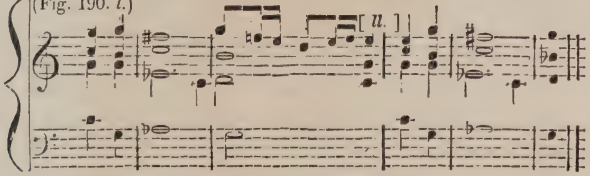


where a transient digressive modulation takes place from *C*-large into the large key of the dominant, into *G*-large, by means of the principal four-fold chord $\mathfrak{D}^7$, as the dominant harmony of *G*-large; as e. g. in fig. 190, *k* and *l*.

(Fig. 190 *k*)



(Fig. 190. *l.*)



The ear here receives the combination [$\bar{c}$ f♯ $\bar{a}$ $\bar{\bar{e}}$♭] or [a♭ $\bar{e}$♭ $\bar{\bar{c}}$ $\bar{\bar{f}}$♯,] notwithstanding the small ninth, as the dominant harmony of *G*-large, and not of *g*-small, as is very clearly seen in fig. 190, *kk* and *ll*, above. We shall consider the cause of this hereafter; (§ 209 and 211.)

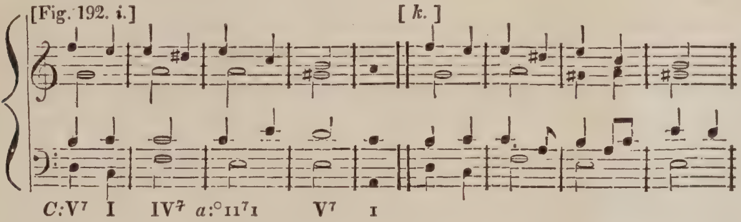
We take this occasion to remark, that if a digressive modulation is made from a large or a small key into the key of its dominant, by means of the dominant chord of the latter key, this chord is usually named, as being the dominant chord of the key of the dominant, *the transferring dominant chord, the dominant chord of transfer, the dominant chord of transition.*

In accordance with this usage, the introductory passage of this present section might be expressed thus: *The transferring dominant chord* or *the dominant chord of transition, in particular, very frequently occurs in large keys with a small ninth.*

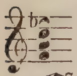
§ 202.

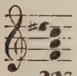
(*III.) We know that the arbitrary *elevation of the third* is appropriate only to the four-fold chord with small fifth *on the second degree of a small scale;* hence if the ear perceives a harmonic combination as a four-fold chord with a small fifth and an arbitrarily elevated third, it of course distinctly recognizes it as °ii^7, and not as °vii^7. The following examples will make this plain.

[Fig. 192. *i.*]

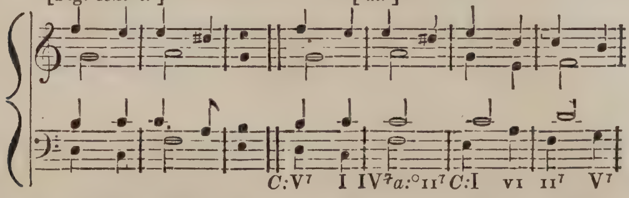


(*aa.) If in a passage in the key of *C*-large, e. g. the harmonic combination [F a c d♯] or [F a c e♭] makes its appearance,—a combination which may in itself be either the principal four-fold chord 𝔉^7, or (according to § 89) °𝔥^7 with an elevated third, or (according to § 94) 𝔅^7 with a lowered fifth, and hence, as is shown by the general view here exhibited in the margin, might be found in different keys, the ear must, according to the principle of inertia, perceive it as °𝔥^7, and that too as °vii^7 of the previous key of *C;* but since this °𝔥^7 carries with it an elevated third, the ear by no means perceives it thus, but rather as °ii^7 of the nearest related key, *a*-small. That it does not in fact regard the fourth chord of the example in question, fig. 192 *i* and *k*, as belonging to the key of *C*, appears obvious from the circumstance that it would strike the ear as very strange, to hear such a chord followed by a harmony which must be ascribed again to *C*-large, instead of one belonging to the new key *a*-small; as is shown by the following example:





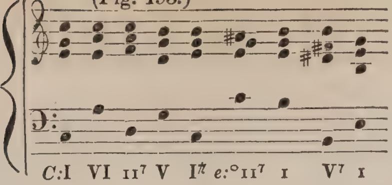
[Fig. 192. *l.*]



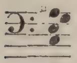
It is clearly seen from this illustration, that, as we have already remarked (§ 38, No. 7,) the arbitrary elevation of the third is a transformation appropriate only to the harmony of the second degree in a small key.

(*bb.) Or: if, in a passage in *C*-large, the harmonic combination [C e g a♯,] which is foreign to the scale, occurs as °𝔣♯^{7} with an elevated third,

(Fig. 193.)



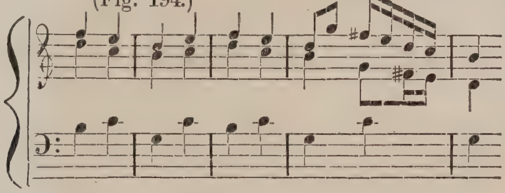
the ear cannot conceive of this combination as belonging to *G*-large, which is one of the most nearly related keys to *C*, though this harmony is in itself to be found in the key of *G*,—and accordingly it cannot regard this harmonic succession as a digressive modulation merely into *G*-large, but perceives the °$\mathfrak{f}^{\sharp 7}$ as °II^7 of *e*, and hence takes this modulation, not as one into the nearest related *G*-large, but necessarily as one into the more remote *e*-small.



§ 203.

(*IV.) We have already, by way of anticipation, several times mentioned the fact, that *transition tones* may sometimes, in one way and another, point out the seat of a harmony, or show that it belongs to this or that key. (Comp. §§ 187 and 228.) As this cannot be explained, however, until we come to the doctrine of transitions, it can here be introduced only by way of anticipation. An example of this kind, may, in the mean time, be furnished by fig. 194:

(Fig. 194.)



In this passage, the transition tone $\bar{\bar{f}}$♯ very clearly characterizes the chord 𝕮 as a leading chord, namely as IV of *G*-large.

(b.) *Habits of the Ear.*

§ 204.

In what has passed from § 197 to the present place, we have seen how far certain transformations, which pertain only to certain harmonies, may sometimes determine the ear to regard a harmony as something entirely different from what it would otherwise have done according to the mere principle of inertia.—*This same effect is produced again by certain habits and reminiscences of the ear.*

That is to say, inasmuch as the ear is inclined to explain every thing in the most simple and natural way, it naturally explains to itself every combination of tones *as that which is accustomed most usually to occur* and which is of course most familiar to it. Indeed, the circumstance that a harmony is heard to be introduced which exhibits a certain *mien already familiarly known* to the ear, sometimes determines the latter to regard this harmony as belonging to this or that degree of this or that key, even though this key may be, perhaps, a very remote one.

It is impossible to enumerate *all* the cases in which such a habit has the effect to make the ear put this or that accustomed construction upon the different harmonies that may occur; yet we will exhibit some of the most prominent.

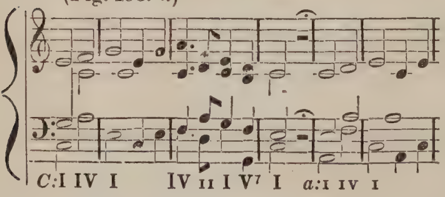
(*I.) NEW COMMENCEMENT.

§ 205.

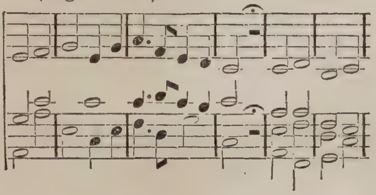
We have already (§ 191) remarked, that the ear is very much inclined to take every large or small three-fold chord with which a piece of music begins, as the tonic chord.

(*aa.*) Hence if in a piece of music which was previously in the key of *C*-large, e. g. a new set or period commences with a large or small three-fold chord, which however might, in itself considered, be found also in the previous key,—as e. g. with the small three-fold chord 𝔞, as in fig. 195, *i*,

(Fig. 195. *i.*)



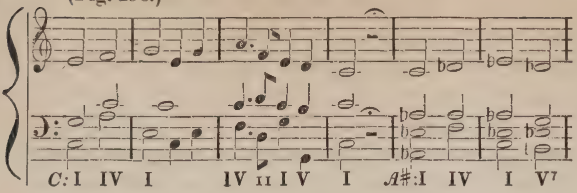
(Fig. 195. *k.*)



the ear receives this 𝔞-chord, *thus presenting itself*, not as the harmony of the sixth degree of the previous key *C*-large, but as I of *a*-small, namely as the commencement of a new phrase in *a*-small, and thus as a leading chord.

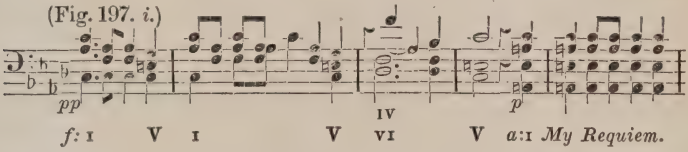
(*bb.*—Or, if in a piece of music in *C*-large, a new passage commences with a large or a small three-fold chord which is not to be found in the preceding key, but in a key near related to that, as e. g. with the harmony 𝔄♭, which may be found in *c*-small,

(Fig. 196.)



the ear takes the 𝔄♭, *thus occurring*, rather as I of the remote key *A*♭, than as VI of *c*.—So also in fig. 197, *i*,

(Fig. 197. *i*.)



we have, after a temporary rest on the harmony ℭ as V of *f*-small, the harmony 𝔞, which appears in this case as a new I—as the tonic harmony of a new key, namely *a*-small, notwithstanding the small three fold chord 𝔞 might be found also in *F*-large—one of the most nearly related keys of *f*-small, as well as in *C*-large, which likewise is more nearly related to *f*-small than is *a*-small.

(*II.) POSITION OF AN OCCURRING HARMONY.

§ 206.

Certain harmonies are accustomed to occur very frequently in certain particular forms and positions, but in others very rarely. Hence it is natural that the ear

(**A.*) should recognize a harmony which appears under a well known form and in a well known position, as actually being the harmony that it thus seems to be, and that, vice versa,

(**B.*) it should not judge the harmony to be what it really is, when it appears under a form which elsewhere does not usually pertain to it.

This will be rendered more clear by the following examples:

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§ 207.

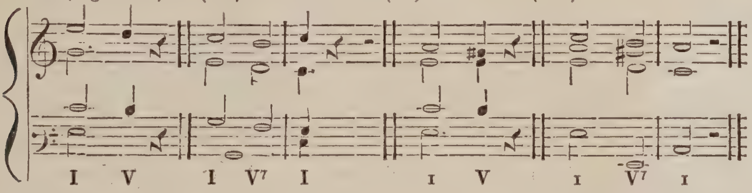
(**A.*) WELL KNOWN POSITIONS.

I have said, *in the first place*, that certain harmonies occur with special frequency under certain forms, and that our ear is, for this reason, inclined to put upon a harmony the usual construction as soon as it makes its appearance in such a form.

(*1.) A remarkable example of this species is found in *the fourth-sixth position* (the second inversion) of a large or small three-fold chord.

That is to say, the tonic harmony (I or i) very frequently occurs in the second inversion (*in the fourth-sixth position,*) *particularly on the heavy portions of the measure*, and that too in such and similar ways as those in the following example:

(Fig. 198. *i*) (*k.*) (*l.*) (*m.*)

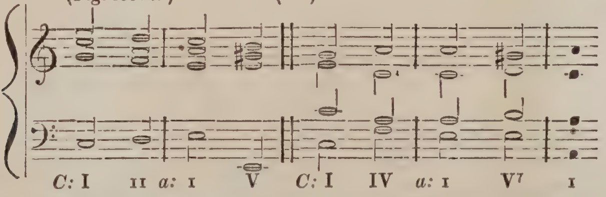


&c. Our ear is so accustomed by this means to hear a tonic harmony occur in such a way, that it has become thereby inclined to take *every* large or small fourth-sixth chord that occurs in this way, as a tonic harmony, I or i.

Hence it comes to pass, that

(**aa.*) if the small three-fold chord 𝔞, e. g. occurs in the above described form, in a piece of music which was previously in *C*-large, as in fig. 199,

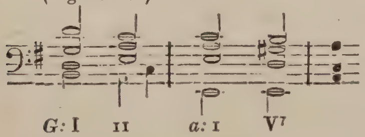
(Fig. 199. *i.*) (*k.*)



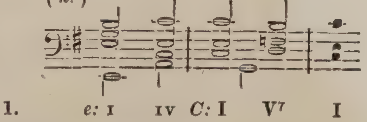
the ear is inclined to regard this harmony as a new i, notwithstanding it is, in itself considered, to be found *also in the previous key C*-large; and hence, on the appearance of the harmony 𝔞 in this harmonic succession, the ear is immediately led to perceive or at least to anticipate a digressive modulation into *a*-small.

Of the same species are the examples in fig. 200, *i*, and the following, where chords appear as leading chords in virtue of their position, though they are to be found in the previous key.

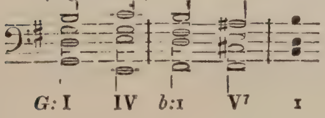
(Fig. 200. *i.*)



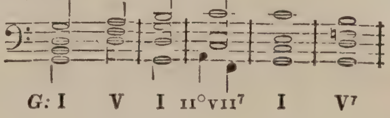
(*k.*)



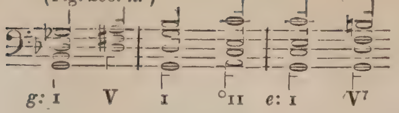
(Fig. 200. *l.*)



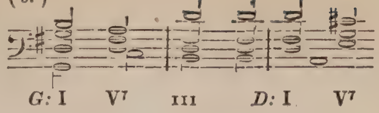
(*m.*)



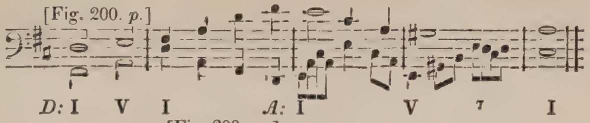
(Fig. 200. *n.*)



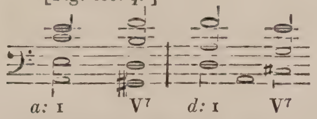
(*o.*)



[Fig. 200. *p.*]

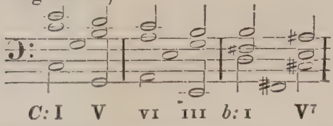


[Fig. 200. *q.*]

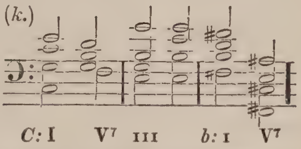


(**bb.*) Or, if the small three-fold chord 𝔥 appears under such an aspect in a passage in the key of *C*-large, e. g.

Fig. 201. *i.*)



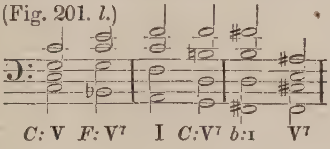
(*k.*)



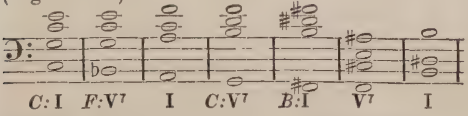
the harmony *thus presenting itself*, although in itself considered it were to be found as III in *G*, a near relative of *C*, is still regarded by the ear as a new tonic harmony, as I of the far more remote key *b*-small.

Of a similar species are the examples in fig. 201, *l*, and those that follow.

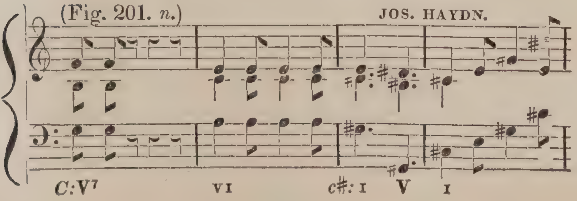
(Fig. 201. *l.*)



(Fig. 201. *m.*)



(Fig. 201. *n.*) JOS. HAYDN.



(Fig. 201. *o.*)

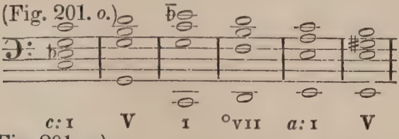
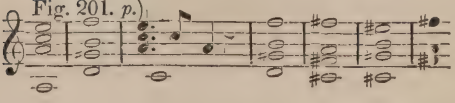
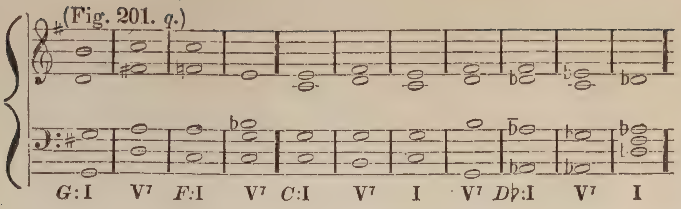
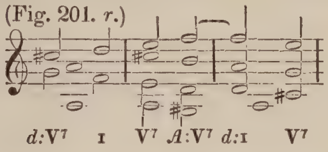


Fig. 201. *p.*)

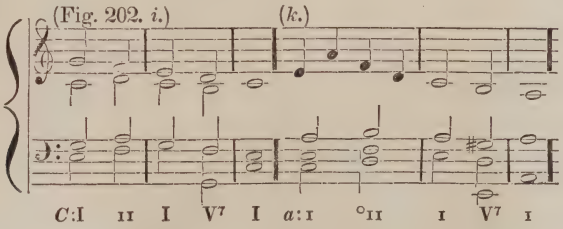



(Fig. 201. *q.*)

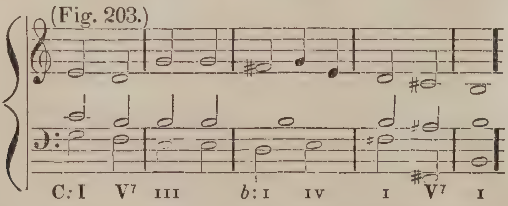

(Fig. 201. *r.*)

(*2.) In like manner as the fourth-sixth position of a three-fold chord has a meaning fixed upon it by current custom, so there are also several *other positions and forms well known to it*, not *all* of which however can here be enumerated, since that would lead us too much into detail. Yet, we shall become acquainted with them in the sequel.

But to adduce one example in this place, we will select the very common form presented in fig. 202, *i* and *k:*


(Fig. 202. *i.*) (*k.*)

We are so accustomed to phrases of this sort, that if we hear a large or a small three-fold chord in the first inversion introduced, in this or a similar manner, we are not at all disinclined to regard it as a tonic harmony; and hence if the small three-fold chord 𝔥 appears in such a form, as in fig. 203,


(Fig. 203.)

the ear is very prompt to change its state of attunement therewith into *b*-small, notwithstanding the fact that the small three-fold chord 𝔥 were to be found in other keys far more nearly related to *C*-large, namely as *A*:ii, and as *G*:iii.

This position, moreover, is not always *so very* distinctive as is the fourth-sixth position, and even in the example just referred to, habit alone would not perhaps be sufficient to characterize the step from the second to the third measures as a digressive modulation into *b*-small, were it not for the coöperation of other favorable circumstances, with which we shall hereafter become acquainted and which depend in part upon the fact that the ear is already in some measure in doubt previously to the appearance of the harmony 𝔡, whether or not to be really and properly in C large; because, namely, the chord 𝔢, as iii in C-large is not a very usual harmony. (§ 147, No. 3.) We shall hereafter advert to this subject again.

§ 208.

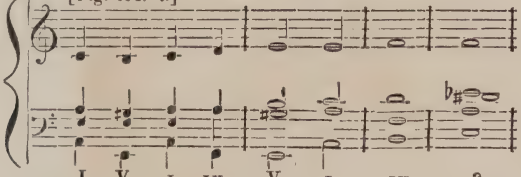
(*B.) UNUSUAL POSITIONS.

I said, secondly, (§ 206,) that certain forms and positions are *not natural* to certain harmonies, and that hence the ear is *not* inclined to look for them under such unusual and unnatural forms. For, as on the one hand it inclines to the usual and the natural, so on the other it is disinclined to the unnatural and the unusual.

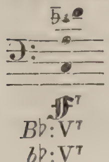
Hence if a harmonic combination is presented to the ear which might in itself be understood in several different ways, but which, understood in one way, would appear in a form which is not at all accustomed to belong to it elsewhere, the ear will understand the chord in such a case, not in the latter way, but in some other.

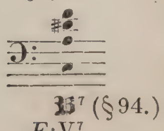
(*aa.*) Hence, if e. g. the harmonic combination [c a $\bar{e}$♭ $\bar{f}$] or [c a $\bar{d}$♯ $\bar{f}$] occurs in a passage in *a*-small,

[Fig. 204. *i.*]



a combination whose different possible meanings are to be seen in the marginal representation connected herewith, we should suppose that, on the principle of inertia, the ear would perceive such a combination in the latter meaning, namely as °ii^7 of the previous key *a*-small.





But let the series of chords in question be struck, and no one will fail to see that the fourth measure here is far more natural as 𝔉^7 than as °𝔡^7. (This will appear still more clearly, if we compare the examples in fig. 204, *k* and *l*, below, with one another. In *k*, the modulation is continued on in *B*♭-large; but in *l*, in *a*-small.* In the former case,

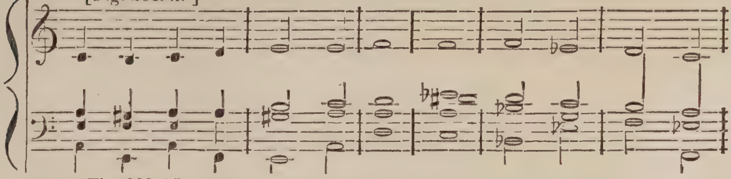
---

* In both of these examples, fig. 204 *k* and fig. 204 *l*, a digressive modulation from *a*-small into *B*♭-large is naturally produced by the chord in the fourth measure, and in the first example (*k*), it is actually *continued* on in this latter key *B*♭, but in the other example (*l*) it is not at all continued but is immediately arrested and followed by chords in the key of *a*-small again. This explains the meaning of the word "*continued*" as here applied to *digressive modulation.* TR.

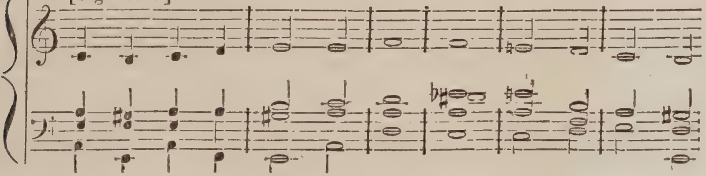
e:V^7
°𝔥^7 (§ 89.)
C:°VII^7
a:°II^7

after 𝔉^7 has once been heard, 𝔅♭ appears in the fifth measure as an entirely natural continuation of the key B♭-large, which was newly introduced in the fourth measure with 𝔉^7;

[Fig. 204. *k.*]



[Fig. 200. *l*]

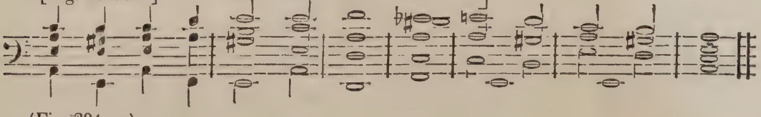


but in *l*, the appearance of the harmony 𝔞 is far more strange and foreign; on the entrance of this chord, one suddenly experiences a new and revulsive impulse of feeling which could not take place, had not the modulation* been for a moment turned out of *a*-small in the fourth measure.)

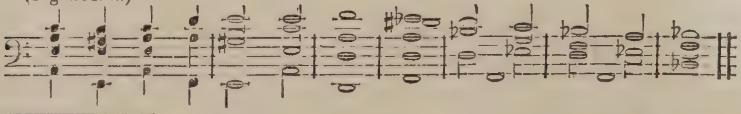
Now what is the cause of the fact that the chord in question does not here appear as °𝔥^7 but as 𝔉^7? It is as follows. Taken as °𝔥^7 it would involve the double singularity, that, *in the first place*, the elevated third $\bar{d}^{\sharp}$ would lie lower than the proper fifth $\bar{f}$,—a form which usually does not elsewhere pertain to this chord (§ 91;) but, *secondly*, it would appear in the fourth inversion, which would likewise be unusual. (§ 91 at the end.) Thus, considered as °𝔥^7, it would really be *a very peculiar* °𝔥^7; but taken as 𝔉^7, on the contrary, it would be an entirely usual principal four fold chord in the second inversion. It is not strange, therefore, that the ear, which interprets every thing in the most natural manner, understands the chord in question, not as an unusually circumstanced °𝔥^7, but as an entirely common 𝔉^7.

Would one still farther convince himself, that the cause of the foregoing fact lies simply in the position of the chord, let him give it another position, as in fig. 204, *m* and *n*.

[Fig. 204. *m.*]



(Fig. 204. *n.*)



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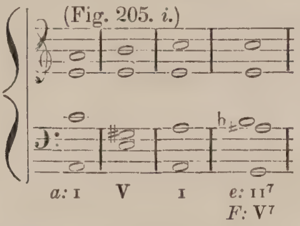
* The word "*modulation*," is here used in the first sense assigned to it by the

Here one will perceive the chord of the fourth measure far more definitely as being $°\mathfrak{b}^7$, than as being $\mathfrak{F}^7$, and the $\mathfrak{A}$ appearing in the fifth measure of fig. 204, *m*, does not surprise the ear at all *here*, as it did in fig. 204, *k ;* but one perceives a new transition for the first time on the occurrence of $\mathfrak{B}$♭ in the fifth measure of fig. 204, *n*, and finds himself now as it were surprised, that he is made to hear $\mathfrak{B}$♭ instead of the $\mathfrak{A}$ which he had expected.

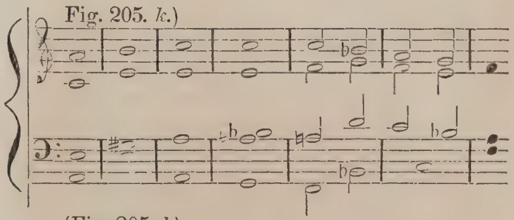
(*bb.*) So likewise in the following passage,

(Fig. 205. *i.*)

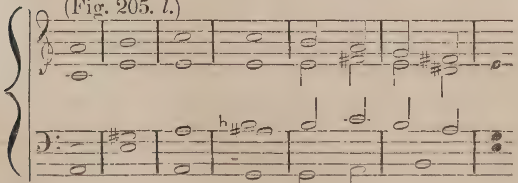


which, as far as to the fourth chord, is in the key *a*-small, the combination in the fourth measure, may, in itself considered, be understood in two different ways,—namely, either as [G b♭ $\bar{e}$ $\bar{c}$] or as [G a♯ $\bar{e}$ $\bar{\bar{c}}$.] Taken in the first sense, namely, [G b♭ $\bar{e}$ $\bar{c}$], it would be $\mathfrak{C}^7$, and, in this capacity, would be found in *F*-large, as a principal four-fold chord (*F*:V^7,)—a key related to *a*-small only in *the second degree:*—but taken as [G a♯ $\bar{e}$ $\bar{c}$] it would appropriately belong to *e*-small, as $°\mathfrak{f}^{\sharp 7}$ with an arbitrarily elevated third—a key that stands in *the first grade* of relationship to *a*-small; thus it would be *e*:$°\text{II}^7$.—According to this, one would suppose that the ear would take the chord in question for [G a♯ $\bar{e}$ $\bar{c}$] and thus for *e*:$°\text{II}^7$, rather than for [G b♭ $\bar{e}$ $\bar{\bar{c}}$]. But here also the ear is not at all inclined to take the chord in question as [G a♯ $\bar{e}$ $\bar{c}$] and thus as $°\text{II}^7$ of the nearly related key *e*-small, but rather as the chord [G b♭ $\bar{e}$ $\bar{\bar{c}}$] belonging to the more remote key *F*-large as V^7,—as clearly appears by a comparison of the examples in fig. 205, *k* and *l*

Fig. 205. *k.*)



(Fig. 205. *l.*)



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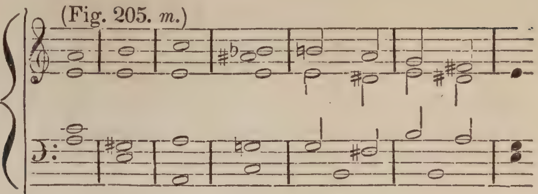
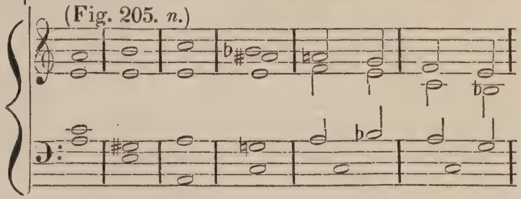
author, namely as meaning merely *a harmonic progression in one and the same key ;* and hence he speaks of its being "*turned out*,"—a thing which could not be predicated of it, in case it were a digressive modulation; for, the very idea of a digressive modulation is to be "turned out" of one key into another. TR.

In fig. 205, *m* and *n*, on the contrary,

(Fig. 205. *m*.)



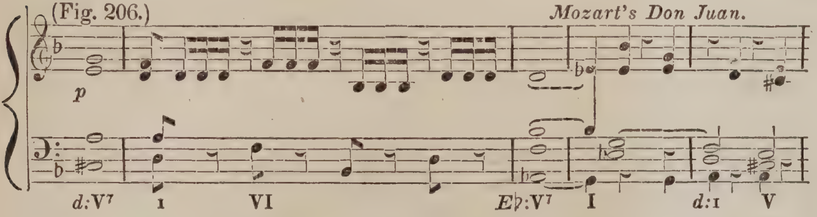
(Fig. 205. *n*.)



where the chord in question appears in the altered position $[c\ g\ \bar{e}\ \bar{a}^{\sharp}]$ or $[c\ g\ \bar{e}\ \bar{b}\flat]$, the ear far sooner takes it for $°\mathfrak{f}^{\sharp 7}$, than for the more remote $\mathfrak{C}^{7}$.

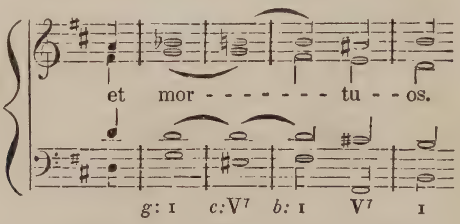
In like manner, in fig. 206, from Mozart's *Don Juan*,

(Fig. 206.) *Mozart's Don Juan.*



the chord $[A\flat\ f\ b\flat\ \bar{d}]$ or $[G\sharp\ f\ b\flat\ \bar{d}]$ appears, not as d:°ɪɪ^7 with an elevated third, but as $E\flat$:V^7.

So likewise in the often mentioned passage in fig. 132,



the position of the chord $[f\ \bar{d}\ \bar{g}\ \bar{b}]$ or $c\sharp\ \bar{d}\ \bar{g}\ \bar{b}]$ is still an additional reason* why the ear should not take it for $°\mathfrak{c}^{\sharp 7}$ as b:°ɪɪ^7, but for $\mathfrak{G}^7$ as c:V^7: (and after all this, no one will be disposed to doubt, that the tone written as $e^{\sharp}$ in the above example, is more properly *f;* (Compare the remarks already made upon this example in § 194;) just as certainly as $A^{\flat}$ in the third measure of the example fig. 206 is really $A\flat$, instead of being $G^{\sharp}$.)

---

* *One* reason why this chord should be thus regarded has been already assigned in § 194; hence the reason in the present case is spoken of as an additional one.—Tr.

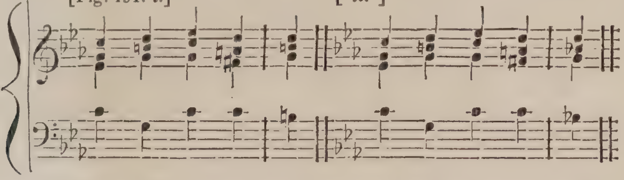
(*III.) CUSTOMARY MODULATION.

§ 209.

Regarded in the same point of view, it is natural also, that the ear should become accustomed to many modes of modulation in the most common use and should become thereby very much inclined to understand a harmonic succession in the customary sense.

The digressive modulation found in fig. 191, below,—a modulation made by means of the transferring dominant harmony (§ 201,) may serve as an example. That is to say, as the *large* dominant three-fold chord occurs with extreme frequency in passages both in the large key and in the small key, so digressive modulations from a small key into the *large* key of the dominant, as e. g. from *a*-small into *E*-large, or from *c*-small into *G*-large, are every where very common and therefore very familiar to the ear. Hence, if, in a passage in *c*-small, e. g.

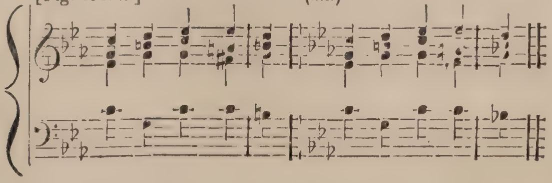
[Fig. 191. *i.*] [*ii.*]



the harmony $\mathfrak{D}$ or $\mathfrak{D}^7$ occurs,—a harmony which, according to the principle of inertia, must appear as the dominant harmony of the nearest related key *g*-small, but not of *G*-large, still the ear for the most part takes it rather as the dominant harmony of *G*-large, i. e. as the common and therefore the accustomed digressive modulation into the large key of the dominant by means of the transferring dominant harmony, and hence expects, after the chord $\mathfrak{D}$ or $\mathfrak{D}^7$, not so much the small three-fold chord $\mathfrak{g}$, as rather a large three-fold chord $\mathfrak{G}$, which latter, as is seen by comparing *i* with *ii*, appears far more natural to it than does the small three-fold $\mathfrak{g}$: such a determination of the ear affords ample proof that it expected, after $\mathfrak{D}^7$, not $\mathfrak{g}$ but $\mathfrak{G}$, or, in other words, that it had perceived $\mathfrak{D}^7$ not as V^7 of *g*, but of *G*. Our ear is so accustomed, even in passages in the *small* key, to construe the transferring dominant chord into a type of the *large* key of the dominant, as here e. g. in a passage in *c*-small, to construe the $\mathfrak{D}^7$-harmony into a type of *G*-large, and not into an indication of *g*-small, that it is accustomed, on the appearance of the said transferring dominant harmony, always to expect the large key of the dominant, rather than the small key of the dominant.

Even if the dominant of transfer carries with it *a small ninth*,

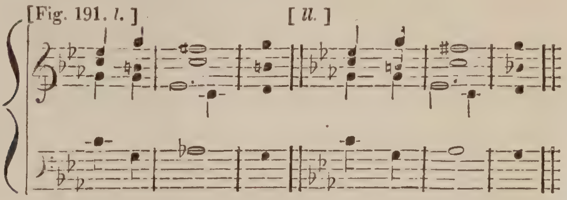
[Fig. 191. *k.*] (*kk.*)



still the ear is not lead astray thereby and does not hear the 𝔇^7-harmony which occurs with a small ninth in fig. 191, *k*, e. g. as V^7 of *g*, but as V^7 of *G;* and it may be seen from the example in fig. 191, *kk*, that here also, after such 𝔇^7, the small 𝔤-harmony appears far more unexpectedly to the ear than would the large 𝔊-chord. (Comp. § 200.)

The same thing appears, moreover, in fig. 191, *l* and *ll*,

[Fig. 191. *l.*]



so far as one is disposed to regard the chord $[a\flat\ \bar{e}\flat\ \bar{\bar{c}}\ \bar{\bar{f}}\sharp]$ as a transferring dominant chord 𝔇^7 with lowered fifth (§ 94) and small added ninth.

And even in fig. 190, *k* and *l*, p. 345, the reason why the ear does not expect 𝔤 but 𝔊 after the chords $[\bar{c}\ f\sharp\ \bar{a}\ \bar{\bar{e}}\flat]$ and $[a\flat\ \bar{e}\flat\ \bar{c}\ \bar{f}\sharp]$, lies in the fact that the 𝔊-harmony is the dominant harmony of the previous key *C*-large, and a digressive modulation from this key into *G*-large is far more usual than into *g*-small.

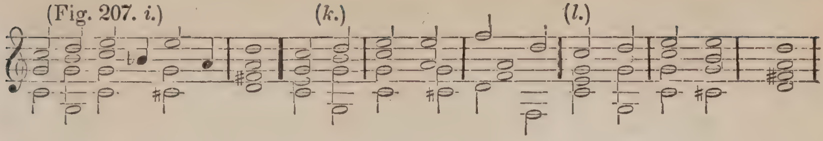
(*IV.) PARTIAL RE-ATTUNEMENT.

§ 210.

The following is to be considered also as a result of the habits of the ear. In case the ear, by means of an imperfect digressive modulation, is only so imperfectly transferred, in its state of attunement, from a key which it had previously been accustomed to recognize as the principal key, that it still perceives the former to be continued and even to be the preponderating and therefore properly the principal key, it will still understand and judge of every combination of tones subsequently occurring, as it would have done, if it were still perfectly attuned to the previous key and not at all changed in its state of attunement. Or, in other words, the ear, when but imperfectly re-attuned and still predominantly occupied by the previous key, is, as if from an old predilection for a key not yet lost from its memory, very much inclined, even in spite of the imperfect re-attunement, to apprehend and judge of the combination of tones presented to it, more in the light of the former not yet exterminated principal key, than in that of the transiently introduced key, and hence sometimes to perceive and judge just as if no digressive modulation had taken place.

If e. g. in fig. 207, *i*,

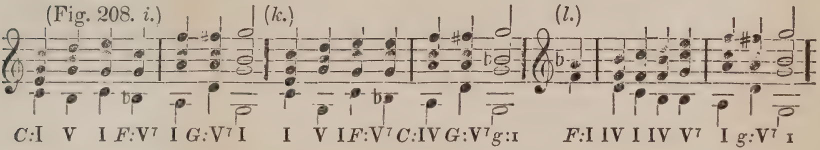
(Fig. 207. *i*.)



the ear, transiently changed in its state of attunement, from the principal key *C*-large into *d*-small, by means of the harmony *d*:V^7, afterwards hears the harmony 𝔇, the latter must, contemplated in the light of the immediately preceding key *d*-small and in accordance with the principle of inertia, appear to it as the tonic harmony of *D*-large. But let one hear the succession of chords in question, and ask himself whether he recognizes the key *D* large in the 𝔇-chord?—Certainly not! He finds, rather, that he has perceived the 𝔇-chord as the dominant harmony of *G*-large, and accordingly just as he would have perceived it if the transient digressive modulation into *d*-small had not taken place. (Comp. § 194.)

In the following figure,

(Fig. 208. *i*.)



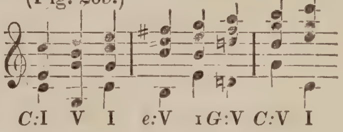
(*k*.)
(*l*.)
C:I V I *F*:V^7 I *G*:V^7 I
I V I *F*:V^7 *C*:IV *G*:V^7 *g*:I
F:I IV I IV V^7 I *g*:V^7 I

a digressive modulation takes place in the fourth chord, from the principal key *C*-large into *F*-large, and the perception of this last key is excited. Now when the harmony 𝔇^7 follows in the sixth chord, it might with as much propriety be taken for the principal four-fold chord of *g*-small, as of *G* large, because both are related to *F*-large with equal nearness and equal intimacy. But since the ear still carries along with the newly introduced key *F*-large a predominant impression of the former key *C*-large, it judges of the 𝔇^7-harmony, on its introduction, less in the light of *F*-large than in that of *C*-large, and the 𝔇^7-harmony, considered in this point of view, does not here appear to it as *g*:V^7, but as *G*:V^7, just as it would have done if the ear had remained in its first attunement to *C*-large without the slightest interruption. That the 𝔇^7-harmony really does thus impress the ear, one may easily ascertain from the fact that if the small 𝔤-three-fold chord be made to follow the chord 𝔇^7, as in fig. 208, *k*, above, it strikes the ear much more unexpectedly than would the large three-fold chord 𝔊. The large three-fold chord 𝔊, as in fig. 208, *i*, above, would seem to the ear far more natural.—Moreover, that *the only reason* why the ear expected 𝔊, and not 𝔤, is the fact that it still retained in connection with the new key, *F* large, a preponderating impression of the previous key *C*-large, can easily be demonstrated by bringing the same series of harmonies, ℭ^7, 𝔉, 𝔇^7, into a passage where the ear is distinctly attuned to *F*-large, as in fig. 208, *l*, above, in which case one very sensibly expects 𝔤 in preference to 𝔊;

that is to say, one *here* perceives the $\mathfrak{D}^7$-harmony as V^7 of *g*-small, whereas he perceived it in the former example as V^7 of *G*-large,—and if the large three-fold chord 𝔊 were now to be put in the place of the small three-fold chord 𝔤, an additional digressive modulation would be perceived to take place in connection with the former.

In fig. 209, (compare § 194, fig. 180,) which commences in *C*-large, but afterwards passes by means of 𝔅 into *e*-small, and then by means of 𝔇 into *G*-large,

(Fig. 209.)



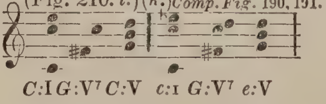
the modulation into *G*-large takes place at the end of the second measure. We must accordingly take the following 𝔊-chord as I of *G*-large and the last as *G*: IV. But since the ear is still constantly expecting the yet unforgotten original key, *C*-large, back again, it perceives the 𝔊 far more as V of *C*-large, and the following ℭ decidedly and fully as the former tonic harmony, and hence, in the eighth chord, feels perfectly at home again in the key of *C*-large, and yet without the occurrence of any express modulation back again from *G*-large into *C*-large, such modulation being, as it were, tacitly understood.

§ 211.

It is seen from the foregoing example, that the ear, after imperfect digressive modulations, is inclined *of its own accord to resume again its state of attunement to the yet scarcely quitted principal key.* When, namely, after such an imperfect digressive modulation, a combination of tones introduces itself, which might occur in the same way in the previous key, the ear is at once very much inclined to receive such combination as really belonging to the previous key, and thus to assume a return of modulation from the new key back again into the former one, as being tacitly understood, without the necessity of being expressly and definitely determined thereto by a decisive leading chord. (§ 187.)

Thus if in fig. 190 or 191, pp. 345, 357 and 358, or in fig. 210, *i. k.* (§ 209,)

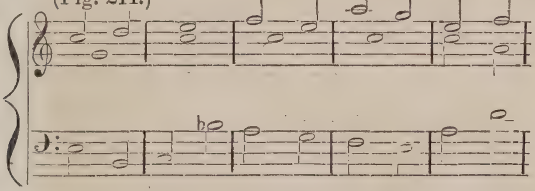
(Fig. 210. *i.*)(*k.*)*Comp. Fig.* 190, 191.



which is in *C* or *c*, as the principal key, after a transient digressive modulation has taken place into *G* large, by means of the transferring dominant harmony $\mathfrak{D}^7$, this $\mathfrak{D}^7$-harmony is followed by the harmony 𝔊, which would now, according to the modulation, be a new tonic harmony,—the ear is still inclined, from its yet retained predilection for the preceding key, to take this 𝔊 as being *in fact* *C*: V or *c*: V again, inasmuch as it *might* be found in either of these keys. For, since such transient digressions from the principal key into the dominant are of very common occurrence in almost every piece of music, we are naturally so much accustomed to hear these digressive modulations merely transiently introduce themselves and then immediately disappear again, leaving the former principal key to resume its old place, that we as it were already know beforehand, in the case of such digressive modulations, that they will not amount to much, and we have a kind of present anticipation that they will be of the same transient and ephemeral character as before; our feelings may be said to be so blunted in relation to the occurrence of such digressive modulations, that we in their case scarcely perceive a digressive modulation at all—scarcely take the trouble, on account of such a momentarily appearing chord foreign to the scale, to re-attune ourselves to the new key in which such chord is found; or, otherwise, as soon as the chord in question has ceased to sound, we immediately transfer ourselves back again from this key to the former one without requiring therefor a formal return of the modulation. (§ 209.)

Substantially the same thing occurs also in similar digressive modulations into the key of *the under dominant;* thus in fig. 211, e. g.

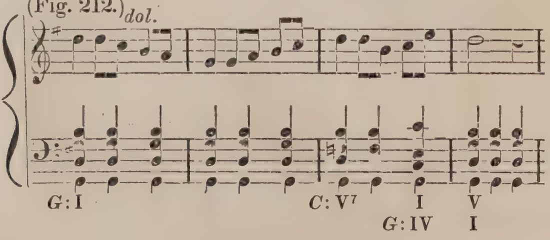
(Fig. 211.)



the ear, in the next measure after *F*: V^7, slides back again, of its own accord, into the large key of *C*.

And one in like manner perceives a momentary digressive modulation from *G*-large into *C*-large, in the third measure of fig. 212,

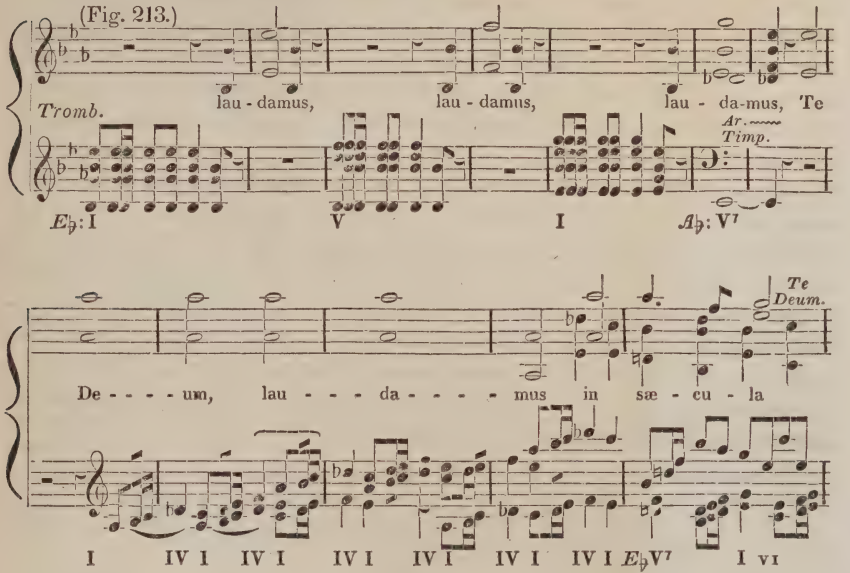
(Fig. 212.)



and, accordingly, the following harmonies ℭ and 𝔊 must appear as *C*: I and *C*: V; but the ear, which had not in consequence of the transient principal four-fold chord $\mathfrak{G}^7$ entirely forgotten the original principal key *G*-large, easily conceives itself back again into this key, of its own accord, and readily recognizes at least the three-fold chord 𝔊, which appears in the fourth measure, as being again the tonic, even if it does not indeed recognize the chord 𝕮 in the end of the third measure as IV of *G*.

The ear in like manner tends to return again into the original key *E*♭-large, soon after the seventh measure of the example in fig. 213;

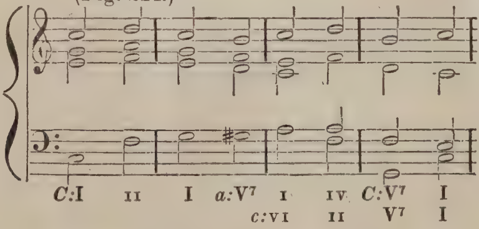
(Fig. 213.)



here, however, this expectation is kept in suspense some time; since, for the distance of three measures, harmonies occur which belong decidedly to the key of *A*♭-large, and the long expected principal key does not make its appearance again until arriving at the twelfth measure.

So likewise, after a transient digressive modulation from a large key into the small key of its under third, as e. g. in fig. 214,

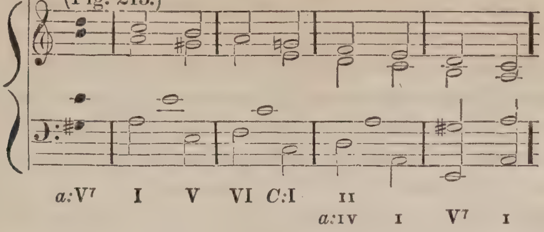
(Fig. 214.)



the ear is very much inclined to take the next harmony again which admits of being thus taken, as belonging to the as yet scarcely quitted key *C*-large, and accordingly the chord 𝔞, in the present case, not as i of *a*-small, but rather as vi of *C*-large, or at least the following harmony 𝔡 as *C*: ii.

So also if, in a passage in a small key, a harmony occurs which belongs to the large key of its third, as e. g. the three-fold chord 𝕮 in *a*-small, as in fig 215,

(Fig. 215.)



it excites, transiently, the perception of *C*-large; still, when immediately afterwards the small three-fold chord 𝔡 occurs, the ear does not understand it as a chord of the second degree of *C*-large, but rather as a chord of the fourth degree of the previous key *a*-small.

This very facility with which the ear again forgets the transiently introduced *C*, and as it were insensibly re-attunes itself to *a*-small, as if no digressive modulation had taken place, and thus scarcely perceives the so easily erased digression into *C*-large, so that one can easily deceive himself in supposing that he really perceives no digression at all,—seems to be one of the principal causes of the fact that many musicians are led into the error of regarding the introduction of the harmony 𝕮, in this case, as not being a digressive modulation at all, and, proceeding on the ground of this error, are led to take the tone *g* as one belonging to the scale of *a*-small. (Compare the remarks on §§ 131 and 237.)

We shall moreover find in the sequel, that many, and indeed most of the partial digressive modulations of the above mentioned species, admit of being explained entirely otherwise than as digressive modulations; since the chords apparently foreign to the scale may in most cases be considered as mere apparent chords, which depend upon no proper fundamental harmony,—and by this means the explanation of many harmonic successions is often very much simplified and facilitated.

The ear in like manner inclines to refer the harmony 𝔡, in fig. 207, *k*. p. 359, (compare § 210,) to *C*-large again,—where it is indeed to be found as II,—and is accordingly disposed to regard it as *C*: II. (Compare § 210, and also fig. 209, p. 360.)

§ 212.

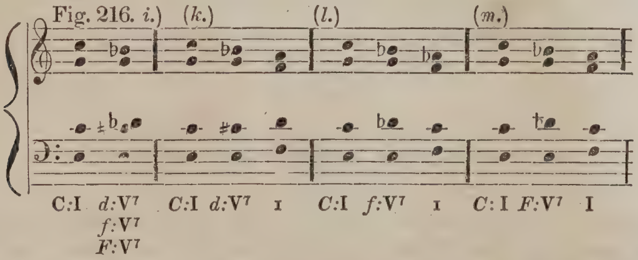
It is another concomitant of the fact now under consideration, that the ear, after such a partial digressive modulation, prefers to hear that harmonic combination follow in which it can re-attune itself into the former key. The 𝕯-chord in fig. 207, *i*. p. 359, would therefore appear to us much more strange and unexpected, than the 𝔡-chord in fig. 207, *k*. p. 359; because the ear can in this last re-attune itself again into the original key *C*, whereas in the case of the 𝕯-harmony it feels itself transferred at least into the key *D*-large. (If the ear perceived the two examples as real and entire digressive modulations into *d*-small and into *D* large, then the one could not sound any more strange or foreign than the other, inasmuch as *C*-large is just as nearly and just as intimately related to *D*-large as to *d*-small; in this case, however, we naturally expect, after $\mathfrak{A}^7$, the small three-fold chord $\mathfrak{d}$, which does not hinder us from conceiving ourselves back again in the key of *C*-large, rather than the three-fold chord $\mathfrak{D}$, which we can by no means conceive to ourselves as belonging to the former key *C*-large, but are compelled to conceive of it as V of *G*-large.)

So also in the example in fig. 208, p. 359, already referred to, (§ 210,) the harmony $\mathfrak{G}$ is less unexpected than would be the harmony $\mathfrak{g}$, on the very ground that we can conceive of the $\mathfrak{G}$-harmony again as being the harmony of the Vth degree of the not yet forgotten key *C*-large, whereas the $\mathfrak{g}$-harmony compels us to re-attune ourselves to *g*-small.

§ 213.

And still more,—the ear prefers to interpret to itself a chord, otherwise equivocal, in that sense in which it points beforehand to a following chord in which it can again re-attune itself into the principal key. Accordingly, in the frequently mentioned (§§ 211 and 212) passage in fig. 207, p. 359, one hears the chord $\mathfrak{A}^7$ rather as *d*: V^7, than as *D*: V^7. That is to say, the harmony *d*: V^7 points beforehand to a following small $\mathfrak{d}$ three-fold chord, in which the ear can readily conceive itself back again in *C*-large, while *D*: V^7 points to the harmony $\mathfrak{D}$, which does not admit of such a recurrence; it is for this reason that we perceive the chord $\mathfrak{A}^7$ rather as V^7 of *d*, than of *D*. The truth of this may be demonstrated by adding to the chord $\mathfrak{A}^7$ a property which prevents the ear's receiving it as *d*: V^7, as e. g. the addition of the *large* ninth, as in fig. 207, *l*, p. 359, in which case the $\mathfrak{A}$ harmony sounds far more foreign.

So likewise in fig. 216,



the ear apprehends the chord [e g b♭ c♯] or [e g b♭ d♭] rather as *d*: V^7, than as *f*: V^7, because it can conceive to itself the chord $\mathfrak{d}$, which is to be found also in the previous key *C*-large, as being II of the returning *C*-large, while the small chord $\mathfrak{f}$ can, at best be conceived of only as IV of *c*-small.

(*V.) *Recurrence of passages already heard.*

§ 214.

In like manner as we have thus far contemplated the operations of custom or habit *in general*, we shall find it to operate in *particular individual cases.* In other words, what the ear has once heard in a certain passage, it will not only expect again, on the recurrence of the same passage, but will sometimes even perceive beforehand.

If, e. g. one has once heard that the modulation in example 195, *i.* p 348, (§ 205,) actually changes itself, with the harmony 𝔞, into *a*-small, and he hears the same passage one, two, three, or more times afterwards, either in the same piece of music or in some other, the ear, which has by this means become accustomed to hear the new period continued in *a*-small, will now with still *greater* definiteness at once apprehend this 𝔞-chord as *a*: i. Let the passage once be played as in fig. 195, *k.* p. 348, and the ear, following the opposite custom, will understand the chord 𝔞, not as *a*: i, but as *C*: vi.

So also, after one, on first hearing the passage in fig. 196, p. 349, (compare § 205,) has at the chord $\mathfrak{A}^\flat$, expected a following period in $A^\flat$-large, and has had this expectation gratified, he will, on hearing this passage again, be perfectly confident in his expectation, and will still more decidedly at once apprehend the chord $\mathfrak{A}^\flat$ as $A^\flat$: I.

Substantially the same thing will be realized in figs. 199—201, pp. 350—352, &c.

Indeed, after one has several times heard the passage in fig. 205, *n.* p. 356, (compare § 208,) he will at last forthwith take the chord of the fourth measure to be $\mathfrak{C}^7$, and not $°\mathfrak{f}\sharp^7$; and will not in that case find the following 𝔉 to appear at all strange. (Compare § 208, *bb.*)

And so likewise if one has played over the passage in fig. 204, *m.* p. 354, (§ 208,) a couple of times, and then afterwards plays the passage in fig. 204, *n.* p. 354, the ear, which has now, by several times listening to the passage in *m.* become perfectly accustomed to understand the chord of the fourth measure as *a*: ii^7, and to hear the small three-fold harmony 𝔞 follow it,—will after this feel *doubly* surprised, in *n*, at no more hearing *a*-small introduced, but $B^\flat$-large in its stead. And, vice versa, let *n.* be several times first played, and thus the ear will become accustomed to it, so that afterwards, when *m.* is played, the *a*-key itself will appear foreign and strange. (§ 308.)

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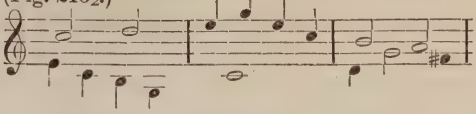
§ 215.

Indeed, the efficacy of the habits of the ear not unfrequently extends so far as to take a harmony appropriately belonging to the previous key to be one belonging to another key, without any other reason therefor, than the fact that it has learned from previous hearing now to expect the modulation o turn into this latter key. Thus e. g. if the following passage,

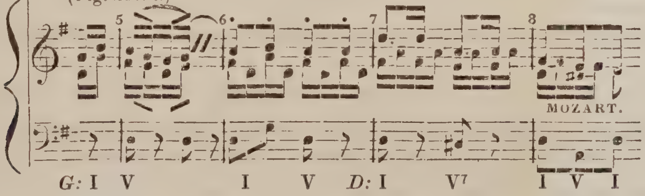
(Fig. 216½.)



has been played over several times in one's hearing, his ear will at length begin even in the second measure to re-attune itself into the key of *G*, and to regard the chord 𝕮 as IV of *G*-large.

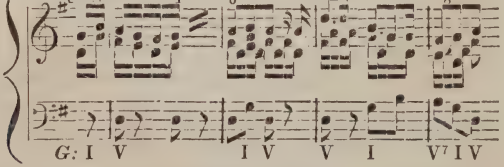
Or, to adduce another very well known example: *Mozart's* bird-catcher's song, [Vogelstellerlied,] which in the seventh measure makes a digressive modulation by means of the harmony $\mathfrak{A}^7$, from *G*-large into *D*-large, fig. 217, *i*.

(Fig. 217. *i.*)



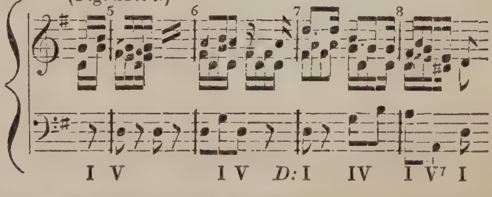
has been so often heard, that, if we now hear it again, we already know beforehand, and as it were even perceive beforehand, on the approach of the passage here referred to, what is to come next. Hence our internal sense of hearing re-attunes itself in the very commencement of this small period, into *D*-large and thus readily apprehends the 𝔇-harmony, which precedes $\mathfrak{A}^7$, as *D*: I; which certainly would not be the case, if we were accustomed to hear the passage as it is presented, say in fig. 217, *k*.

[Fig. 217. *k.*]



But if we had very often heard the passage as exhibited in fig. 217, *l*.

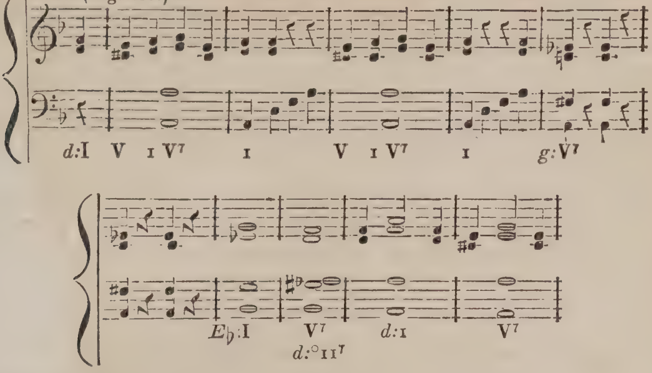
(Fig. 217. *l.*)



our ear would at last have become accustomed to perceive the 𝔇 in the first half of the seventh measure beforehand as *D*: I, and the following 𝔊 as *D*: IV, without having any other sufficient reason for it, than the presentiment that it is now passing into *D* large.

For a like reason, the harmony of the ninth* measure of the passage in fig. 218,

(Fig. 218.)



d:I V I V^7 I V I V^7 I *g*:V^7
E$\flat$:I V^7 *d*:I V^7
d:°II^7

appears to the ear on being heard for the first time, from the natural influence of the principle of inertia, by no means as [$B^\flat$ g♯ $\bar{d}$ f], but as [$B^\flat$ $a^\flat$ $\bar{d}$ f], and consequently as V^7 of the key *E*$^\flat$-large, newly introduced in the foregoing measure; but, since the modulation immediately afterwards returns again into the original principal key *d* small, all those of us who have so very frequently heard this duet, always at once apprehend the chord in question as *d*: °II^7 with an elevated third; and this is indeed the very reason why Mozart wrote it [$B^\flat$ g♯ $\bar{d}$ $\bar{f}$]

§ 216.

In the circumstance that so many combinations of tones acquire, by being repeatedly heard, a meaning entirely diverse from that which one would ascribe to them on hearing them for the first time,—in such an accustoming and familiarizing of the ear to the turns of harmonies very frequently presented to it,—in this more intimate and more perfect understanding which arises from repeated hearing,—by this foreseeing of the direction which the modulation will take, and where it will come out,—in this, I say, is to be found the principal reason why a piece of music—especially a piece in which unusual modulations or those that are otherwise somewhat complicated, occur, becomes so much more clear and intelligible on being several times heard, whereas on hearing it the first time we perhaps followed the sense of its modulations but obscurely and were unable to satisfy ourselves in relation to what we heard. That is to say, the ear comes to know the sooner, by a repeated hearing, as what it is to regard so many harmonic successions, otherwise strange and obscure, and is no longer obliged so often to wander hither and thither in uncertainty between several keys, but many combinations of tones which struck it with a kind of surprise or strangeness on hearing the piece for the first time, appear to it, after a repeated hearing, in an entirely new light, and then no longer seem strange, but as perfectly familiar and agreeable.

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* *i. e.* Ninth, if we count the incomplete first measure as one. TR.

And, vice versa, it is perhaps due in part to this circumstance, that a piece of music, repeated beyond a certain number of times, ceases at last to charm our ear; for, its succession of harmonies, becoming at length even too clear and too familiar, lose every thing that can excite in us an agreeable surprise.

Indeed it may be said, that, on frequently hearing a piece of music, one perceives in part entirely other harmonic successions, and even other keys than those he perceived on first listening to the piece.

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§ 217.

As the principles which have now been exhibited, (in §§ 191—216,) in relation to the nature and properties of our ear, though really simple, may still perhaps appear more or less complicated to many, we here, in order to facilitate a general survey of the subject, sketch the following aphoristic

General view of what has passed in §§ 191—217.

- (A.) First attunement of the ear. § 191.
- (B.) Continued attunement,—re-attunement. § 192—216.
  - (1.) Principle of inertia. § 192—196.
    - (*a.*) The ear is predisposed to take that which is appropriate to the scale, *as* appropriate to the scale, § 193, and
    - (*b.*) That which is foreign to the scale, as that which stands in the nearest possible relationship to the scale. §§ 194—196.
  - (2.) Stronger reasons which overcome the natural inertia of the ear. §§ 197—218.
    - (*a.*) Particular characteristics of harmonies that occur. § 198—201.
      - (*I.) V^7 with large ninth. § 199.
      - (*II.) V^7 with small ninth. § 200, 201.
      - (*III) $^{\circ}\mathrm{ii}^7$ with elevated third. § 202.
      - (*IV.) Transition tones. § 203.
    - (*b*) Habits of the ear. §§ 204—218.
      - (*I.) New commencement. § 205.
      - (*II.) Position of an occurring harmony. §§ 206—208.
        - (**A.*) Positions particularly well known. § 207.
          - (*I.) Fourth-sixth position. § 207, (*1.)
          - (*2.) Other well known forms. § 207, (*2.)
        - (**B.*) Unusual positions. § 208.
      - (*III) Accustomed modulation. § 209.
      - (*IV.) Partial re-attunement. §§ 210—213.
      - (*V.) Recurrence of passages previously heard. §§ 214—216.

(C.) EQUIVOCALNESS OF MODULATION.

§ 218.

We have hitherto seen how a chord, *equivocal* in itself, becomes definite and clear in its meaning by means of *the connection* in which it occurs; much in the same way that every word in the language of speech acquires a more distinct and definite sense, by the general connection of the discourse.

Now it must have been observed through the whole course of developement that has transpired on the subject under consideration, that in part the characteristics given are not all very nicely distinguishing, and in part also they may sometimes fail us and leave the thing undistinguished. For, even the leading and most prominent fundamental principle, that "the ear is inclined to explain to itself every combination of tones in the simplest and most natural manner," admits of the presumption that even here mathematical precision is not to be expected; because, indeed, of several modes of explanation, one may easily be just as simple and natural as the other; and this the more, inasmuch as the matter in so many cases *depends entirely upon mere circumstances*, which latter themselves may sometimes be doubtful, especially if *several circumstances of different* or even *of opposite* signification happen *to concur*, so that one circumstance which might occasion the ear to put *one* construction upon this or that combination of tones that occurs, is outweighed or neutralized in its influence by another and an opposite circumstance, in which case therefore, the tongue of the balance remains as it were stationary half-way between. It cannot, therefore, be otherwise than that cases must occur, in which the ear will find itself in doubt as to a combination of tones that even stands in the connection of a passage, and will be able to interpret such combination to itself as naturally in one way as in another, and consequently the meaning of such a harmony must in fact *remain undecided.*

Now this equivocalness, which not only attends every harmony in itself considered, but which still remains even in the general connection of a passage or composition, we will denominate *the proper* or *real equivocalness* of a harmony, and we will term a harmony, when it thus remains equivocal *even in the connection* of a piece of music, a *really* or *properly equivocal* harmony, in order to distinguish such a case of equivocalness from that equivocalness which pertains to every harmony *individually* considered,—a species that may be called *individual equivocalness.*

We will now examine a series of examples belonging to this species.

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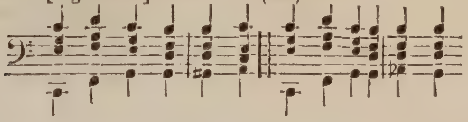
§ 219.

When a piece of music begins originally with a harmonic combination of only two single tones, as e. g. with the tones [ė g], the ear can explain this to itself as a commencement in *C*-large or as a commencement in *e*-small.

If the chord [G♯ d f b] or [A^b d f b] occurs in a passage in *C*-large, as e. g.

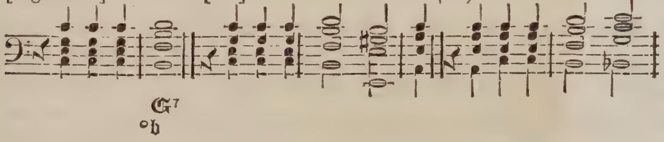
[Fig. 219. *i.*] (*k.*)



it can in most cases be construed by the ear as well for $\mathfrak{E}^7$ as for $\mathfrak{G}^7$. In the former capacity it would effect a digressive modulation into the very nearly related key *a*-small, but as $\mathfrak{G}^7$,on the other hand, it would indicate the likewise nearly allied key *c*-small, or it might indeed properly be regarded as belonging to the key *C*-large. (§ 200.) All three modes of interpretation are just about equally obvious to the ear, and consequently harmonic successions of this species are in most cases really equivocal.

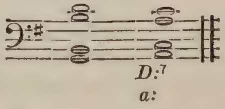
In the following example,

[Fig. 220. *i*] [*k.*] (*l.*)



the chord [B f b $\bar{\text{d}}$] occurring in the second measure of *i*, can be regarded either as ℭ:°vii, or as ℭ:V^7 with omitted fundamental tone;—and the harmonic combination [A c a $\bar{\text{e}}$] in fig. 221,

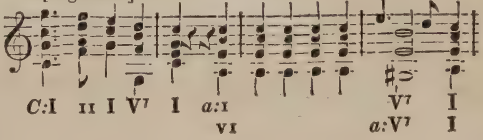
[Fig. 221.]



can be considered either as 𝔊:ii with the omission of the fifth or as 𝔊:V^7 without the fundamental tone and the third. There is no circumstance involved in the case which should give the preference to the one meaning or the other. Thus these combinations are and continue to be *equivocal* and that too even in the connection of a piece of music. (At least it is so on the first hearing; for, it is true indeed, that if one has heard the passage in fig. 220 twice or more as it is exhibited in *k*, his ear will not, after this, take the first half of the second measure for the diminished three-fold chord of the seventh, nor for the four-fold chord of the fifth degree of *C*-large, but will even beforehand assume it to be the diminished three-fold chord of the second degree of *a*-small. § 215.)

So also in fig. 222,

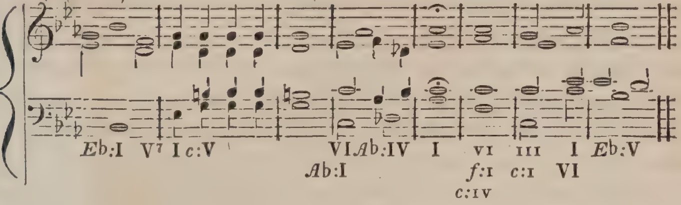
[Fig. 222.]



the ear can take the harmony that occurs after the pauses or rests really (according to § 205) just as well for a new tonic harmony, as (according to § 193) for *C*:vi, as the small three-fold chord of the sixth degree of the previous key *C*-large; or, in other words, it can so construe this passage as to make a new period in *a*-small commence with the chord 𝔞, or so as to make the harmony 𝔞 belong still to *C*-large, assuming a digressive modulation to take place into *a*-small first at 𝔈^7 in the last measure. (It is true indeed that the ear will become accustomed, by the frequent hearing of the passage, to perceive the small 𝔞-three-fold chord as the new tonic harmony of *a*-small.)

In the following passage,

(Fig. 223.)



which, taken as a whole, is in the key *E*♭-large, a digressive modulation takes place in the third measure into *c*-small, and hence the immediately following 𝔄♭ would, according to the principle of inertia, be construed as VI of *c*; but the position in which the 𝔄♭ appears (§ 207, at the end,) raises the question whether it may not perhaps occur in the present instance as *A*♭:I? But since this sixth position is not so decisive as is the fourth-sixth position and consequently has not the power so perfectly to overcome the principle of inertia, the ear remains as it were undecided whether to take this 𝔄♭ as *c*:VI or as *A*♭:I.

The following chord, in pursuance of the principle of inertia itself, carries the ear definitely into the key *A*♭-large. (The tone *b*♭, in the last quarter of the measure, is merely a transition tone.)

In the sixth measure,—behold!—there are new equivocalnesses! The small three-fold chord 𝔣, which there appears, might be

(1.) construed, according to the principle of inertia, as a small three-fold chord on the vith degree of *A*♭-large;

(2.) it might, as the commencement of a new period, be regarded as a new *f*:i;

(3.) it might be taken as iv of the as yet scarcely quitted key of *c*-small (§ 210,) in which case it would form with the following 𝔠-harmony the very usual harmonic progression *c*:iv—i.

In this case the ear does not in fact know, at least on the first hearing of the passage, to which of these modes of construction, so nearly counterbalancing each other, to give the preference.

The two harmonies of the following seventh measure are also equivocal. If, according to No. 1. above,

(1.) we assume the sixth measure to have been still in *A*♭-large, we can now regard (*a.*) this seventh measure as III and I of *A*♭-large, or, since the harmony III is always rather unusual (§ 147, No. 3,) we can conceive ourselves to have become

(*b.*) here transferred into *c*-small.

But if in accordance with No. 2. above,

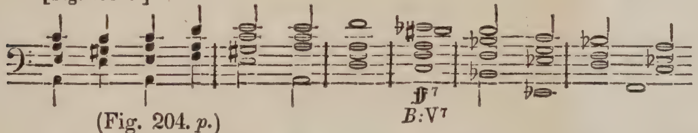
(2.) we conceive to ourselves the sixth measure to be in *f*-small, we shall, according to the law of inertia, perceive the seventh as a digressive modulation into *c*-small.

But if, according to No. 3. above, we had

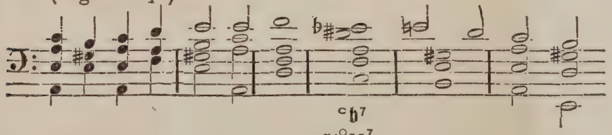
(3.) perceived the foregoing sixth measure as *c*-small, the seventh then appears only as a continuation of this key.

We have in like manner found (§ 208,) that in the passage in fig. 204, *i*, p. 353, two circumstances conspire to make the chord [c a ē♭ f̄] or [c a d̄♯ f̄] definitely appear to the ear as $\mathfrak{F}^7$: (because, namely, if we were to regard it as $°\mathfrak{b}^7$, then, on the one hand, the elevated original third would form a diminished third with the fundamental fifth, and, on the other hand, this harmony would appear in the unusual position of the fourth inversion.) But the unequivocalness of this harmonic succession becomes diminished, if we cause this chord to be heard in a position in which one of the former circumstances passes away, as e. g. in fig. 204, *o* and *p*.

[Fig. 204. *o*.]



(Fig. 204. *p*.)

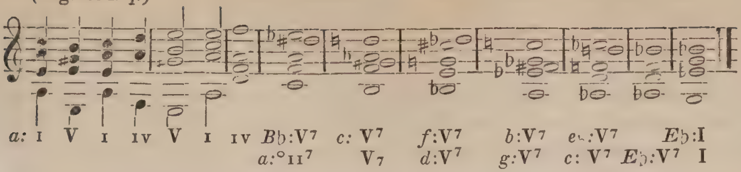


In this case the ear has as much reason to take the harmony of the fourth measure for $°\mathfrak{b}^7$, as for $\mathfrak{F}^7$; or, in other words, the position in which the harmony $°\mathfrak{b}^7$ *here* appears, would indeed be unusual, but yet not so very much so that it would *decidedly preponderate* against the principle of inertia, and therefore the succession of chords here remains really equivocal,—at least on the first hearing.

§ 220.

If moreover a really equivocal chord be followed by still others which are themselves also equivocal, as in the following passage:

(Fig. 204. *q*.)


a: I V I IV V I IV Bb:V7 c: V7 f:V7 b:V7 e♭:V7 E♭:I
a:°II7 V7 d:V7 g:V7 c: V7 E♭:V7 I

the ear must at last entirely lose the thread of modulations so very complicated and can really no longer know where it should be, but is obliged as it were to fluctuate hither and thither between several keys to which the different harmonies occurring might belong.

§ 221.

If, moreover, as we have seen, from § 218 to the present place, many combinations of tones, and that too even when they occur in the connection of a musical piece, are equivocal on their first appearance, yet such combination of tones, though actually equivocal at the moment of its first appearance, still acquires in many cases from the subsequent portion of the musical phrase and of course *afterwards, a more definite meaning*,—very much in the same way that very often in the language of speech a word equivocal in itself is subsequently rendered definite in its signification by means of the following connection of the discourse, whereas at the moment of first hearing the word pronounced one was doubtful as to the meaning in which it might be here intended. Thus it may be said, e. g. that in the passage in fig. 219, p. 370, the fifth chord [G♯ d f b], or [A♭ d f b], though at the moment in which one first hears it struck it is really equivocal, still is explained,—as the passage stands in *i*,—by the next following chord, $\mathfrak{a}$, as being $\mathfrak{E}^7$, while,—as the passage stands in *k*,—it is shown, by the following harmony, to be $\mathfrak{G}^7$. In the case *i*, the ear first learns from the sixth chord, that the preceding harmonic combination was to be understood as $\mathfrak{E}^7$,—in like manner as in the case *k*, on the contrary, the ear perceives from the sixth chord, that the preceding fifth chord was to be understood as $\mathfrak{G}^7$.

In like manner the still more equivocal chord [B f b d̄], in fig. 220, *i*, p. 370, is subsequently explained by the sequel in *k*, as being *a*:II.

REMARK.

It is really surprising that the whole subject that has been discussed from § 190 to the present place, has never even been suggested and much less examined by any of the theorists whose works have ever come to my knowledge! And a word need not be said, to show how important and even *indispensable* in the theory of musical composition must be the question: "As what does each harmony that occurs in a passage of music present itself to the ear?" Nor need it be said, on what an uncertain foundation every theory must stand, which, like all those that have hitherto appeared, gives no information on this point!

If indeed one should happen incidentally to drop a word on the question, "as what a harmony occurring in some particular case is to be regarded," all the information communicated in reply amounts ultimately to this: we must *look at the following harmony.* (§ 221.) Thus we sometimes find the following rule laid down: in order to distinguish the diminished three-fold chord and the four-fold chord with small fifth, (as e. g. $^{\circ}\mathfrak{b}$ and $^{\circ}\mathfrak{b}^7$,) from the principal four-fold chord, (as e. g. $\mathfrak{G}^7$ with the ninth and the omission of the fundamental tone,) one has only *to look at the following harmony:* that is to say, if the harmony $\mathfrak{B}$ or $\mathfrak{B}^7$ follows, then the preceding chord was $^{\circ}\mathfrak{b}$ or $^{\circ}\mathfrak{b}^7$ —(°II, °II^7 ? or °VII, °VII^7 ?), &c.—According to this, the harmonic combination [B f b d] in fig. 220, *k*, p. 370, would be unequivocally $^{\circ}\mathfrak{b}^7$, and in fig. 220, *l*, p. 370, it would be in like manner $\mathfrak{G}^7$. But we have seen in § 219, that the former is at best but very conditional, and, from § 193, that the latter is not true.—To say the least, a theory which can give us, instead of the whole doctrine that has now been treated from § 190 to § 221, nothing better than a half true fragment of this last single 221st section of our treatment, is not inappropriately hit by that humerous exclamation of old *Doni:* "*Or questa è una delle più strane cose del mondo, e proprio come dire, che, per discernere un Lione da un Cavallo, bisogni guardargli la coda; che se al povero animale sarà stata tagliata, non si potrà connoscere di qual specie sia. E se in una modulazione mancherà l'ultima nota, non si potrà discernere, in qual modo è composta.*"* "*Pray, this is one of the strange things of the world; it really amounts to saying that in order to distinguish a lion from a horse, it is necessary to look at his tail; and if by any means the poor animal should happen to have that cut off, it would no longer be possible to recognize him or to tell of what species he might be. So if in a modulation the last note happens to be wanting, it will be impossible to determine in what key it was written!*" The question, as we have seen, is answered chiefly by a reference of the newly introduced harmony to *the preceding*, though it is true indeed that *sometimes other circumstances also* are brought into the account in connection with this, and that in a certain particular, the following harmonies constitute *one* of these circumstances. (Comp. Remark on § 99.)

And yet this half true precept is almost the only one, or at least the most important one, that we find on this whole subject in our books of instruction!

I say this, not for the purpose of arrogating to myself the greater merit for having been the first to treat this subject; but rather as an apology for any defects that may exist in my exhibitions of a subject which has been in no measure prepared to my hands by any writer before me.

Postscript to the Third Edition.

I have since been followed, in part in my own words, by Mr. JELENSPERGER, *Professor of Composition in the Conservatory of Paris,* [*Professeur de Composition au Conservatoir de Paris,*] in his very estimable work: *L'harmonie au commencement du* 19*me siècle*, pp. 55 to 58, 77, 78.

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* See J. B. Doni, *dell' inutile osservanza dei Tuoni hodierni*, p. 237.

§ 222.

The fact, indeed, that if the passage in fig. 219 *i* and *k*, p. 370, several times recurs as it is in *i*, or as it is in *k*, the ear will become accustomed to perceive the equivocal chord in the first case *immediately* as [G♯ d f b,] and in the second case immediately as [A♭ d f b,] is shown by § 214; and substantially the same thing is true also of the example in fig. 220, p. 370.

§ 223.

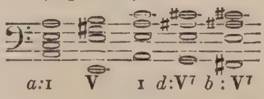
The reader certainly need not be here reminded, that the equivocalnesses of modulation are least of all to be regarded as *defects*. We shall find, on the contrary, that they are often sources of very peculiar charms and of rich harmonic variety, particularly on account of the different harmonic successions to which they give birth, and also that they are a very effective means of closely and happily blending harmonic successions that would otherwise be harsh and repulsive. (§ 241, No. 8.)

§ 224.

I have often in the examples hitherto adduced written the enharmonically ambiguous notes in two different ways, according to their two different senses, as e. g. in fig. 204, *i*, p. 353, where the two notes $\bar{d}$♯ and $\bar{e}$♭ are placed close by one another; and so also in the same way, *a*♯ and *b*♭ in fig. 205, p. 355, &c. In actual practice, however, such ambiguous notes, and that too even where they remain actually ambiguous to the ear, they are always written only in one way, usually in that way, namely, which best suits the following harmonies, as e. g. in fig. 216, *k*, *l*, *m*, p. 364.

Indeed, we sometimes write a harmony which is not properly equivocal, otherwise than it actually sounds to the ear, merely because such a mode of writing it is more simple and convenient, than the mode of writing which is more correct in itself. In

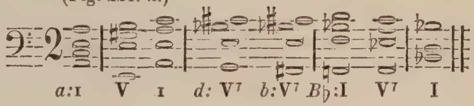
(Fig. 224. *i*)



the fourth chord obviously does not occur as [G e a♯ c♯], but as [G e b♭ $\bar{c}$♯,] (§ 194,) and strictly, therefore, it should be thus written. But it is here more convenient and simple to write *a*♯ instead of *b*♭, because *a*♯ must necessarily appear in the following chord, and consequently if *b*♭ had been written in the third chord, the very same tone must be written in the next chord as *a*♯,—a mode of writing which, even if strictly correct, would still be rather complicated and less clear to the eye. And besides, such enharmonic changes or abrupt enharmonic turns easily occasion misconceptions and errors in delivery, and it is therefore frequently altogether advisable to prefer the more convenient and more simple mode of writing to that which has the appearance of being more nicely accurate and more learned.

On the other hand, in fig. 224, *k*,

(Fig. 224. *k*.)

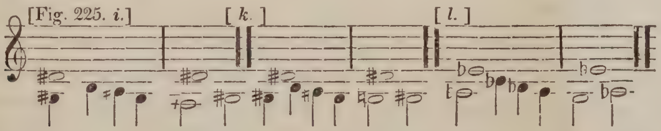


it is desirable not only to write the *b*♭ in the fourth chord actually as *b*♭, but also to write the *a*♯ of the following measure under the form of *b*♭, because *b*♭ must necessarily occur again in the sixth chord, and thus, in order to write strictly according to rule, we must write one and the same tone first as *b*♭, then as *a*♯, and then again as *b*♭,—a drudgery which had much better be spared both to ourselves and to the reader.

Under this head belongs, moreover, what was said (§ 215,) in relation to the manner of writing the chord [B♭ a♭ d̄ f̄] or [B♭ g♯ d̄ f̄,] in fig. 218, p. 367.

Still other considerations showing why it is sometimes desirable to write many notes otherwise than they ought strictly according to rule to be written, are met with in the doctrine and practice of instrumentation. The lowest tone of the violin, e. g. is *g*, which sounds precisely like *f*×. Now if I had to write the tones "*g*♯ *f*× *g*♯" for the violin, fig. 225, *i*,

[Fig. 225. *i*.]



I should probably prefer to write "*g*♯ *g* *g*♯,"—therefore, as in *k*,—certainly not "*a*♭ *g* *a*♭," as in *l*,—because *f*× is unusual to the violinist.

(D.) EXAMPLES FOR A PRACTICAL APPLICATION OF THE FOREGOING PRINCIPLES.

§ 225.

I wish here to furnish my readers, at the close of what I have had to say on the subject of the attunement of the ear to a key, some materials for the application and practice of the principles which have hitherto been communicated. Several pieces of music are introduced on pages 390—406, in order that the reader, by carefully analyzing them, may obtain a view of their internal formation and may be able to prove by experiment, how far they admit of being explained and understood according to the foregoing principles.

It is true indeed that the explanation of all these examples and of every piece of music in general might be furnished with additional and more perfect light by the doctrine of the carriage of voices, since the latter does indeed afford inestimable facilities for the explanation and analysis of the different harmonic combinations and the reference of them to their appropriate simple fundamental harmonies. Meanwhile, however, I have here selected those pieces with whose explanation one may become pretty familiarly acquainted by means of the instructions already communicated. I have, moreover, every where distinguished the transition tones that occur therein by the diagonal ascending and descending strokes, (⁄ and ⍀,—§ 97,) so that one has only to conceive the notes thus marked to be absent and to have no further concern with them than if they were not present at all. And in this way I am satisfied that every one who has read with any degree of attention what has thus far been communicated, must understand the examples here given and their proper solution; and whoever does not satisfactorily succeed in doing this, should take the fact as an admonition to repeat his reading of what precedes.

On figure 226, p. 390.

The first measure commences with the harmonic combination [c̄ ē ḡ c̄], thus with the large three-fold chord 𝕮, and by that means impresses upon the ear the perception of the key *C*-large. (§ 191.) Hence the chord is designated by *C*:I.—The three-fold chord 𝕮 is found in an uninverted position (§ 56) and in a close position (§ 66,) and the fundamental tone in it is doubled. The base tone *c̄* is this fundamental tone itself, and on this account an *R* is placed over it, (§ 58.) The *ē*, the large third of the base tone, is also the third of the fundamental harmony, i. e. the fundamental third and is for this reason marked with a *T*. The tone *ḡ* is the large fifth and hence an *F* is placed over it,—and the tone *c̿*, the octave of the base tone, is the fundamental tone doubled, on which account it is, like the base tone, designated with an *R*.

In the second measure another harmony appears, to wit, [g b ḡ d̿], thus the large three-fold chord 𝕲.—This chord exists in the previous key *C*-large as one appropriate to the scale, belonging namely on the dominant or fifth degree of that scale. According to the law of inertia, this harmony is the dominant three-fold chord, V of *C*-large, and accordingly its tones [g b ḡ d̿] are to be marked *R*, *T*, *R*, *F*. This chord is likewise in an uninverted position and also in a pretty close position.

In the third measure the tonic harmony, namely the three-fold chord 𝕮, returns; and here again this chord appears in an uninverted position and also in a position somewhat dispersed. The base tone *c* is the fundamental, *R*.—the tone *c̄* is its duplicate, thus likewise *R*,—the tone *ḡ* is the large fundamental fifth, *F*,—and *c̄* is the large fundamental third—*T*.

In the fourth measure we have the chord [b♭ c̄ ḡ e̿,] which admits of the simplest explanation as the principal four fold chord 𝕮⁷ in the third inversion. The base tone *b♭* is thus the small fundamental seventh and is on this account marked with an *s*. The tone *c̄*, 2• (the large second) of the base tone, is the fundamental tone *R*. The tone $\bar{g}$, the 6• of the base tone, is the large fundamental fifth *F*;—and the tone $\bar{\bar{e}}$, the 4• of the base tone, is the large fundamental third, *T*. But the principal four fold chord $\mathfrak{C}^7$ is not to be found in the previous key *C*-large as a combination appropriately belonging to the scale; and thus the step from the third to the fourth measure is a digressive one, and, according to the principle of inertia, is a digressive modulation into *F*-large by means of the four-fold chord of the fifth degree, or the principal four-fold chord of this new key.

I stop here and leave it to the reader himself to complete the analysis thus begun. But I insist upon it that this be done in the same full and detailed manner as that in which I have here done it; because this is the only means of accustoming one's self to clear apprehensions in relation to every note, and of acquiring an habitual ability to render to himself a satisfactory account of it However easy it may appear to any particular individual, yet many passages may occur in the sequel whose explanation will cost him an effort, and in such cases it will be of service to him to have practiced himself previously in the more simple parts.

Moreover, I have not suddenly abandoned him even in the continuation of this first exercise, simple and easy as it may be; but, on the contrary, I accompany him still a portion of the way farther, partly by designating the fundamental harmonies, and partly by designating also individual tones, so that the little which I leave for him to fill out in this example can give him no trouble at all, and will only serve to exercise him in our method of explanation and to give him the habit of rendering to himself a full and definite account of every thing.

On figure 227, pp. 390—391.

In this example more digressive modulations occur, indeed, than in the former; but still I think the decyphering of these modulations will not be at all difficult to any tolerably attentive reader of what has thus far been communicated. I leave, therefore, this example entirely to his own independent agency. I have only to request, that here again the course of procedure may be as exact and full as was enjoined in the foregoing example.

On figure 228, pp. 391—392.

This example again can furnish but little difficulty; hence a mere hint will be sufficient.

The harmony of the third quarter in the first measure, which consists merely of the tones $[\bar{d}\ \bar{f}]$, can be designated with equal propriety either as vi or as IV.

At the fourth quarter of the second measure appears the harmony $\mathfrak{C}$. Taken according to the principle of inertia, it is to be marked as V of the previous key *F* large. Since, however, a kind of section terminates with the third quarter, and a new phrase begins with the $\mathfrak{C}$-harmony at the fourth, this $\mathfrak{C}$ may properly be regarded also as a new tonic harmony and may accordingly be designated with *C*: I. (§§ 205 and 221.) On a repeated hearing, especially, the ear will certainly apprehend it at once as I, because the transition into *C*, on the occurrence of the following harmony $\mathfrak{G}^7$, definitely exhibits itself. (§ 214.)

The harmony $\mathfrak{F}$, in the fourth measure, is, for similar reasons, not to be designated as IV of the key *C*, introduced immediately before, but as the previous *F*: I, returning with the commencement of a new section; especially since *F*, taking the piece as a whole, is the principal key, and is not yet entirely forgotten. (§ 211.)

The first half of the third quarter, in the fifth measure, can be regarded as *F*: ii, and the second half as V^7;—but either the tone $\bar{e}$ or the tone $\bar{d}$, can be regarded as a mere transition tone, and then the harmony of the whole third quarter appears as ii, in the first case, (i. e. when $\bar{e}$ is regarded as a transition tone,)—and as V^7 in the second case, (i. e. when $\bar{d}$ is taken as a transition tone.)

The ear may perhaps be in doubt at the commencement of the seventh measure, whether it ought not to take the $\mathfrak{C}$ as a new I again; but the following chord soon informs it that the $\mathfrak{F}$-harmony and the *F*-key are yet the order of the day; and on the commencement of the following eighth measure, which is precisely like the seventh, $\mathfrak{C}$ no longer appears at all equivocal, but is definitely shown to be V of the previous key *F*. (§ 214.)

Every thing else is so easy and simple, as certainly to render all farther explanation unnecessary.

On figure 229, pp. 392 (and 389.)

The example in fig. 229 is perhaps somewhat more difficult to be explained, than are those of the preceding figures. I make it an express design to exhibit in this example some passages that are of a more complicated character and that render it necessary for me here to say something to facilitate their explanation.

The harmony of the first quarter in the second measure explains itself most naturally as V^7 of *F*, thus as $\mathfrak{C}^7$ with the omission of the fundamental tone, and the tone $\bar{d}$ occurring at the second eighth explains itself in like manner to be the large ninth, as in fig. 229, *k*, p. 392.

This mode of explanation is in itself perfectly satisfactory; still, however, I will suggest, that this combination of tones is capable of being explained in yet other ways.

In the first place, namely, this following $\bar{d}$ perfectly well admits of being regarded as a mere transition tone, as in *l*, p. 392, in which case the funamental harmony would still remain $\mathfrak{C}^7$.

But, besides, this $\bar{d}$ might likewise be taken as a genuine harmonic tone, and the foregoing $\bar{e}$, on the contrary, be regarded as a tone foreign to the harmony, as in *m*, p. 392, and in this case the harmony would be, not $\mathfrak{C}^7$ but $\mathfrak{g}$.

We might, moreover, even regard both tones as genuine harmonic tones, and accordingly suppose to each of the first two eighths of the second measure a peculiar and distinct fundamental harmony, taking the first eighth to be $[g\ \bar{e}\ \bar{g}\ \bar{b}^b]$ as $\mathfrak{C}^7$, and the second eighth to be $[g\ \bar{d}\ \bar{g}\ \bar{b}^b]$ as $\mathfrak{g}$, as in *n*, p. 392.

All these modes of explaining the harmony in question are in themselves pretty nearly alike simple; but the two former deserve the preference, because, according to the latter, the harmonies I, II, I, or I, V^7, II, I, would follow one another, which harmonic successions are not in this way very usual, as we shall see when we come to a more particular treatment of the subject hereafter.

Which of the two first modes of explanation we are to choose, i. e. whether we are to regard the $\bar{d}$ as a ninth, or as a transition tone, is perfectly immaterial; since both ways are alike perfectly justifiable.

All this, indeed, is not to be perfectly explained until coming to the doctrine of the carriage of voices; yet it may here be introduced, by way of anticipation, just to furnish a hint as to the fruitfulness of the results which the doctrine of transitions will afford us in respect to the explanation of harmonies and harmonic successions. (Compare § 223.)

The harmony of the second quarter in the second measure is also most naturally explained, merely as $\mathfrak{F}$, and the tones b^b and $\bar{d}$, occurring at the fourth eighth of this measure, as mere transition tones, instead of ascribing a peculiar and distinct fundamental harmony (namely $\mathfrak{B}^{b7}$) to this fourth eighth, regarded as a distinct harmony $[b^b\ \bar{d}\ \bar{f}\ \bar{a}]$; and especially so, considering that if we regard the matter in this latter point of view, very unusual harmonic successions would again occur, namely IV^7—V.

Different interpretations may again be put upon the third quarter of the third measure.

That is to say, if we regard the tones $\bar{a}$ and $\bar{b}$, which successively follow each other, as being both genuine harmonic tones, then two different harmonies appear at this third quarter, to wit, $[\bar{d}\ \bar{a}\ \bar{\bar{f}}]$ and $[\bar{d}\ \bar{b}\ \bar{\bar{f}}]$, in immediate succession, i. e. $\mathfrak{d}$ and $\mathfrak{G}^7$, the last of which two harmonies effects a digressive modulation into *C*-large; and in this way it is marked in the figure. But besides this, still other modes of explanation are also possible. We might, namely, regard the afternote $\bar{b}$ as a mere note of transition, as in *o*, p. 392, in which case the digressive modulation would introduce itself with the fourth quarter.—But we might also take $\bar{a}$ instead of $\bar{b}$ for the transition tone, as in *p*, p. 392, in which case the digressive modulation in *C*-large would take place at the third quarter by means of the principal four-fold chord $\mathfrak{G}^7$.—We might, moreover, regard the chord $[\bar{d}\ \bar{a}\ \bar{\bar{f}}]$ as the three-fold chord of the second degree of *C*-large, especially on the repeated hearing of the passage; and, considered in this point of view, the passage admits of being explained in the manner exhibited in *q*, p. 392, and indeed as in *r* also, p. 392, if we do not in this case take the afternote $\bar{b}$ as a genuine harmonic tone.

In the fifth measure, at the second quarter, a digressive modulation takes place into the under dominant—into B^b-large, which however becomes virtually expunged at the following quarter. Likewise the harmony of the third quarter admits moreover of being explained in as many different ways, as did the third quarter of the third measure.

At the fourth quarter of this fifth measure there occurs a repeated return into the key B^b-large, and that by means of the small three-fold chord $\mathfrak{c}$ as II of B^b-large,—see at *s*, p. 389,—or perhaps rather by means of the principal four-fold chord $\mathfrak{F}^7$, in case we regard the tone $\bar{g}$ as a transition tone or as a ninth.—We may, moreover, not only regard the tone $\bar{g}$ as a mere transition tone, but even $\bar{e}^b$ also, and in this case the second digression into B^b-large would not occur, as is shown in *t*, p. 389.

In the following sixth measure, we have the actual appearance of the chord $\mathfrak{B}^{b}$, which may be regarded either as I, or as IV, just according as the preceding chord has been explained, as in *s* or as in *t*, p. 389.

At the second eighth of this sixth measure, d^{b} appears in the place of *d*. This might be regarded as a farther transient digression into b^{b}-small; but the tone d^{b} admits of being considered as a mere transition tone, which mode of explanation is really still more simple.

The chord $\mathfrak{F}$ appears again with the second quarter, which chord the ear is the more willing to regard as the tonic harmony again, in part because it had not yet really ceased altogether still to recognize it as such, and in part also because the chord appears in the fourth-sixth position (§ 207, *1.)

At the second half of this same quarter we have the tones *b* and $\bar{d}$, which, if reckoned as genuine harmonic tones, form in connection with the two upper tones the harmonic combination [b $\bar{d}$ f $\bar{a}$], and regarded as the principal four-fold chord $\mathfrak{G}^{7}$, contain a transient digression into *C*-large, and bring after them the large three-fold chord $\mathfrak{C}$, which same chord however immediately impresses the ear again as being the dominant harmony of the principal key *F*-large; see fig. 229, *s*, p. 389.—Both the after tones *b* and $\bar{d}$, however, may be explained as mere transition tones, and in this case the harmony *F*: I continues through the whole second quarter. See fig. 229, *t*, p. 389.

Although all these resolutions of the harmonic combinations in question into transition tones cannot possibly be fully understood in the present place, yet I propose them here as a second mode of explanation merely to furnish an incidental hint showing how very much the understanding and explanation of many successions of chords is facilitated and simplified by the doctrine of transitions. Merely see, e. g. how much more simple the harmonic succession is according to the figures affixed in *t*, p. 389, than according to those attached in *s*, p. 389.

On figure 230, pp. 393—394.

This piece again is so easily deciphered, that I may with propriety leave it altogether to the individual agency of the reader alone. I have merely subjoined a few intimations in the 21st and some following measures.

On figure 231, pp. 395—396.

It is unnecessary to say much more on this piece of music also. It is not indeed quite so simple as the foregoing; but still its perfect explanation cannot be at all difficult to any attentive reader of what precedes.

A returning modulation is made, at the last quarter of the 22d measure, from the transiently introduced key *e*-small back into the principal key *D*-large, by means of the large three-fold chord $\mathfrak{G}$ as the harmony of the fourth degree of *D*-large. (§ 285.)

On figure 232, pp. 397—398.

I have here, for variety's sake, expressly subjoined the entire explanation, and now add, over and above this, the following particular remarks.

In the commencement of the fifth measure, a slight equivocalness is presented. That is to say, a small period, the first four measure rhythm, terminates with the fourth measure; now when the large three-fold chord $\mathfrak{C}$ appears in the following measure, the ear, even on the first hearing, is inclined to regard this $\mathfrak{C}$ as *C*: I; in other words, it already anticipates that the new period in *C*-large will follow. Inasmuch as this anticipation becomes actually fulfilled, the chord $\mathfrak{C}$ appears, on the second hearing, *definitely* and *decidedly* as *C*: I.

The second part of the march, and with it a new period again, commences with the ninth measure. The large three-fold chord $\mathfrak{C}$, with which this part begins, must appear to the ear still more as the tonic harmony, inasmuch as the first part had, in the immediately preceding measure, closed in this same key. Such indeed is the fact on the first time hearing the piece; but since the modulation after this returns again into the original principal key *F*-large, all those of us who have already heard this march many times and hence have for a long time known that it here passes again into *F*-large, no longer perceive the $\mathfrak{C}$ in question as *C*: I, but as V of *F*-large.—This is still more the case, if this second part is repeated after the close of the second part in *F*-large.

A slight digressive modulation into *g*-small is made in the middle of the eleventh measure, by means of the harmony $\mathfrak{g}$ in the fourth-sixth position; but afterwards, at the fourth quarter of the twelfth measure, the modulation returns again into *F*-large.

So also at the end of the thirteenth measure, a slight digression is made into the key of *d*-small. We should naturally suppose, as the result of this, that the chord of the second quarter of the following measure, namely, $[g\ \bar{d}^{b}\ \bar{e}\ \bar{b}^{b}]$, i. e. $\mathfrak{C}^7$, must be regarded by the ear rather as $[g\ \bar{c}\sharp\ \bar{e}\ b^{b}]$, i. e. as $\mathfrak{A}^7$. But by no means! For, after the transient digression into *d*-small, made in the preceding measure by means of the chord $\mathfrak{A}^7$, the ear just at the point where the following small three-fold chord $\mathfrak{d}$ occurs, spontaneously conceives itself back again into the principal key *F*-large, and is therefore prepared to take the chord $[g\ \bar{d}^{b}\ \bar{e}\ b^{b}]$ for $\mathfrak{C}^7$ as V^7 of *F*-large, notwithstanding the *small* ninth, which, as we know, transiently occurs also in a large key. (§§ 211 and 200.)

A transient digressive modulation occurs again, in the fifteenth measure, from the principal key *F*-large into the large key of its dominant—into *C*-large, by means of the transferring dominant harmony $\mathfrak{G}^7$, after which however the ear refers the $\mathfrak{C}$-harmony in the sixteenth measure immediately again to the but just quitted principal key *F*-large, as *F*: V.

In the eighteenth measure a chord appears which is borrowed from the key of *g*-small. But, (to say nothing of the fact that $\bar{f}\sharp$ perfectly well admits of being regarded as being foreign to the harmony and as being a mere transition tone,) the ear has so little anticipation on the ground of this slight digression, that it, being in a manner already accustomed, from the third measure onward, to understand the small three-fold chord $\mathfrak{g}$ of the first quarter as *F*: ii, immediately refers this chord to *F*-large again, and thus in the commencement of the 19th measure spontaneously re-attunes itself to the key *F*-large.

On figure 233, pp. 398—399.

This piece of music also, considering the signs which are added here and there, is not difficult of explanation. It can be necessary only perhaps to add a few words in respect to the modulations from the 32d measure onward.

The harmony of the 32d and 33d measures is occasioned, by the action of the principle of inertia, to impress the ear as actually being $[A^b\ f\sharp\ \bar{c}\ \bar{e}^b]$, and not as $[A^b\ g^b\ \bar{c}\ \bar{e}^b]$.

In the following 34th measure, a transition is made into E^b-large.

At the second quarter of the 35th measure, we have the same harmonic combination as in the 32d measure, and nothing prevents our taking it, as it was there taken, for *c*: $^{\circ}\mathrm{II}^7$.—I cannot however here forbear to remark, by way of anticipation, that this combination might also with propriety be explained as $\mathfrak{A}^b$, consequently as IV of E^b-large, and that the note $f\sharp$, occurring therein, might be taken as a tone foreign to the harmony and merely a transition tone. Considered in this last point of view, the whole 35th measure would remain in E^b-large; whereas, according to the first view, a momentary digression into *c*-small would take place and the key E^b-large would not return again until in the 36th measure.—The latter mode of explanation, it is perceived, is really more simple than the first, and for this reason I have marked the place according to this view; though, at the same time, I have not the least objection to its being taken in the other point of view and marked accordingly. (§§ 51 and 223.)

The harmonic combination of the 57th measure is, when taken in connection with the preceding, not so much $[E^b\ a\ \bar{c}\ f\sharp]$, as $[E^b\ a\ \bar{c}\ \bar{g}^b]$ and consequently $\mathfrak{F}^7$, which, as a dominant harmony of transfer, points to B^b-large and then again to E^b-large itself. (§ 211.) The fact that $f\sharp$ is here written instead of g^b, occurs out of regard to the following harmony. (§ 224.)

Finally, in the 39th measure, the modulation returns into the original principal key *a*-small, by the decisive appearance of the small three-fold chord $\mathfrak{a}$ in the fourth-sixth position on a heavy part of the measure.

The following modulation,* as far as to the end of the piece, requires no farther explanation.

On figure 234, pp. 400—403.

In this number I place under the dissecter's knife a second piece of music from my own pen.

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* It will be perceived that the author uses the word "*modulation*" here, in the first sense assigned to it in his definition, namely harmonic progression in general in one key. He has also used it many times before in the same sense, in the preceding sections; but the connection in which it occurs in each instance, always determines which meaning is intended; and, besides, the term "*digressive*" is almost uniformly prefixed to the word "modulation," when the latter is applied to a transition from one key into another. The very few instances where the term "digressive" is omitted, in such a case, are only those in which its use would occasion a monotonous and clumsy repetition, and in which too the circumstances of the connection render the meaning so clear that it cannot be misunderstood. Tr.

It commences with only the tone $\bar{f}\sharp$, which is accordingly equivocal; still the ear forms a pretty close conjecture that the passage will run either in $F\sharp$-large or in $f\sharp$-small; and, on a repeated hearing, or in case a prelude may have been played in $f\sharp$-small,—the commencement appears definitely as $f\sharp$-small, and accordingly the tone $f\sharp$ appears as the tonic—as the fundamental tone of the harmony $\mathfrak{f}\sharp$—as I of $f\sharp$-small, with the omission of the third and fifth.

The harmonic combination $[\bar{f}\sharp\ \bar{g}\sharp]$ in the second measure explains itself most simply as $^\circ\mathfrak{g}\sharp^7$ with the third and fifth omitted and in the third inversion; and that of the third measure then most naturally explains itself as $\mathfrak{C}\sharp$.

Were the intervals which are omitted in these first three chords to be again restored, the latter would appear somewhat as they do in fig. 234, *k*, p. 401.

The following digressive modulation into the under dominant, in the fourth measure, as also all of measures 5 and 6, and the return of the piece into the principal key by means of the small three fold harmony $\mathfrak{f}\sharp$ in the fourth-sixth position, in the seventh measure, require no particular elucidation. The notes foreign to the harmony are, as usual, marked by oblique strokes.

In the ninth measure a pause is made on the large three-fold chord $\mathfrak{C}\sharp$ of the Vth degree of the principal key $f\sharp$-small.

In the tenth measure, the individual tone $\bar{g}\sharp$ explains itself most simply as the fifth of the yet continued harmony $\mathfrak{C}\sharp$.

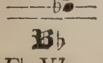
In the following 11th measure, we have the combination $[\bar{g}\sharp\ \bar{a}]$. These two tones are found together in no other fundamental harmony as harmonic intervals but the large four-fold chord $\mathfrak{A}^7$. If, now, the combination in question were to be regarded as $\mathfrak{A}^7$ with the omission of the third and the fifth, then the harmonic succession from the tenth measure to the eleventh would be: $f\sharp$: V, A: I^7. But if, on the contrary, the tone $g\sharp$ is not taken as a genuine harmonic tone, but is regarded as a tone foreign to the harmony, (and we shall see in the sequel that this may be the case,) then $\bar{a}$ can be regarded as the fundamental third of the tonic harmony $\mathfrak{f}\sharp$, and the progression from the tenth to the eleventh measure would then be one of the most usual. Since this mode of explanation leads to far more simple results than the first, we prefer it and accordingly mark the $\bar{g}\sharp$ with an oblique stroke (↘.)

The $\mathfrak{D}$-chord of the following 12th measure is naturally regarded by the ear as the three-fold chord of the sixth degree of the previous key.

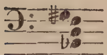
Were the intervals which are omitted in the chords of the 10th, 11th and 12th measures, to be replaced, they would appear somewhat as they do in *l*, p. 401.

The following 13th and 14th measures readily explain themselves as IV and V^7.

The harmonic combination $[B\flat\ \bar{d}\ \bar{e}\sharp$ or $\bar{f}$, $\bar{g}\sharp$ or $\bar{a}\flat$,] in the 15th measure, is equivocal; that is to say, it may be either $\mathfrak{B}\flat^7$ or $^\circ\mathfrak{c}^7$ or $\mathfrak{E}^7$. Taken in the first sense, it might occur, as is shown by the annexed representation, as V^7 in $E\flat$-large or $e\flat$-small,—but regarded as $^\circ\mathfrak{c}^7$ it might be found in d-small, and, taken as $\mathfrak{E}^7$, in a-small or A-large. But the ear cannot long be in doubt here, as what to regard this harmony. For, taken as $\mathfrak{E}^7$, it points to a key that stands in the nearest relationship to



the previous key *f*#-small, namely to *A*-large, or to *D*-large as the transferring dominant harmony with lowered fifth, which key likewise is more intimately related to *f*#-small than is *a*-small or *e*-small:—reason enough surely, why the ear should at any rate receive this combination as $\mathfrak{E}^7$. (The fact that here also the tone ē# or f̄ is not written f̄ but ē#, arises in part from the circumstance that $\bar{\mathfrak{e}}$# had already occurred in the foregoing chord (§ 224,) and in part from the consideration that the chord itself admits of being explained in another way, namely as actually being [B♭ d̄ ē# ḡ#,] as we have already suggested in § 94.



$^\circ\mathfrak{c}^7$ (§ 89.)
d:$^\circ\text{II}^7$

$\mathfrak{E}^7$ (94.)
a:V^7
A:V^7

In the 16th measure we have a confirmation of the afore-mentioned expectation of the ear, for the key *D* there makes its appearance, namely $\mathfrak{D}$ in the fourth-sixth position.

In the 17th measure we have again a harmony borrowed from *A*-large, namely [G# d̄ ē# or f̄ and b̄] according as a transferring dominant chord, which (unless we are disposed to explain it as a mere apparent chord,) is at least only a very unimportant digression from *D*-large. (§ 211.)

The following measures, 18, 19, and 20, readily explain themselves of their own accord. The tone *b* in the 19th measure may at pleasure be regarded either as a large ninth or as a transition tone.

With the 20th measure ends a principal period in *D*-large. A new period begins with the 21st measure and that too with the harmony $\mathfrak{f}$#, which the ear accordingly is the more ready to recognize as the returning original tonic harmony.

In the following 22d measure again a digressive modulation is made into *b*-small, by means of the principal four-fold chord $\mathfrak{F}\sharp^7$ in the third inversion.

The harmony of the 23d measure [d#, a, b# or c̄, and f̄#], considered as $\mathfrak{B}^7$, would point to *e*-small, but, considered as $\mathfrak{G}\sharp^7$ it would, as the dominant of transfer, indicate *f*#-small (in like manner as the harmony [c̄ f̄# ā e̿♭] in fig. 191, *k*, p. 357, indicated *c*-small.) On hearing this modulation for the first time, the ear finds it difficult to decide definitely and conclusively for the one or the other of these meanings, and thus the chord in question appears to it as probably being *a really equivocal* one.

In the 24th measure we find another harmony that is equally equivocal. That is to say, if we choose to regard that of the foregoing 23d measure as e:V^7, then that of the 24th measure appears first of all as [d a c̄ f̄#] and accordingly as the principal four-fold chord of the key *G*-large, lying next to this *e*-small. But if we take the 23d measure as V^7 of *c*#-small, and refer it again, in this capacity, as a transferring dominant chord, to *f*#-small, the 24th measure appears rather as a four-fold chord with small fifth on the second degree of *f*#-small (with an accidentally elevated third and furnished with a small ninth instead of the fundamental tone) and hence as [d a b# f̄#]. Here also it might be difficult definitely to determine, whether the ear will perceive this chord in the one way or in the other, and especially on the first hearing; and thus may this harmony also, like its predecessor, be regarded as actually equivocal.

The principal key *f*#-small definitely and decidedly returns again in the following 25th measure, with the small three-fold chord $\mathfrak{f}$# in the fourth-sixth position, and thereby as it were confirms the fact, that the harmonies of the two preceding measures were actually $c\sharp$:V^7, and $f\sharp$:$^\circ\text{II}^7$, and that they were not e:V^7 and G:V^7; and for this reason the ear, on repeatedly hearing the piece, will understand the 23d and 24th measures in the former way rather than in the latter. (And, by the way, this latter fact moreover explains the reason why I write *b*# in preference to *c̄* in the 23d and 24th measures;—if indeed so trivial a circumstance is worth the assignment of a reason. (§ 224.)

In the 26th measure, the harmony [B# a d̄# f̄#] announces a digressive modulation into the realm of the key *c*#-small—a key that stands in the first degree of relationship to the previous key *f*#-small, from which point the progression then goes, in the 27th measure, by means of the principal four-fold chord 𝔅⁷, into the key *E*-large—a key which again stands in the nearest degree of relationship to the immediately preceding one. But this key also is immediately supplanted again; for, in the next following 28th measure the small three-fold chord 𝔡# in the fourth-sixth position introduces a key very remote from *E*-large, namely the key *d*#-small.

The chord of the following 29th measure, considered as [A b# d̄# f̄#] would indicate the key *e*#-small—a key sustaining the horizontal relationship in the second degree to the just introduced key *d*#-small; but regarded as [G× b# d# f̄#] it would refer to *a*#, which is related to *d*# in the first degree: and indeed, according to § 211, it would even refer to *d*# itself. Thus it is readily seen that this chord really is not 𝔊#⁷, but 𝔅#⁷, and that the tone *G*× is written under the form of *A* merely for the purpose of making it appear the more common and the less strange and singular. (§ 224, at the end.)

In the 30th measure, however, the principal four-fold chord 𝔊#⁷ definitely introduces the key *c*#, and in this the chord 𝔄, occurring in the following 31st measure, is found as VI.

In the 32d measure the harmony ℭ#⁷ carries us again into *f*#-small; but in the following 33d measure this key is again exterminated by the harmony [B# d# f̄# ā] which is a harmony foreign to its scale, and which, on the other hand, in itself considered, points to *c*# or *C*#, and again also, considered as the dominant harmony of transition, refers to the principal key *f*# small, and according to which the ℭ# harmony of the 34th measure definitely appears again as the dominant three-fold chord of the principal key *f*# small. The tone *d*, in the 35th measure, may either be regarded as a ninth of the harmony ℭ#⁷, or as a mere transition tone.

I have, from the 21st measure to the present point, followed the thread of modulation with the utmost definiteness; it is not to be denied, however, that, in consequence of the frequently occurring equivocal chords, the accumulated partial digressive modulations, &c., this thread is sometimes rather complicated, uncertain and difficult to be followed, so that the ear for a moment easily loses it (§ 220,) and does not find itself perfectly righted again until arriving at perhaps the 33d, 34th, or 35th measure. (§ 223.)

In the 37th measure the tones *ā*# and *c̿*# announce the commencement of a new set or passage in *F*#-large, and the following tones *f̄*# and *ā*# confirm it. From this point onward to the end, the piece remains as a whole in the key *F*#-large.

All the following measures, as far as to the 55th, explain themselves so easily, that a word need not be said in relation to them. None but the 55th could afford the least difficulty. The most direct and immediate explanation is that which is affixed to the notes; but, if we regard several tones as mere transition tones, we can explain the passage according to the more simple succession of harmonies exhibited in *m* and *n*, p. 403.

The 56th measure, it is perceived, makes a momentary digression into *d*♯ small; but immediately in the following 57th measure the small three-fold chord 𝔤♯ appears again as the harmony of the second degree of *F*♯-large. (§ 211.)

The harmonic combination [d, $\bar{f}^{\sharp}$, $\bar{g}^{\times}$ or $\bar{a}$, and $b^{\sharp}$,] in the 58th measure, (unless it be regarded as [d $\bar{f}^{\sharp}$ $\bar{g}^{\times}$ $\bar{b}^{\sharp}$] and explained as a mere apparent chord,) contains, regarded as [d $\bar{f}^{\sharp}$ $\bar{a}$ $\bar{b}^{\sharp}$] and taken as the transferring dominant chord 𝔊♯ with lowered fifth, a momentary digression into *C*♯-large, which however is immediately recalled by the harmony of the following measure.

The 59th measure, again, is also capable of different interpretations; namely, as in *o*, or as in *p*, p. 403. The latter mode of explanation is to be preferred, as being the most simple.

On figure 235, pp. 404—406.

This piece of music is commenced on the tone *C* merely with a *tremolo* on the kettle drum; the tones $\bar{c}$, $\bar{e}^{\flat}$ and *g* in the vocal parts appear for the first time in the second and third measures, and determine the key to be *c*-small.

The harmony 𝔄♭ appears in like manner, in the fifth measure, as the large three fold chord of the sixth degree of the small scale,—and, in the eighth measure, the four-fold chord of the second degree, with elevated third and in the second inversion (as the chord of the superfluous sixth,) and indeed not only without the original seventh *c*, but also without the fundamental tone or the ninth—*d* and *e*♭. This harmonic combination, which is in itself unusual, obtains a still more marked and extraordinary character from the circumstance that the base tone *A*♭ is nothing but a drum tone. (Comp. § 91 at the end and fig. 133, p. 214.) (I here, as well as every where else in technics, abstain from all exhibitions of aesthetic views which might determine me to choose this or that harmony or harmonic succession, and the like, since we here have to do merely with technical, and indeed with dry grammatical, analysis.)

In the commencement of the 9th measure, one may conceive the combination to himself either as *c*:I, or as *c*:V; the latter however is the more natural.

And in like manner one will conceive to himself the combination in the commencement of the 10th measure rather as 𝔊, than as 𝔠; and so also in the 11th and 12th measures.

The harmony [g a♭] of the 13th measure explains itself very naturally as the large four-fold chord of the sixth degree of the previous key *c*:small; and in the following measure appears the harmony 𝔇♭, which is a harmony foreign to the previous scale, and which, according to the principle of inertia, will impress the ear as VI of the key *f*-small—the nearest relative of the preceding key *c*-small.

With the restoration of the intervals omitted in measures 12, 13 and 14, the latter would appear somewhat as exhibited in fig. 235, *k*, p. 406.

The series of chords in the 12th, 13th and 14th measures, which has just been considered, has a great external resemblance to the one we saw in the 10th, 11th and 12th measures of the example in fig. 234, p. 400: and yet the two are in substance essentially diverse. It may not be uninteresting to compare the two somewhat more particularly.

(1.) *In the former case*, the individual tone $\bar{g}$♯, with which the phrase commences, is the large fundamental fifth, *F*, of the harmony V, (i. e. of the dominant three-fold chord:)—whereas, *in the latter case*, the individual tone *g* itself is the fundamental tone, *R*, of the dominant harmony.

(2.) *There*, the tonic harmony followed the dominant harmony: but *here*, the large four-fold chord of the sixth degree follows the dominant harmony; and consequently, *there*, the tone $\bar{a}$ is the small fundamental third of the tonic harmony; but *here* the tone *a*♭ is the fundamental tone of the harmony VI^7;—*there* the tone $\bar{g}$♯ is foreign to the harmony, but *here* the tone *g* is the large fundamental seventh.

(3.) And besides, *there* the harmonic progression from the 11th to the 12th measure is entirely different from that which *here* takes place from the 13th to the 14th measure; *the former* is a succession of harmonies appropriate to the scale, namely I—VI, whereas *the latter* is a digressive modulation, namely *c*:VI^7—*f*:VI.

Indeed, the above mentioned three measures of fig. 235, p. 404, are moreover not unlike the first three measures of the example in fig. 234, p. 400; but there is really in this case a still more essential difference. For *there* the first individual tone $\bar{f}$♯ is the fundamental tone of the tonic harmony, the two tones $\bar{f}$♯ and $\bar{g}$♯ of the second measure are the original seventh and the fundamental tone of the four-fold chord of the second degree of a small scale; and the tones $\bar{c}$♯, $\bar{e}$♯ and $\bar{g}$♯ of the third measure are the fundamental tone, the third and the fifth of the dominant three-fold chord.

For the purpose of facilitating the not uninteresting comparison of these three places so similar externally and yet so essentially different, I place them in fig. 235, *m*, *n*, *o*, p. 406, all three along side of one another, transposing those which are borrowed from fig. 234. The signs affixed render the essential difference sensible.

The harmony of the 15th measure of the example in fig. 235, p. 404 namely [c g♭ a $\bar{e}$♭] or [c f♯ a $\bar{e}$♭] seems to the ear, according to the principle of inertia, if we direct our view simply to the preceding measure, to be the dominant four-fold chord $\mathfrak{F}^7$ of the key *b*♭-small—a key which stands in the first degree of relationship to *f*-small of the foregoing measure, and thus to be [c g♭ a $\bar{e}$♭: but since, taking it as [c f♯ a $\bar{e}$♭] and therefore as $\mathfrak{D}^7$, it would stand again in a close connection with the still unforgotten principal key of the piece, namely *c*-small, (§ 213,) so the ear is quite undecided, for which of the two harmonies to take the combination in question; and hence this combination is justly to be regarded as being *actually equivocal.*

The following chord also, [c♭ g♭ a $\bar{e}$♭] or [c♭ g♭ b♭♭ $\bar{e}$♭,] in the 16th measure, might, not improperly, be called equivocal. In the former sense it would, as $\mathfrak{F}^7$ with lowered fifth, refer to *B*♭-large,—or, as $^\circ\mathfrak{f}^7$ with elevated third, to *e*♭-small;—but taking it to be [c♭ g♭ b♭♭ $\bar{e}$♭,] as $\mathfrak{C}\flat^7$, it would refer to *F*♭-large,—(or, as [B f♯ a $\bar{d}$♯, to *E*-large.] Such a digressive modulation into *F*♭ or *E* would, it is true, be a somewhat remote one; but still, as may be seen in *p*, p. 406, it would not, after the foregoing equivocalness, appear at all surprising and unexpected to the ear, and thus would not, perhaps, at the harmony of the 16th measure, be less anticipated and expected by the ear, than the key *e*♭-small.

But in the 17th measure, this fluctuation of the ear between *e*♭-small and *E*-large is terminated by the appearance of the small three-fold chord $\mathfrak{e}\flat$ in the decisive fourth-sixth position.

The harmony [F a♭ d̄ f̄,] in the 25th measure, is equivocal in like manner as the harmonic combination [B f b d̄] in fig. 220, p. 370; but in the following 36th measure, the small three-fold chord 𝔠 appears as the tonic harmony in the decisive fourth-sixth position.

A large three-fold chord appears, in the 37th measure, instead of the expected small tonic three-fold chord, but it is immediately followed in the 38th measure, by the harmony ℭ^{7}, in the form of [C g b♭ d̄♭ ē,] i. e. with the small added ninth and the omission of the fundamental tone, which latter harmony points to *f*-small, though in the 39th measure *F*:I appears in its stead.

In the second half of the 39th measure appears the harmonic combination [C a♭ b d̄ f̄,] which indeed my readers would find it impossible to explain *from the instruction hitherto given*, did I not tell them, that they must at once conceive the base tone *C* to be absent, as being a tone foreign to the harmony and that, thus they must proceed just as if it did not occur in the combination. In this way, the remaining tones [a♭ b d̄ f̄] as 𝔊^{7} refer to *c*-small.

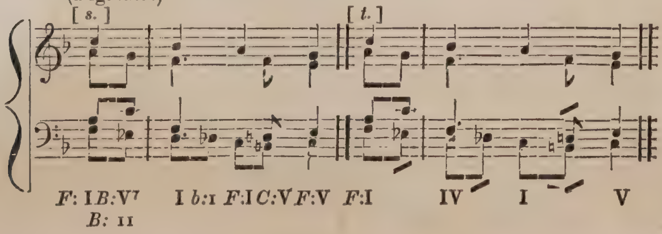
In the 40th and 41st measures we have a repetition of all that had passed, both as to matter and manner, in the 38th and 39th measures, after which finally, from the 42d measure onward, the large three-fold chord ℭ dies away; and, in the last measures, a thunder of the kettle drums, which is heard however at a distance, once indeed rising to a *fortissimo* but then again vanishing away, closes the whole.

In like manner as we have analized the foregoing piece of music, we will also furnish an analysis of *Mozart's* celebrated *introduction* to his very splendid *Violin Quartett in C-large*,—a passage whose explanation has for several years past engaged so many pens in Italy, Germany and France. Since however, in addition to other difficulties, many tones foreign to the harmony are essentially and necessarily involved in the explanation, it will be better to reserve the analysis of this most interesting passage till we arrive at a more advanced period of the work.*

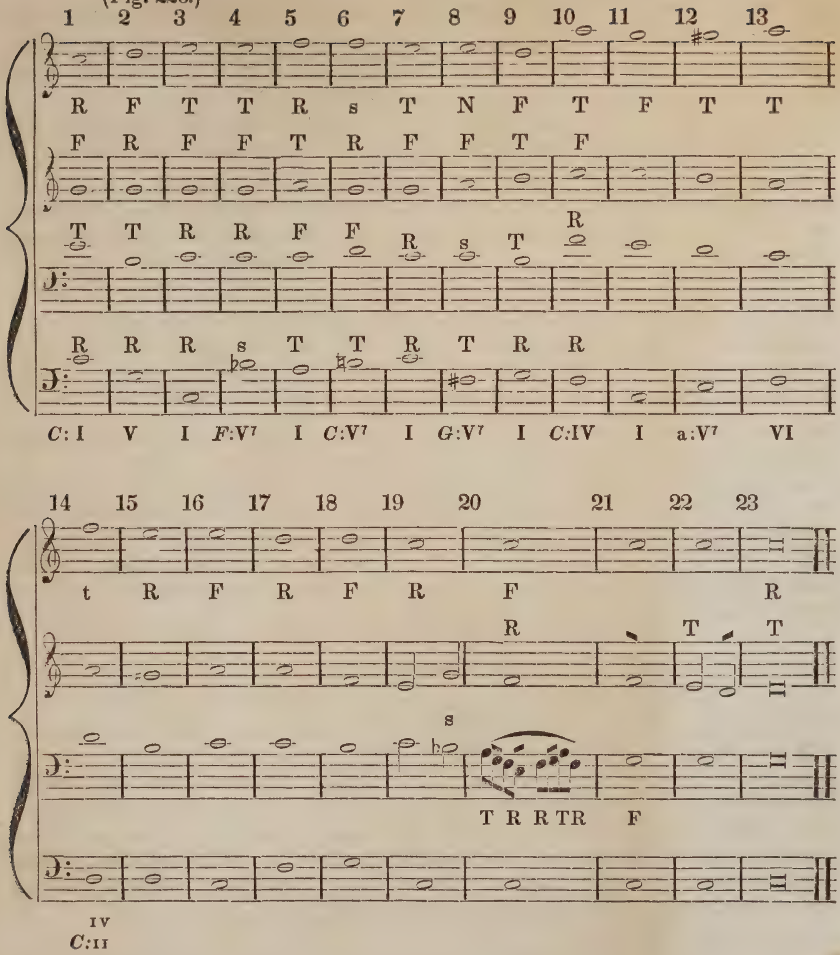
---

* The German edition of this work consists of four volumes, and the matter above translated is in the second:—the author in stating the reasons why he does not here introduce the analysis of Mozart's Violin Quartett, says also that its introduction here would unduly swell the size of the second volume, and that for this reason also it had better be postponed to the third volume. The assignment of this reason in the translation would not be appropriate, because the entire work is now to be published in one, or, at most, in two volumes. TR.

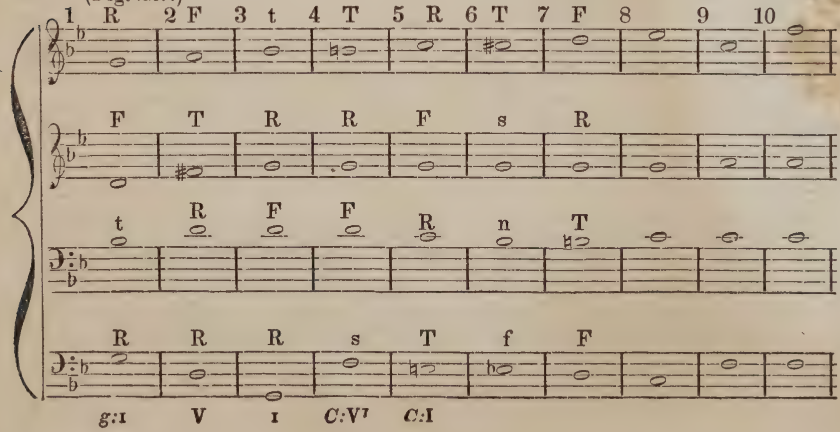
(Fig. 229.)

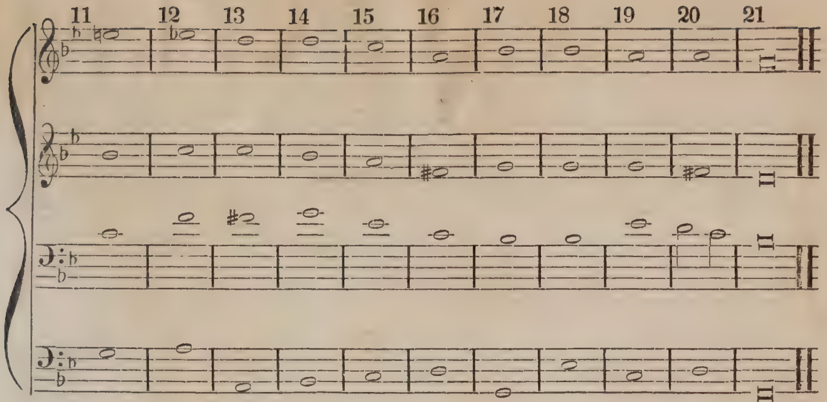


(Fig. 226.)

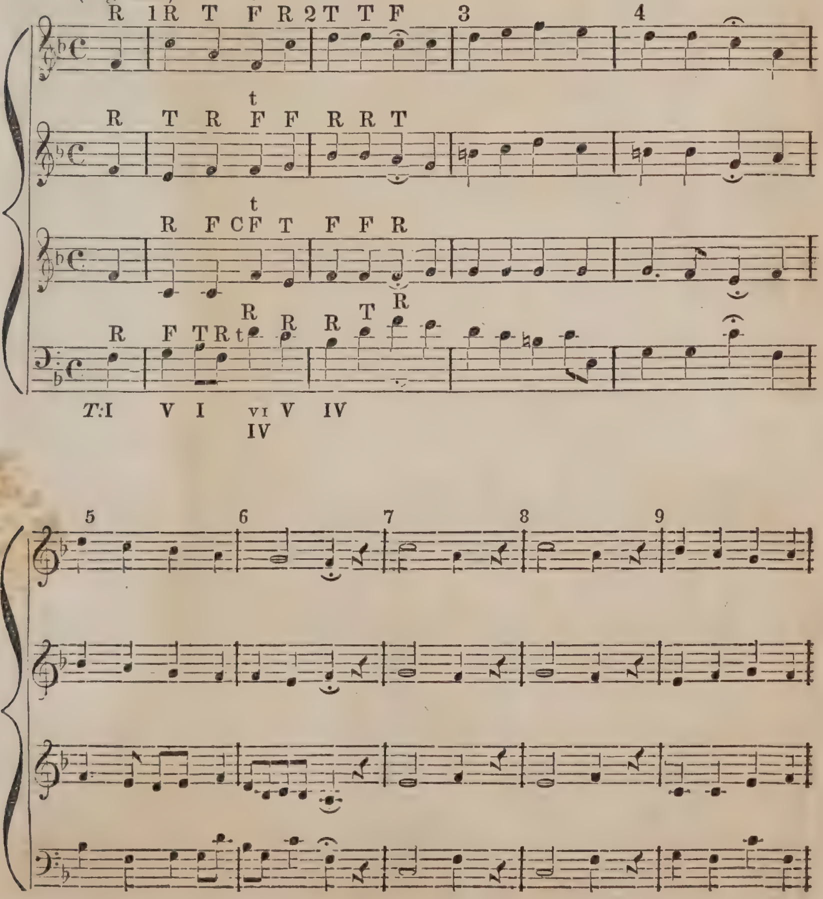


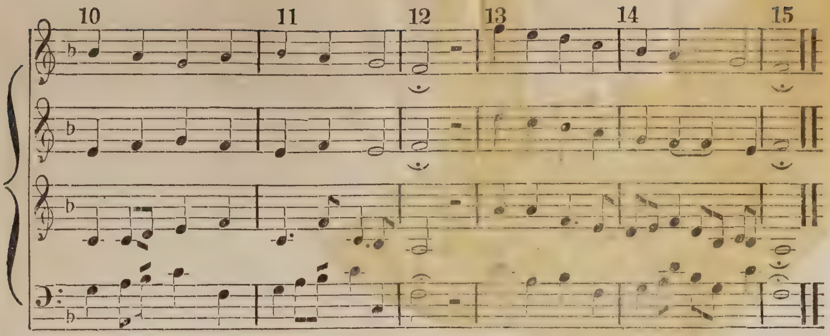
(Fig. 227.)



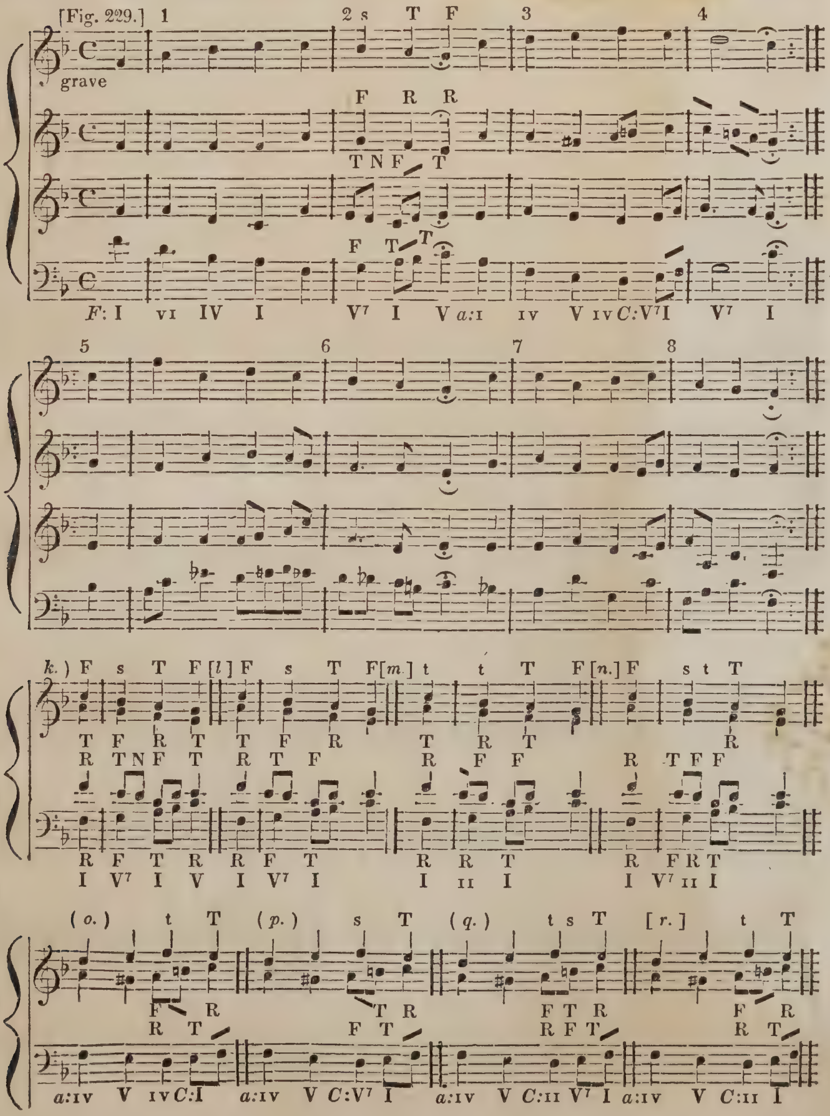


(Fig. 228.)

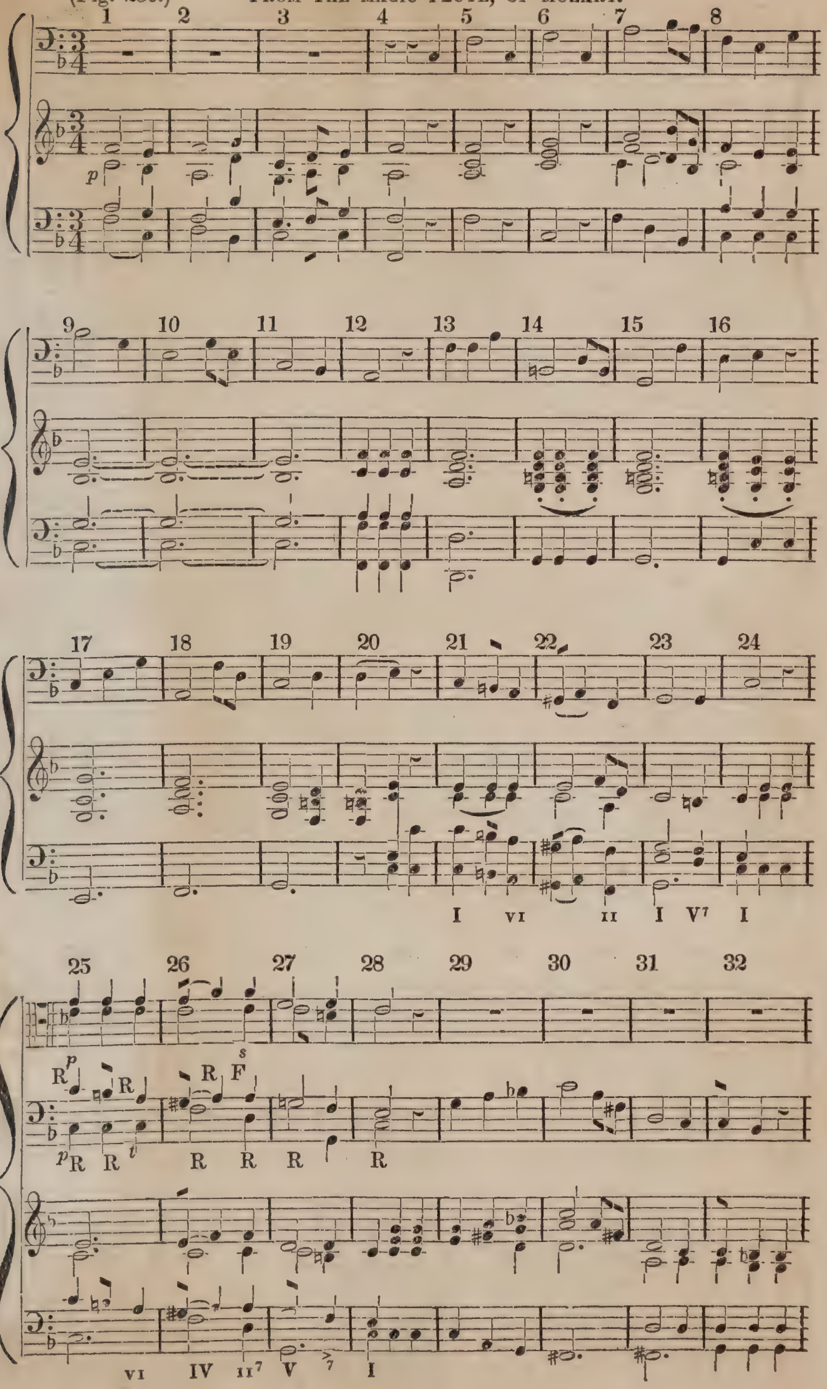

R 1R T F R 2T T F 3 4
t
R T R F F R R T
t
R F CF T F F R
t
R F T R t R R R T R
T:I V I VI V IV
IV
5
6
7
8
9

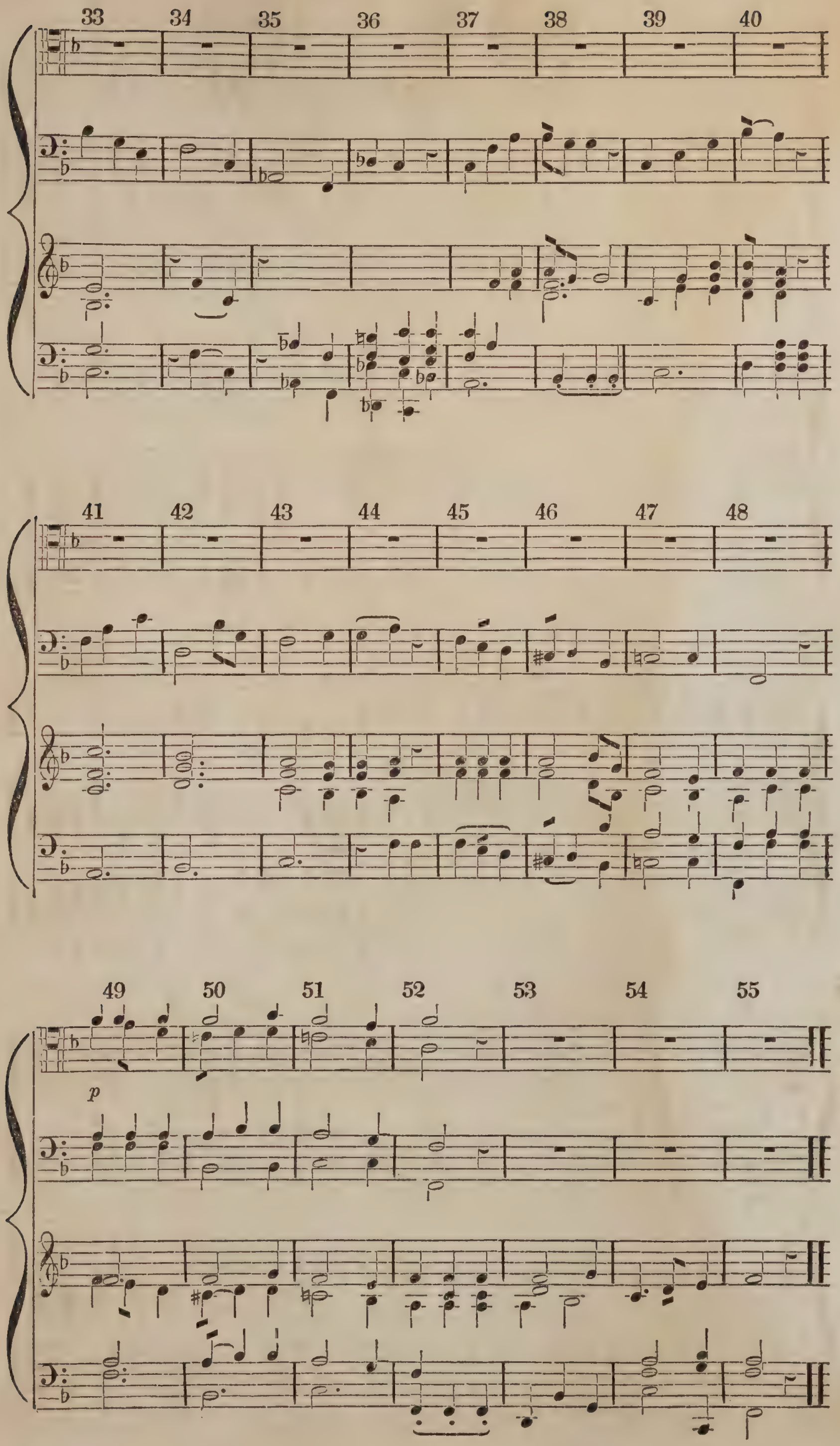


[Fig. 229.]

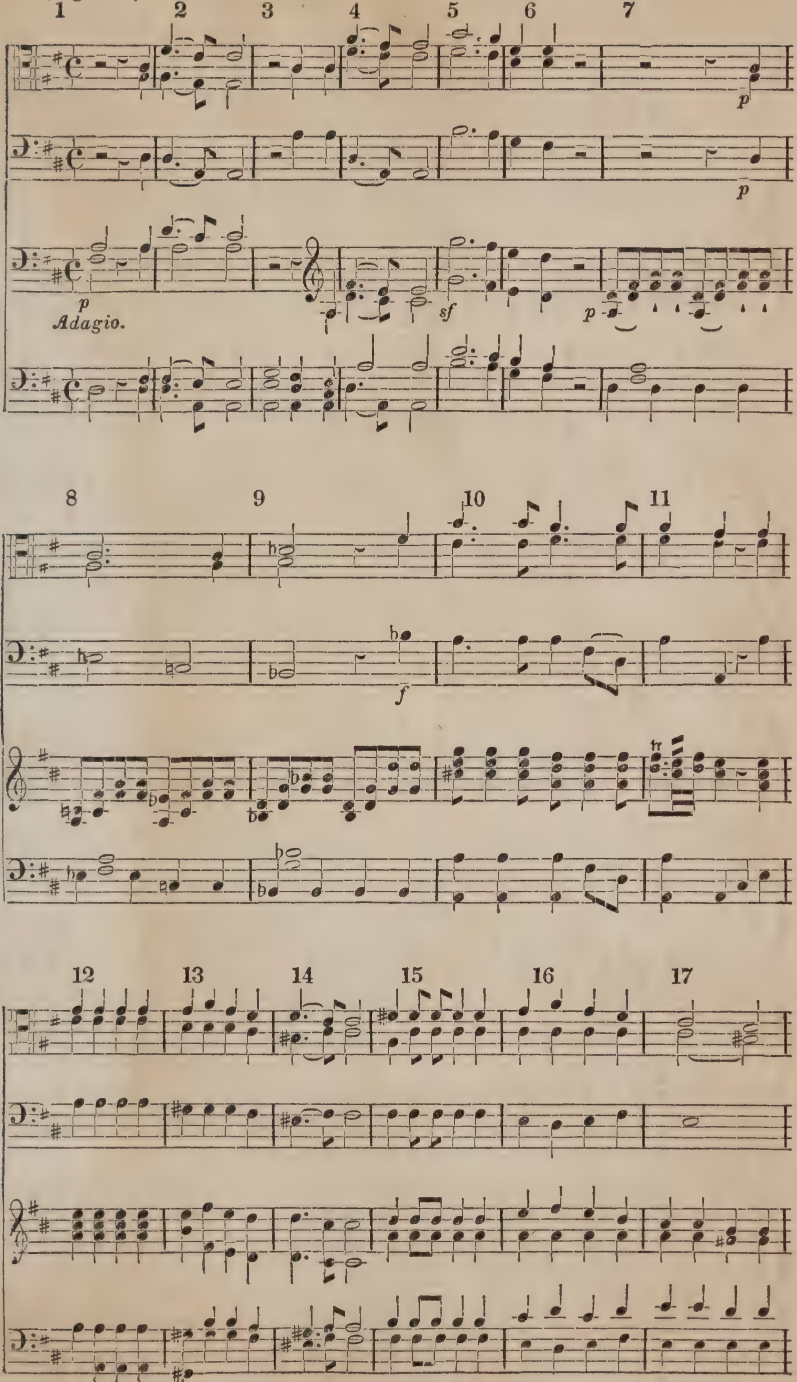

1
2 s T F
3
4
grave
F R R
T N F T
F T T
F: I vi IV I V7 I V a:I iv V iv C:V7I V7 I
5
6
7
8
k.) F s T F [l] F s T F [m.] t t T F [n.] F s t T
T F R T T F R T R T R
R T N F T R T F R F F R T F F
R F T R R F T R R T R F R T
I V7 I V I V7 I I ii I I V7 ii I
(o.) t T (p.) s T (q.) t s T [r.] t T
F R T R F T R F R
R T F T R F T R T
a:iv V iv C:I a:iv V C:V7 I a:iv V C:ii V7 I a:iv V C:ii I

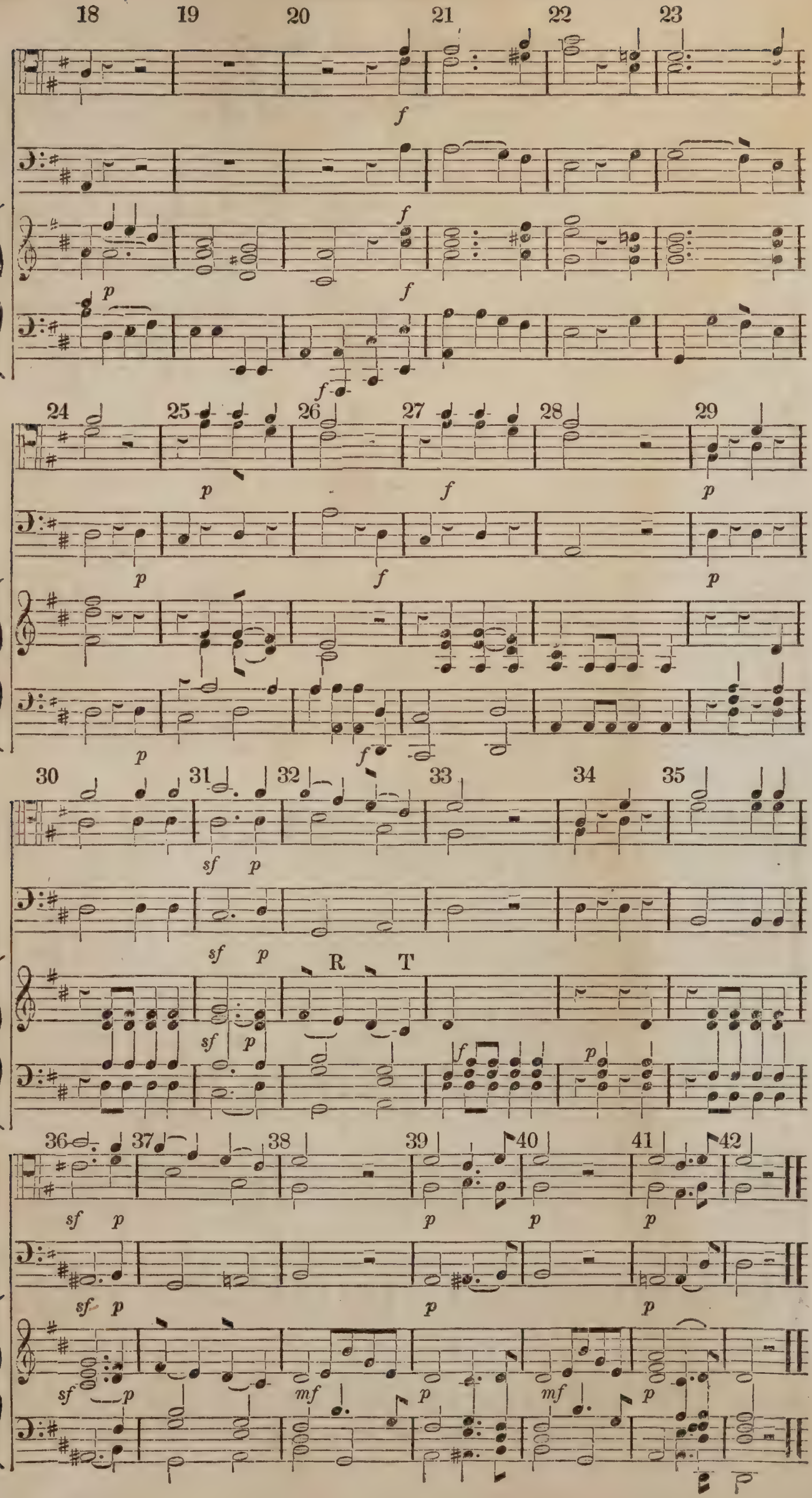
(Fig. 230.) FROM THE MAGIC FLUTE, OF MOZART.




p

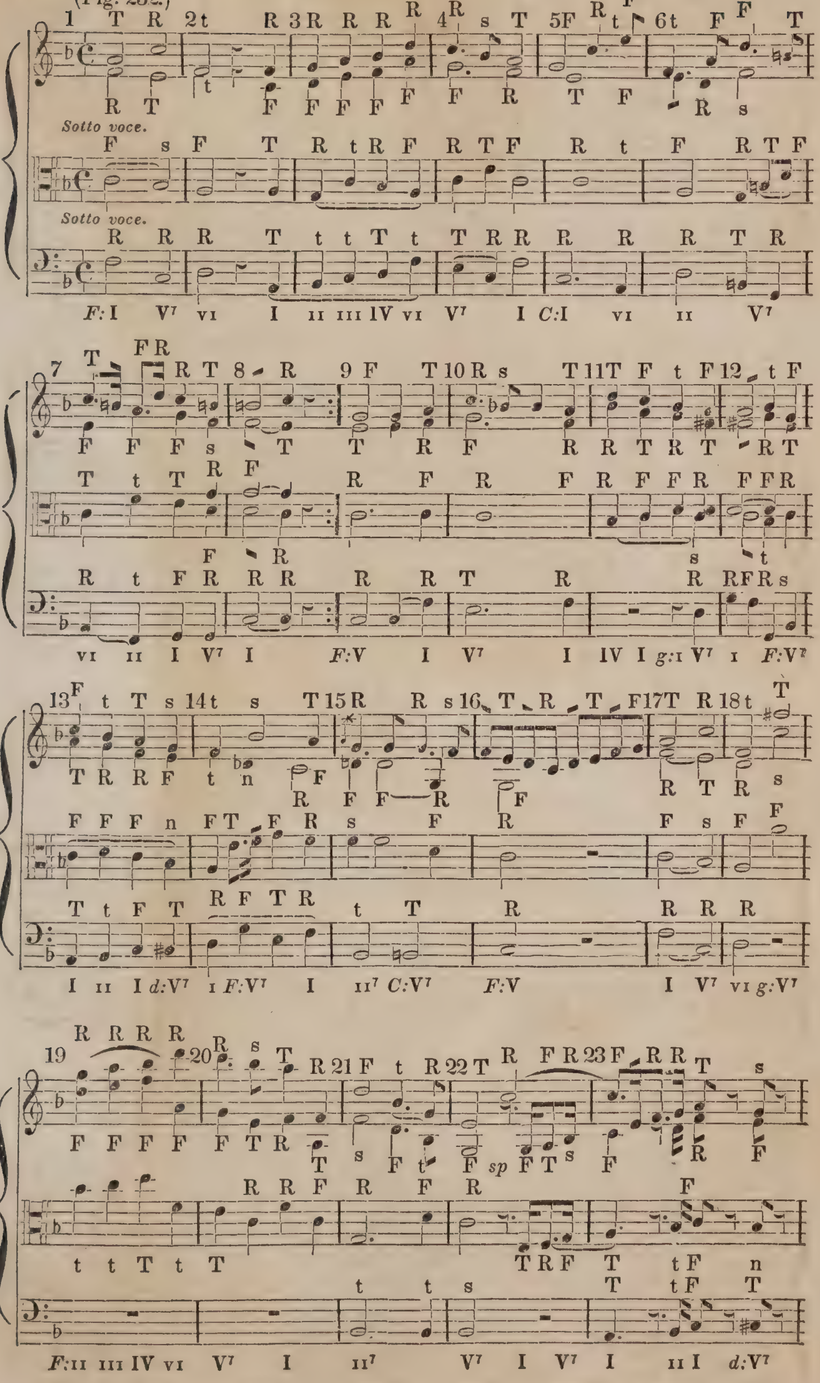
(Fig. 231.) FROM MOZART'S "MAGIC FLUTE."

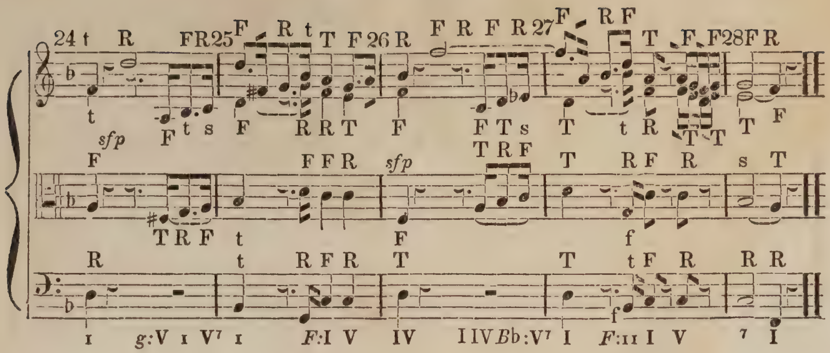



18
19
20
21
22
23
f
f
p
f
f
24
25
26
27
28
29
p
f
p
p
f
p
p
f
30
31
32
33
34
35
sf
p
sf
p
R
T
sf
p
f
p
36
37
38
39
40
41
42
sf
p
p
p
p
sf
p
p
p
sf
p
mf
p
mf
p

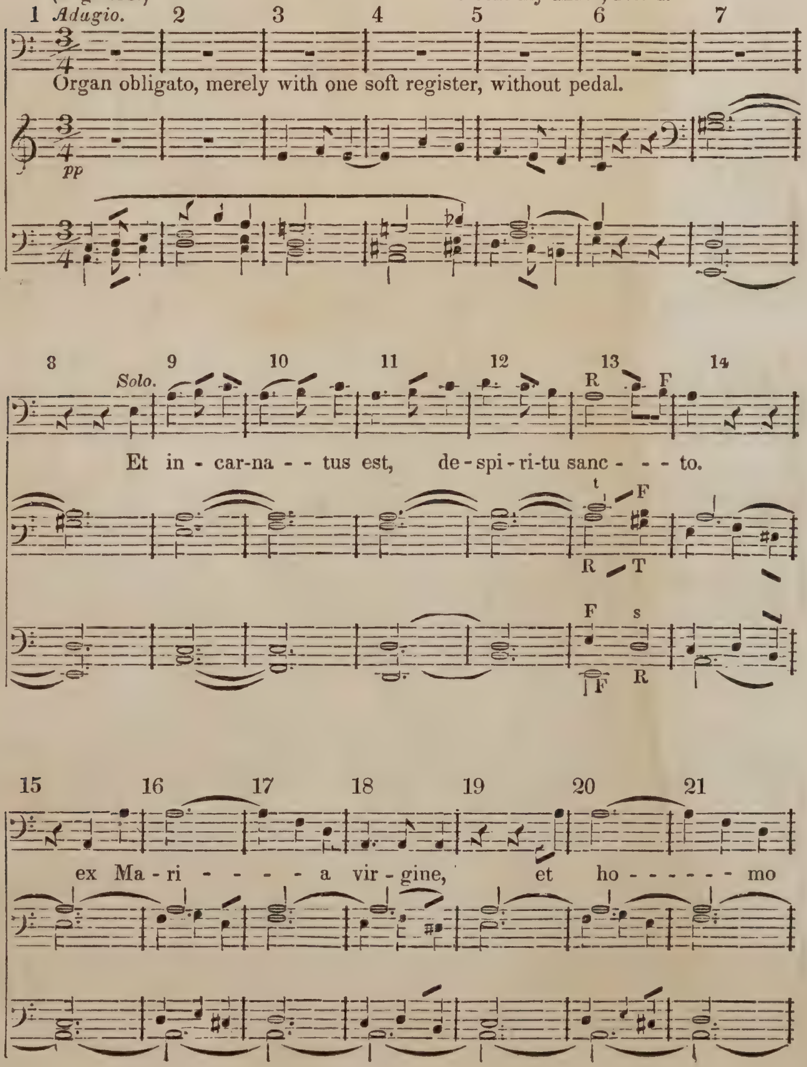
FROM MOZART'S "MAGIC FLUTE."

(Fig. 232.)

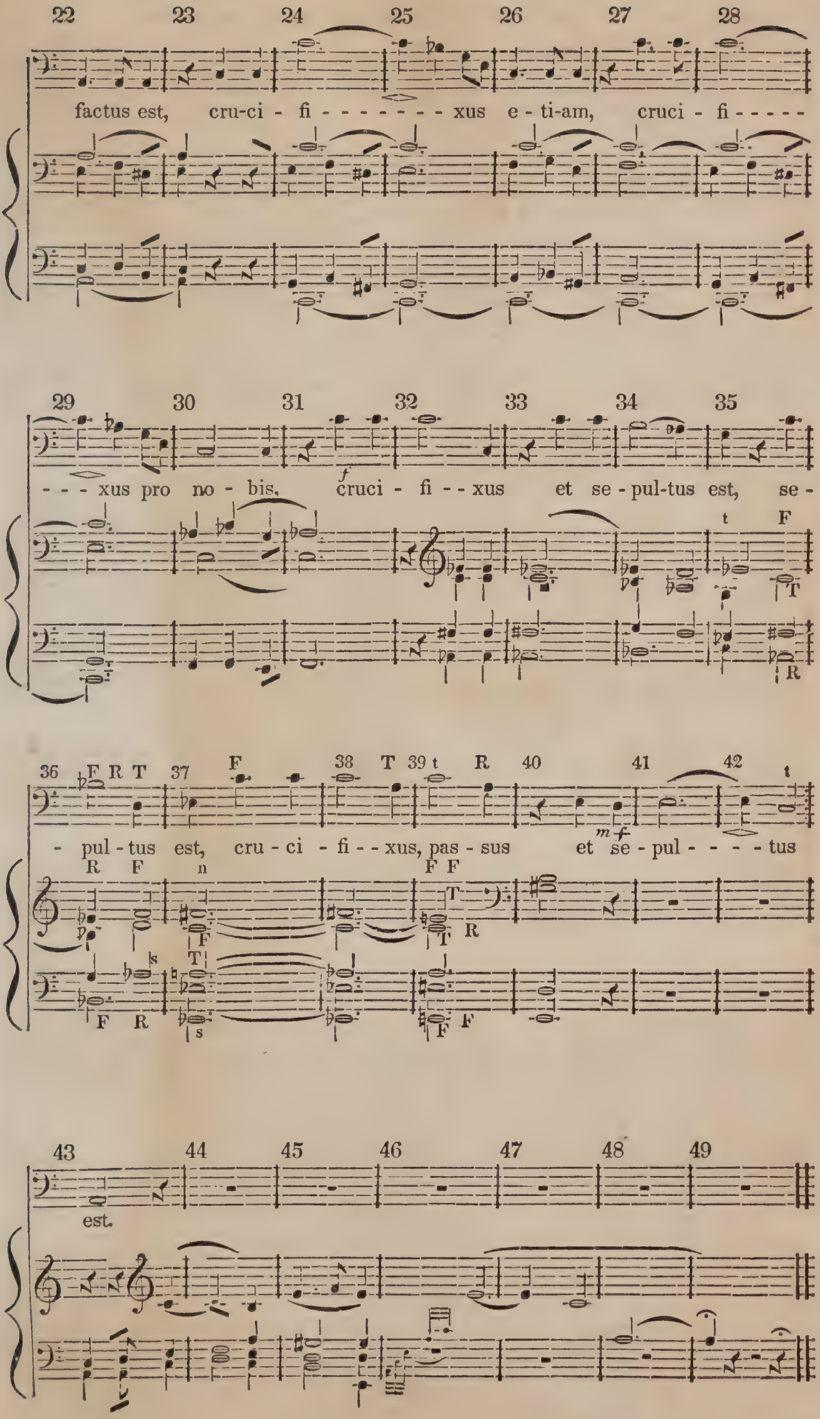

Sotto voce.
Sotto voce.
F: I V7 vi I ii iii IV vi V7 I C: I vi ii V7
vi ii I V7 I F: V I V7 I IV I g: i V7 i F: V7
I ii I d: V7 i F: V7 I ii7 C: V7 F: V I V7 vi g: V7
F: ii iii IV vi V7 I ii7 V7 I V7 I ii I d: V7


24 t R FR25 F R t T F26 R F R F R27 F R F T F F28 F R
t F t s F R R T F F T s T t R T T T F
sfp sfp
F F F R T R F T R F R s T
T R F t F f
R t R F R T T t F R R R
I g:V I V7 I F:I V IV I IV Bb:V7 I F:II I V 7 I

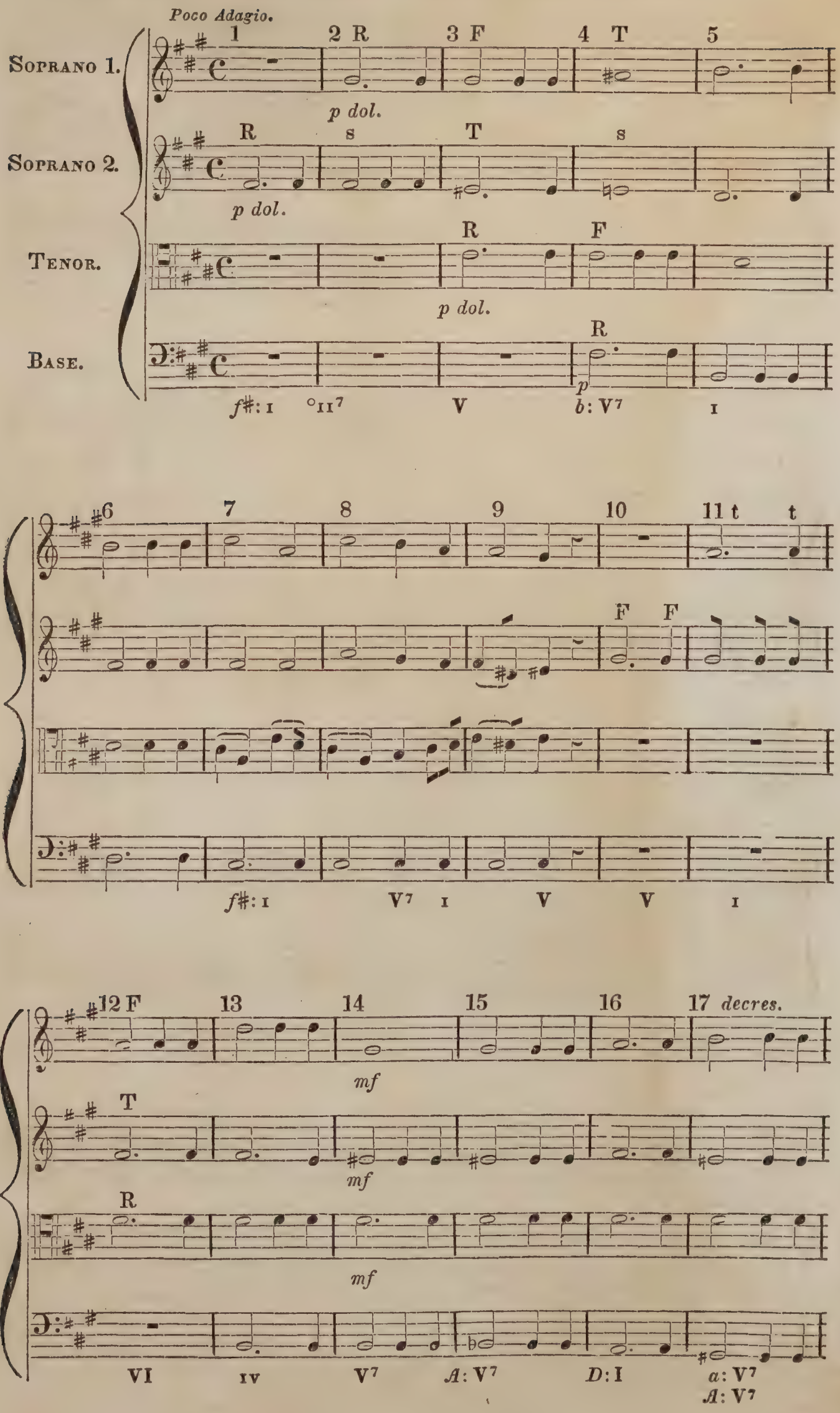
(Fig. 233.) From my Mass, No. 1.

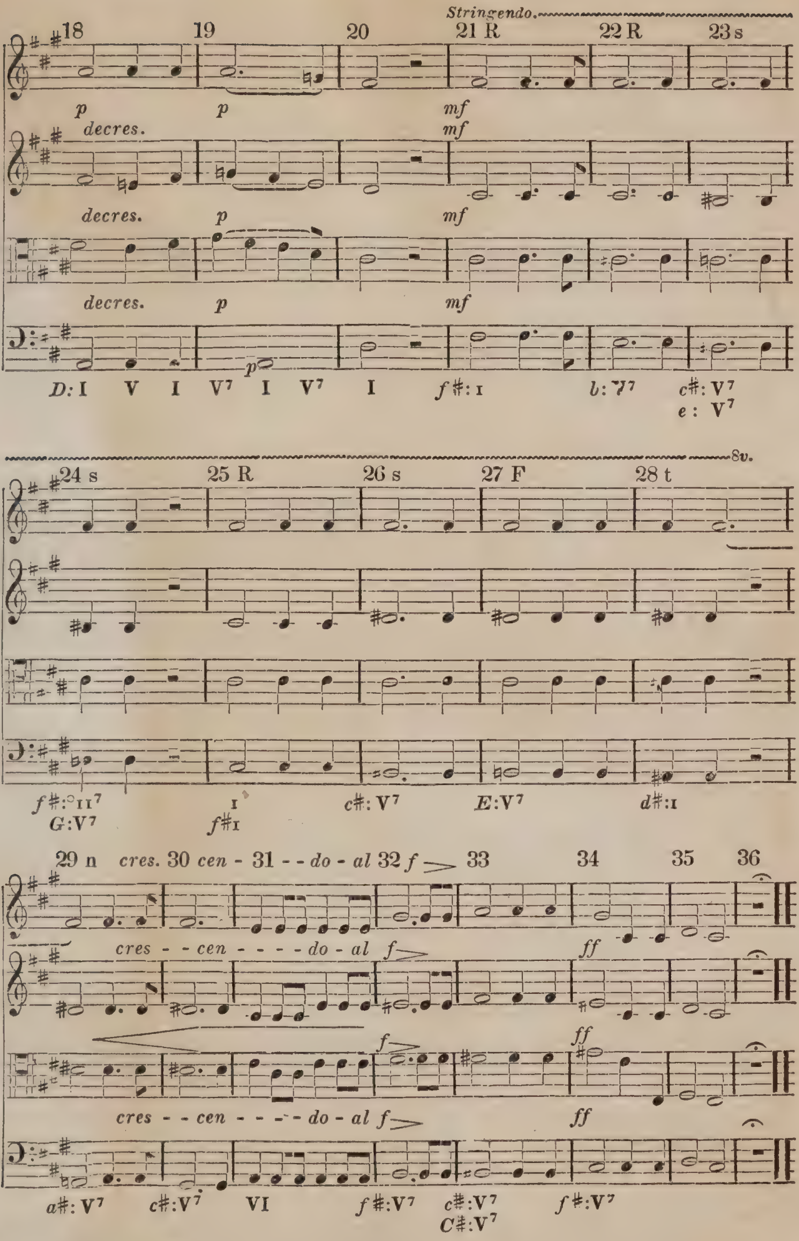

1 Adagio. 2 3 4 5 6 7
pp
8 9 10 11 12 13 14
Solo.
R F
Et in - car-na - - tus est, de - spi - ri-tu sanc - - - to.
t F
R T
F s
F R
15 16 17 18 19 20 21
ex Ma - ri - - - - - a vir - gine, et ho - - - - - - mo

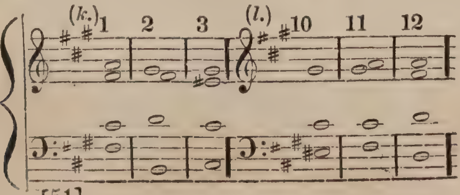
Organ obligato, merely with one soft register, without pedal.


22 23 24 25 26 27 28
factus est, cru-ci - fi - - - - - - - - xus e - ti-am, cruci - fi - - - - -
29 30 31 32 33 34 35
- - - xus pro no - bis, cruci - fi - - xus et se - pul-tus est, se -
f
t F T R
36 F R T 37 F 38 T 39 t R 40 41 42 t
- pul - tus est, cru - ci - fi - - xus, pas - sus et se - pul - - - - tus
mf
R F n F F T R F T
s T F R s F F
43 44 45 46 47 48 49
est.

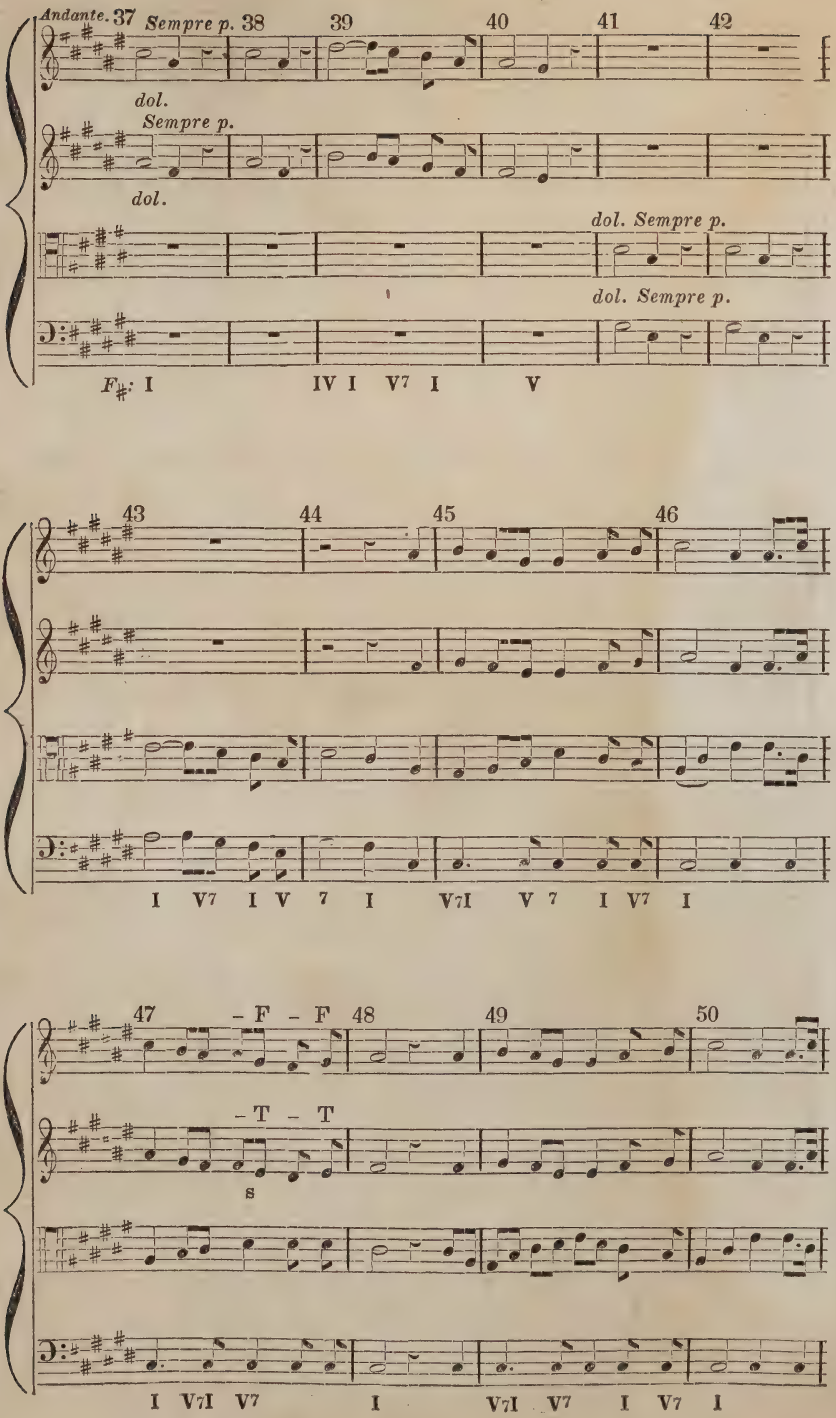
(Fig. 234.) POLIMETER.—FROM MY FOUR-VOICED SONGS.

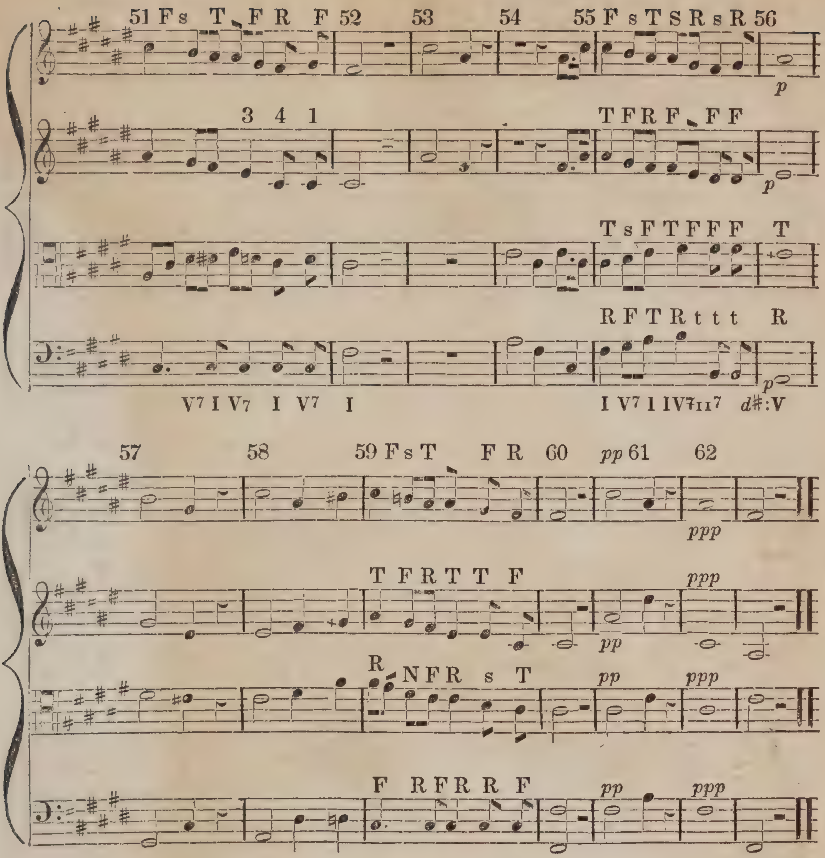



Stringendo.
18
19
20
21 R
22 R
23 s
p
decres.
p
mf
mf
decres.
p
mf
decres.
p
mf
D: I V I V⁷ I V⁷ I
f♯: I
b: V⁷
c♯: V⁷
e : V⁷
24 s
25 R
26 s
27 F
28 t
8v.
f♯: °II⁷
G: V⁷
I
f♯ I
c♯: V⁷
E: V⁷
d♯: I
29 n
cres. 30 cen - 31 - - do - al 32 f
33
34
35
36
cres - - cen - - - - do - al f
ff
f
ff
cres - - cen - - - - do - al f
ff
a♯: V⁷
c♯: V⁷
VI
f♯: V⁷
c♯: V⁷
C♯: V⁷
f♯: V⁷

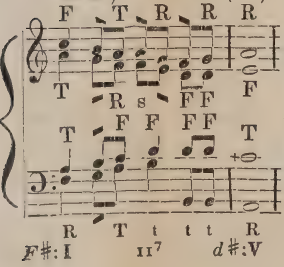

(k.) 1
(l.) 10

[51]

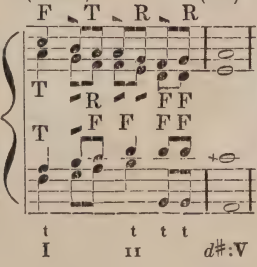

Andante.
37
Sempre p.
38
39
40
41
42
dol.
Sempre p.
dol.
dol. Sempre p.
dol. Sempre p.
F♯: I
IV I V7 I
V
43
44
45
46
I V7 I V 7 I V7I V 7 I V7 I
47
– F – F
48
49
50
– T – T
S
I V7I V7 I V7I V7 I V7 I



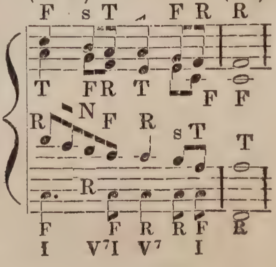
(55. *m.*) (56.)



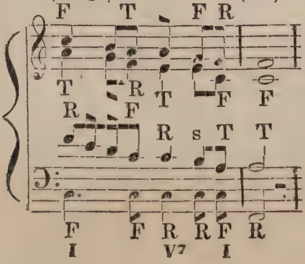
(55. *n.*) (56.)



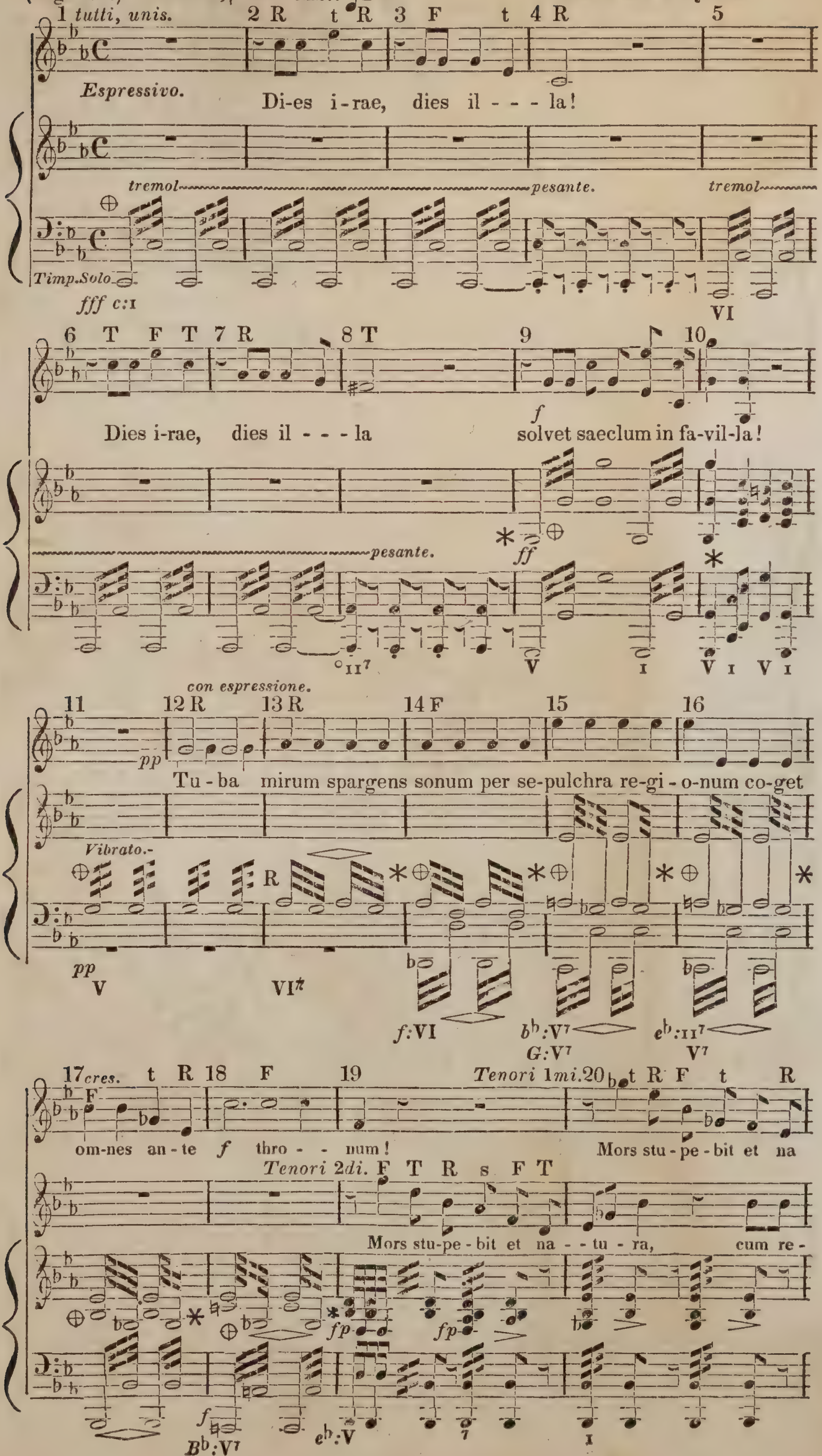
(59. *o.*) (60.)

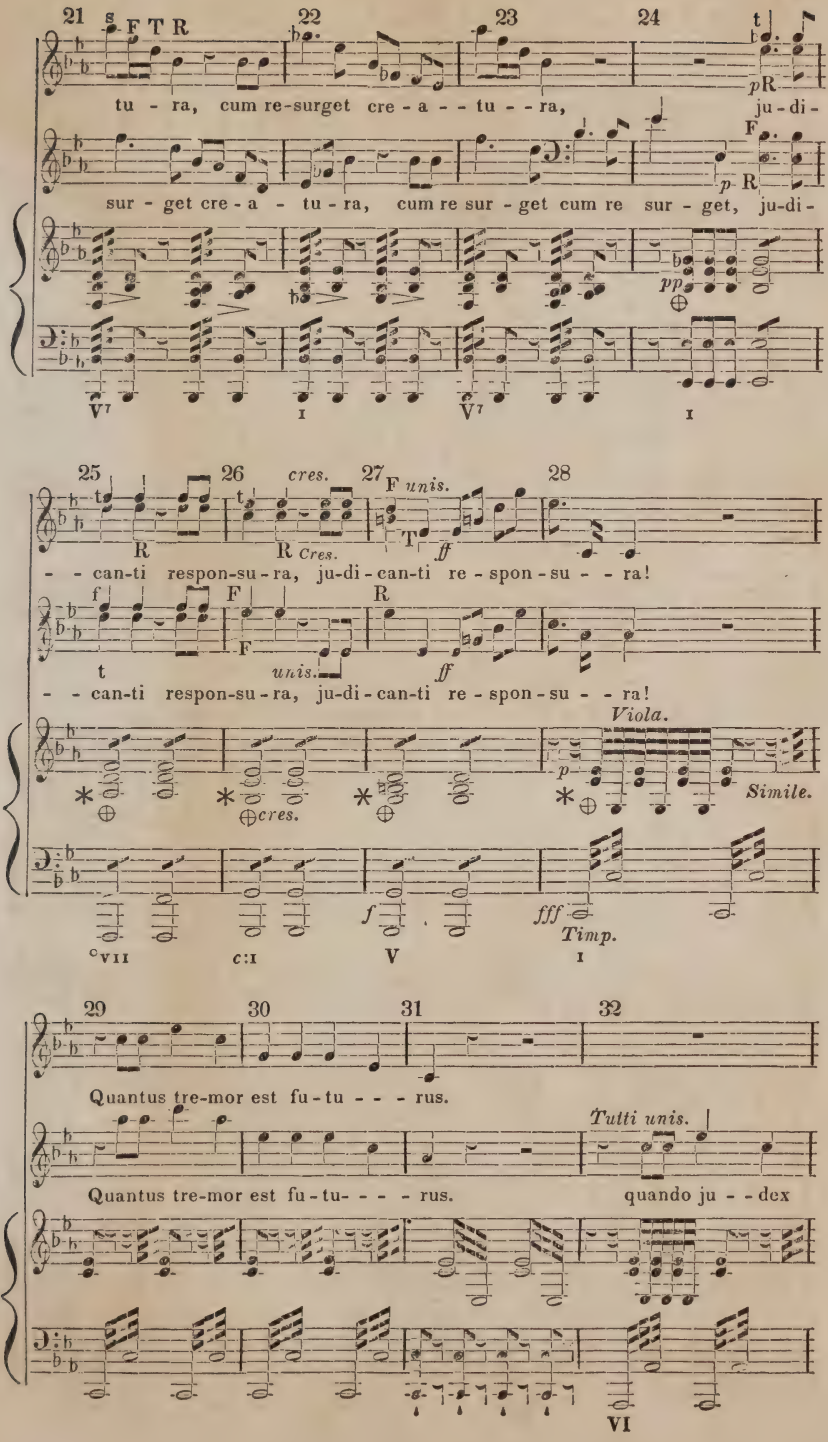


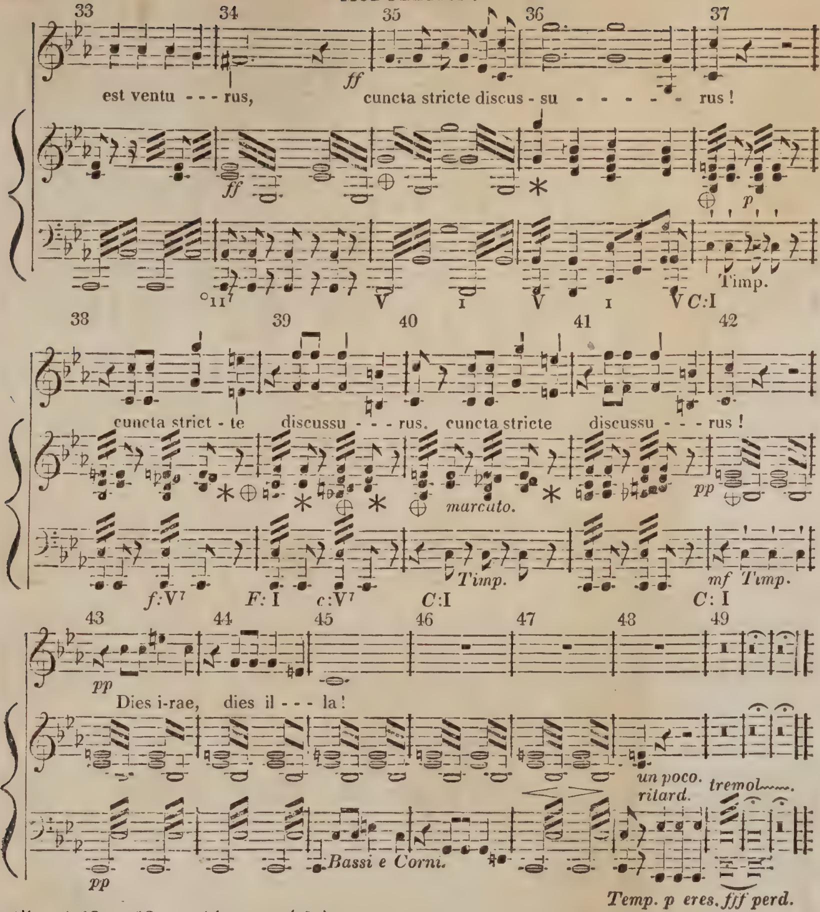
(59. *p.*) (60.)

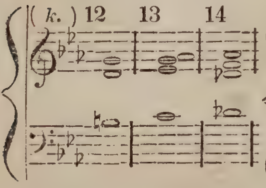


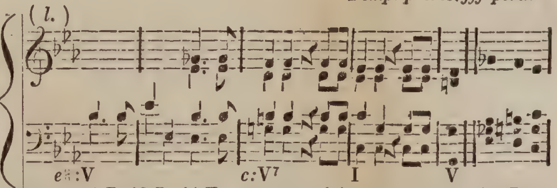
(Fig. 235.) *Patetico*, 38." *Mzl.* ♩ = 60. FROM MY REQUIEM.

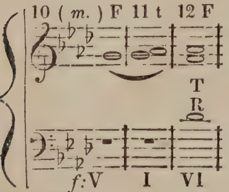

1 tutti, unis. 2 R t R 3 F t 4 R 5
Espressivo.
Di-es i-rae, dies il - - - la!
tremol pesante. tremol
Timp. Solo
fff c:I
VI
6 T F T 7 R 8 T 9 10
Dies i-rae, dies il - - - la
f
solvet saeclum in fa-vil-la!
pesante.
ff
°II7 V I V I V I
con espressione.
11 12 R 13 R 14 F 15 16
pp
Tu - ba mirum spargens sonum per se-pulchra re-gi - o-num co-get
Vibrato.
R
pp
V
VI♮
f:VI
b♭:V7
G:V7
e♭:II7
V7
17 cres. t R 18 F 19 Tenori 1mi. 20 t R F t R
F
om-nes an - te f thro - - num!
Mors stu - pe - bit et na
Tenori 2di. F T R s F T
Mors stu-pe - bit et na - - tu - ra, cum re -
fp fp
f
B♭:V7
e♭:V
7
I

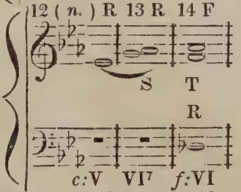

21 s F T R 22 23 24 t
tu - ra, cum re-surget cre - a - - tu - - ra, ju - di -
pR F p R
sur - get cre - a - tu - ra, cum re sur - get cum re sur - get, ju-di -
pp
V⁷ I V⁷ I
25 t 26 t cres. 27 F unis. 28
R R Cres. T ff
- - can-ti respon-su-ra, ju-di-can-ti re - spon - su - - ra!
f F R
t F unis. ff
- - can-ti respon-su-ra, ju-di-can-ti re - spon - su - - ra!
Viola.
p Simile.
cres.
f fff Timp.
°VII c:I V I
29 30 31 32
Quantus tre-mor est fu - tu - - - rus.
Tutti unis.
Quantus tre-mor est fu - tu- - - - rus. quando ju - - dex
VI

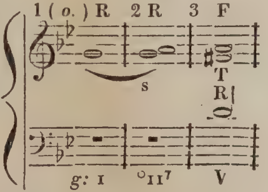

33
34
35
36
37
est ventu - - - rus,
ff
cuncta stricte discus - su - - - - - rus !
ff
p
Timp.
°II⁷
V
I
V
I
V C:I
38
39
40
41
42
cuncta strict - te discussu - - - rus. cuncta stricte discussu - - - rus !
marcato.
pp
f:V⁷
F: I
c:V⁷
C:I
Timp.
mf Timp.
C: I
43
44
45
46
47
48
49
pp
Dies i-rae, dies il - - - la !
un poco. ritard.
tremol
Bassi e Corni.
pp
Temp. p cres. fff perd.

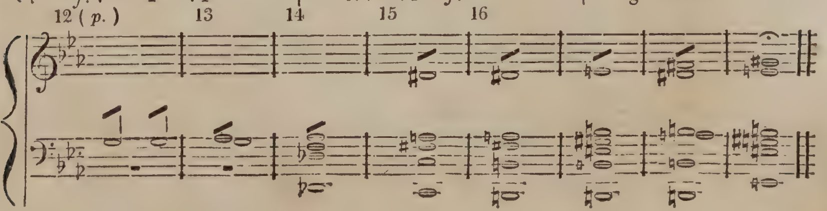

(k.) 12
13
14


(l.)
e♮:V
c:V⁷
I
V


10 (m.) F
11 t
12 F
T
R
f:V
I
VI


12 (n.) R
13 R
14 F
S
T
R
c:V
VI⁷
f:VI


1 (o.) R
2 R
3 F
S
T
R
g: I
°II⁷
V


12 (p.)

THEORY

OF

MUSICAL COMPOSITION,

TREATED

WITH A VIEW TO A NATURALLY CONSECUTIVE
ARRANGEMENT OF TOPICS;

By GODFREY WEBER,

DOCTOR HONORARIUS, KNIGHT OF THE FIRST CLASS OF THE HESSIAN ORDER OF LEWIS,
HONORARY MEMBER OF THE ROYAL SWEDISH ACADEMY IN STOCKHOLM,
OF THE HOLLANDIC UNION FOR THE PROMOTION OF MUSIC, ETC.

TRANSLATED FROM THE THIRD, ENLARGED AND
IMPROVED, GERMAN EDITION,

WITH NOTES,

By JAMES F. WARNER,

AUTHOR OF RUDIMENTAL LESSONS IN MUSIC; PRIMARY NOTE-READER, OR
FIRST STEPS IN SINGING AT SIGHT, ETC., ETC.

VOL. II.

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CHAPTER V.

HARMONIC PROGRESSION.

DIVISION I.

OF HARMONIC PROGRESSION IN GENERAL.

(A.) ENUMERATION OF THE DIFFERENT POSSIBLE HARMONIC STEPS.

§ 226.

Having thus far considered modulation as a connected series of harmonies, we will now take a more minute and particular view of it analytically, by turning our attention to *the individual harmonic steps* of which a piece of music is made up.

The step from one harmony to another, the succession of two harmonic combinations which depend upon two distinct fundamental harmonies, or briefly, the succession of two fundamental harmonies, may be called, as it has several times been called already, *a harmonic step*, *a harmonic succession*, or *a harmonic progression.* In order, however, strictly to define the thing, these terms should be preceded by the word *fundamental*, thus: *fundamental harmonic step*, *fundamental harmonic succession*, *fundamental harmonic progression*, or—for the sake of avoiding terms so disagreeably long—briefly *fundamental step*, *fundamental succession*, *fundamental progression.*

§ 227.

We will now, before proceeding farther, make ourselves acquainted with the extent of the field into which we are about to enter. Let us enquire, therefore, how many different successions of one harmony to another, or how many different ways of passing from one harmony to another, are possible or conceivable.

Inasmuch as every harmonic step consists of two harmonies immediately succeeding each other, it follows, that

(1.) each of the fourteen harmonies appropriate to a large key may be followed by one of the thirteen others belonging to the same scale, thus making 14 times 13 different cases—14 × 13 = - - - 182;

(2.) each of the ten harmonies of a small key may be followed by one of the nine others, thus making 9 times 10 cases—9 × 10 = - - - - - - - - - - 90;

Total, 272;

(3.) each of the fourteen harmonies appropriate to a large key may be followed by one of the fourteen harmonies of either of the other eleven large keys, thus making 14 times 14 times 11 cases—14 × 14 × 11 = - - - - - - - 2156;

(4.) each of the fourteen harmonies appropriate to a large key may be followed by one of the ten harmonies of either of the twelve small keys, thus making 14 times 10 times 12 different cases —14 × 10 × 12 = - - - - - 1680;

(5.) each of the ten harmonies appropriate to a small key may be followed by one of the fourteen harmonies of either of the twelve large keys, thus making 10 times 14 times 12 different cases—10 × 14 × 12 = - - - - - - 1680;

(6.) each of the ten harmonies appropriate to a small key may be followed by one of the ten harmonies of either of the other eleven small keys, thus making 10 times 10 times 11 different cases—10 × 10 × 11 = - - - - 1100;

Total, 6616;

and thus we have, in all, six thousand, six hundred and sixteen essentially different digressive harmonic steps [i. e. harmonic steps out of the scale of a key or from one scale into another.] To these add the above 272 different cases of harmonic steps in one and the same scale. - - - - - - 272;

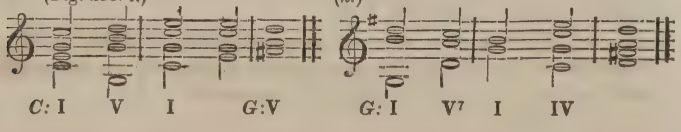
Grand total, 6888.

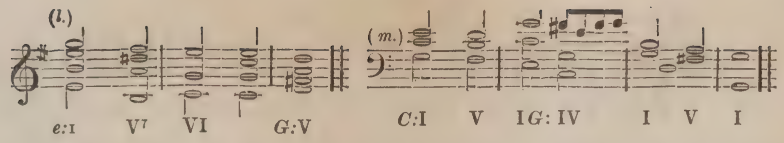
Thus, according to our mode of exhibition, which proceeds upon the supposition of only seven fundamental harmonies and which assumes only fourteen fundamental harmonies in a large key and only ten in a small key,—the entire number of different conceivable harmonic steps is 6888. According to other systems, which assume a far greater number of fundamental harmonies, it can scarcely be told to what sum these varieties of progression might amount. (§ 51.)

§ 228.

I cannot believe that this estimate will be misconstrued and regarded as an exaggeration, under the plea that each harmony is common to several keys, and that consequently many of the above 6888 cases are reckoned twice, as e. g. *C:* I—*G:* V, and *G:* IV—V, and *F:* V—*G:* V,—examples which involve the same harmonic succession in each instance, namely the progression from 𝕮 to 𝕯. For, how manifestly different is the harmonic succession 𝕮—𝕯 in fig. 236, *i*, *k*, *l*.

(Fig. 236. *i.*) (*k.*)





In the example fig. 236, *i*, 𝕮 as I of *C*-large is followed by the harmony 𝕯; in *k*, 𝕮 as IV of *G*-large is followed by the harmony 𝕯; in *l*, 𝕮 as VI of *e*-small is followed by the harmony 𝕯; consequently these three examples of the progressions of the fundamental harmonies 𝕮—𝕯 are in fact three entirely different cases. In the example fig. 236, *m.* above, as we shall more fully understand in the sequel (§ 380,) 𝕮 as I of *C* is followed by 𝕮 as IV of *G*. This results from the fact, that, on account of the transition tone f̄♮, which could not thus occur before ē in *C*-large, the ear perceives the harmony 𝕮 in the second half of the second measure as *G:* IV, and not as *C*: I, whereas this harmony impressed itself on the ear in the first half of the second measure as *C*: I. (Thus the tone *f*♯ is in this case a leading tone. Comp. § 187 at the end and §§ 203 and 380, also fig. 194.)

(B.) DIFFERENT SPECIES OF HARMONIC STEPS.

(1.) *Steps which are taken in one and the same scale,— steps which pass from one scale into another.*

§ 229.

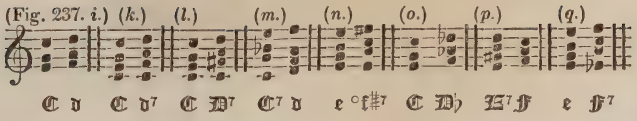
The collective mass of all possible fundamental harmonic steps admits of being differently divided, according to the different grounds of division.

One very essential division depends upon the circumstance whether the two harmonies following one another *both belong to one and the same key, or not.* In the first case (i. e. when one harmony is followed by another which belongs to the same key,) we say of the harmonic step, that it is *appropriate to the scale, that it belongs to the scale*, or *that it is taken in the scale;* but in the second case, (i. e. when a harmony is followed by another which belongs to a different key,) we denominate the step a *digressive* one—*a step taken out of the scale.*

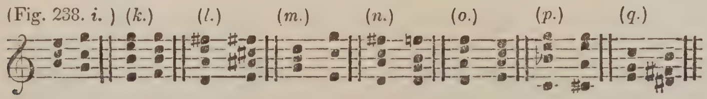
(2.) *Magnitude of harmonic steps.*

§ 230.

A second division of the different possible progressions of a fundamental harmony depends upon *the distance of the two fundamental notes of the two harmonies which follow one another.* That is to say, when a harmony is followed by another harmony whose fundamental tone is one degree higher than that of the former, as e. g. when the large three-fold chord 𝕮 is followed by the large three-fold chord 𝕯 or by the small three-fold chord 𝖉, fig. 237. *i.*,


(Fig. 237. i.) (k.) (l.) (m.) (n.) (o.) (p.) (q.)
𝕮 𝖉 𝕮 𝖉7 𝕮 𝕯7 𝕮7 𝖉 𝖊 °f♯7 𝕮 𝕯♭ 𝕰7 𝕱 𝖊 𝕱7

we call the progression or step of the fundamental harmony that of *a second*, because the fundamental note *C* of the first chord lies at the distance of a second from the fundamental note *D* of the second chord. And it is to be observed farther, that the fundamental progression 𝕮—𝖉 is a step of a *large* second. So likewise the steps are those of a large second when the harmony 𝕮 is followed by that of 𝖉^7, as in fig. 237. *k.* above, or when the harmony 𝕮 is followed by that of 𝕯^7, as in fig. 237. *l.* or when the harmony 𝕮^7 is succeeded by that of 𝖉, as is fig. 237. *m.* or when the harmony 𝖊 is followed by that of °f♯, as in fig. 237. *n.* &c.—A step of a *small* second is found in successions like that in case of 𝕮—𝕯♭, as in fig. 237. *o.* or 𝕰^7—𝕱, as in fig. 237. *p.* or 𝖊—𝕱^7, as in fig. 237. *q.* In the same way we denominate such a fundamental harmonic progression as that of 𝖆—𝕮, fig. 238. *i.*



or that of 𝖊—𝕲^7, fig. 238. *k.* or that of 𝕯—𝕱$^{\sharp 7}$, fig. 238. *l.* &c. a progression or step of *a third*;—a harmonic step like that of 𝕲—𝕮, in fig. 238. *m.* or that of 𝕯^7—𝕲^7, in fig. 238. *n.* &c, is termed a step or progression of *a fourth*;—the step in fig. 238. *o.* is called that of *a fifth* or *under-fourth*; the one in fig. 238. *p.* a step of *a sixth* or *under-third*; that in fig. 238. *q.* a step of *a seventh* or *under-second.*

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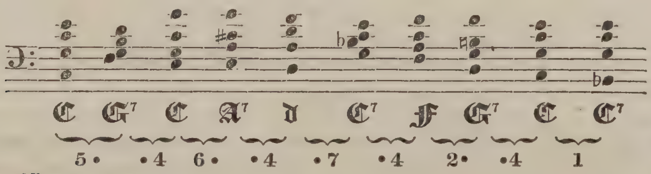
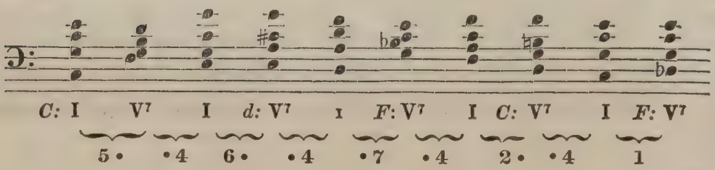
§ 231.

The above mentioned different magnitudes of fundamental harmonic steps may be exhibited to the eye by connecting the two harmonies with a brace and writing within or under it the figure that indicates the sign of the interval, as e. g. below: (Comp. § 188.*)



or



§ 232.

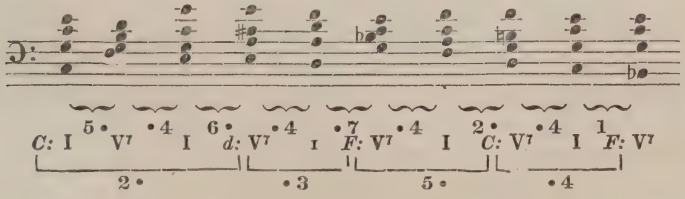
Care must be taken not to confound the idea of thirds, fourths, &c. as here applied to the successive steps of fundamental harmonies, with that of digression into the key of the third, the fourth, &c. which was the subject of consideration in § 188.

We were there speaking of the succession of one *key* to another, of the re-attunement of the ear to a new key by means of the circumstance that after one or more harmonies belonging to a key had been heard, a harmony occurred which impressed the ear as belonging to another key, and which thus re-attuned the ear to this new key, in this way dispossessing the previous tonic, and giving its place to a new tonic note (§ 185) situated at the distance of more or fewer degrees from the previous tonic note. (§ 188.)

But in the present case we speak merely of the succession of one *harmony* to another (§ 226.) In § 230, in particular, the only point considered is, whether the fundamental note of the first harmony is such and such a number of degrees distant from the fundamental note of the immediately following harmony, (without considering at all, whether these harmonies belong to one key or to different keys, whether the harmonic progression is a digressive one, or otherwise.)

The expression "to digress into this or that interval" refers to the succession of *one key to another;* whereas, the expression "the fundamental harmony progresses or steps into the third, the fourth," &c. has reference only to the succession of *one harmony to another.* The former expression relates to the distance of *tonic* notes; but the latter refers to the distance of *fundamental* notes: or, to speak in our language of signs, that which we denote by the succession of two Italic letters (§§ 121, 153, 187,) is a passing of the modulation into a new key; but that, on the contrary, which we represent by two German (Eng. black) letters following each other (§ 52) or by Roman numerals (§ 151,) is only the progression of fundamental harmonies—the succession of one harmony to another.

The following example (compared with §§ 188* and 231) exhibits both the *harmonic* progression, of which we have been speaking in the foregoing §§ 230 and 231, and the digressive modulations according to the mode of designation proposed in § 188:* in this figure the nature and difference of the two are very clearly presented.



§ 232 *bis.*

Nor is the progression of fundamental harmonies to be confounded with *that of a voice* (§§ 40 and 41.)

In the foregoing example, where, from the first chord to the second, the base makes the step of a fourth from *c* to *f*, the harmonic succession from the chord 𝕮 to the chord 𝕲^7 (from the harmony of the first degree of the scale to that of the fifth degree) is the step of a fifth. The following progression (from the second chord to the third,) where the base proceeds a second downwards from *f* to *e*, is, as it respects the successions of the harmonies, a step from G^7 to C, thus the step of a fourth. The succession from the third chord to the fourth, where *the base does not move at all* but continues on the tone *e*, is *a step of the fundamental harmony to the distance of a sixth*, the fundamental harmony proceeding from C to A^7;—in connection with the last step *a digressive modulation* takes place from the previous key *C*-large into the key of *the second*—into *d*-small,—&c.

(C.) HARMONIC SERIES OR SEQUENCES.

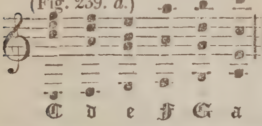
§ 233.

A continued succession of harmonic steps which are similar to one another is called *a harmonic series* or *sequence.*

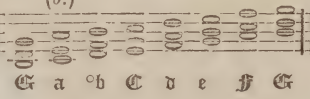
This similarity of harmonic steps may be of several different species.

(1.) It may consist merely in the circumstance that *harmonic steps* of *one species of magnitude follow one another*, as e. g. steps of a second, steps of a third, &c. Thus fig. 239, *a.* for instance,

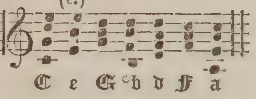
(Fig. 239. *a.*)



(*b.*)

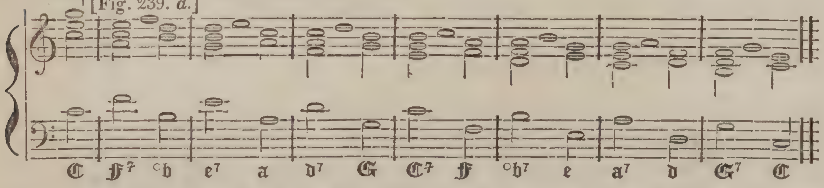


(*c.*)



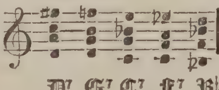
is a series of steps of a second,—steps too of different sized seconds, two being large seconds, namely, C—D, D—e, and one being a small second, namely, e—F, &c. Fig. 239, *b.* above, is another second series of the same kind. Fig. 239, *c.* above, is a sequence of harmonies each of which is situated *two* degrees higher than the preceding, and thus is a progression of fundamental harmonies by thirds. In fig. 239, *d.*

[Fig. 239. *d.*]

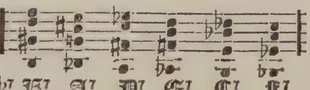


each succeeding harmony is situated three degrees, i. e. a fourth higher than the foregoing one; and thus this figure contains a series of fourths. The case is the same in figs. 239, *e* and *f:*

[Fig. 239. *e.*]

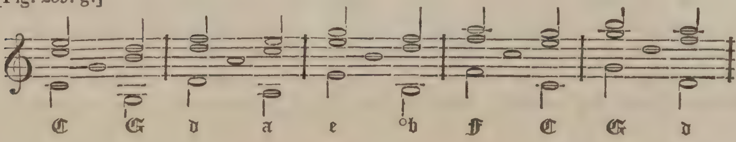


[*f.*]



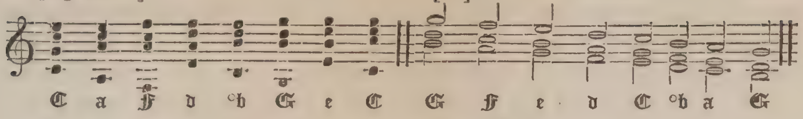
In fig. 239, *g.*

[Fig. 239. g.]



we have a series of steps of a fifth. In fig. 239, *h.*

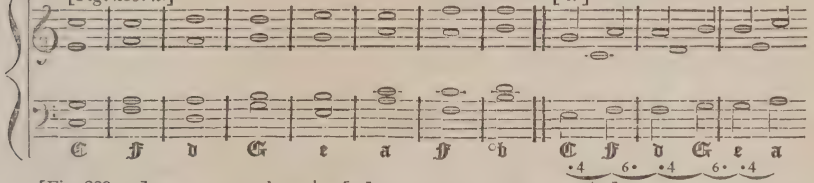
[Fig. 239. *h.*] [*i.*]



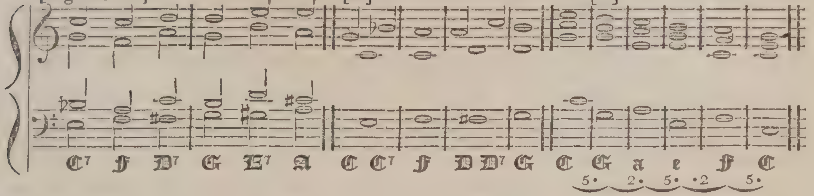
we find a succession of sixths, or under-thirds, and in fig. 239, *i.* above, we have a series of sevenths or under-seconds.

The following examples are more complicated. In fig. 239, *k. l. m.*

[Fig. 239. *k.*] [*l.*]



[Fig. 239. *m.*] [*n.*] [*o.*]

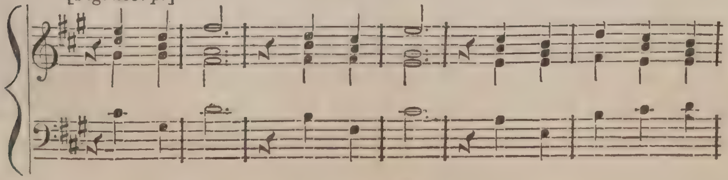


the fundamental harmony does not proceed by merely one species of interval, but moves at one time by fourths, and at another by sixths (under-thirds.) This is done, however, by so regular an alternation of fourths and of under-thirds, that each successive pair of chords is a symmetrical counterpart to the foregoing pair, in virtue of the fact that each consists of the progression of an under-third and a fourth, with the difference merely that each pair is one degree higher than the preceding. The third and fourth measures are as it were a copy of the first and second, differing merely by being on higher degrees of the scale: the first and second measures together form a group; the third and fourth form a similar group corresponding to it; the fifth and sixth measures form another similar group corresponding to the last, &c. The case is the same in fig. 239, *n.*

In fig. 239, *o.* above, we have a similar successive alternation of fifths and seconds: here too each pair of measures is virtually a copy of the preceding pair—a repetition of the same form on another degree of the scale—a fac-simile of the foregoing group.

Another variety of this species of progression is found in fig. 239, *p.*

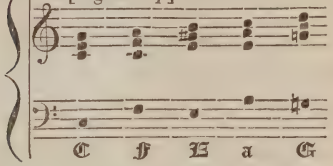
[Fig. 239. *p.*]



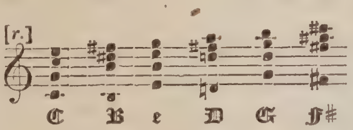
Here two steps of a fifth follow each other in a continued succession, and form a group consisting of three chords contained in two measures: this group repeats itself in the following two measures in the same form, but one degree lower.

In fig. 239. *q*. and *r*.

[Fig. 239. *q*.]



[*r*.]



steps of a fourth alternate with those of a seventh or under-second.

§ 234.

(2.) Another peculiar species of similarity in the successive fundamental steps of a sequence arises from the fact that the successive harmonies are not merely all *similar* to each other, but are absolutely *alike*,—not merely three-fold or four-fold chords, e. g. or three-fold and four-fold chords in symmetrical alternation, but are three-fold or four-fold chords of precisely *the same species*, as, for instance, all large three-fold chords, all principal four-fold chords, &c. We find in fig. 239, *a*, *b*, *c*, *g*, *h*, *i*, *k*, *l*, and *o*, on pp. 412, 413, 414, exclusively three-fold chords; but yet these three-fold chords are not entirely of one sort: at one time, as is shown by the letters placed beneath, these chords are large, at another, they are small, and at another they are diminished. There is, in fig. 239. *d*. p. 412., a regular alternate succession of three-fold chords and four-fold chords; but these again are of different magnitudes, as the subjoined letters show. In fig. 239, *e*, and *f*, p. 412, we have exclusively principal four-fold chords;—in fig. 239, *m*, p. 413, we have the same interchanged with large three-fold chords. Nearly the same is found in fig. 239, *n*, p. 413. In fig. 239, *m*. and *n*. each pair of measures is a new copy of the foregoing, differing only by being placed one degree higher, for which latter reason it is usual to denominate progressions of this sort *transpositions*.

§ 235.

It will be perceived, that, fundamentally considered, all the harmonies occurring in the examples *a*, *b*, *c*, *d*, *g*, *h*, *i*, *k*, *l*, *o*, and *p*, of fig. 239, above, are constructed of elements belonging to one and the same key. Fig. 239, *d*, exhausts, in a regularly alternating succession, the entire mass of the three-fold and four-fold chords appropriate to the key of *C*-large. But since the harmonies occurring on the different degrees of a scale differ from each other in size, a three-fold chord on the first degree, e. g. being *large* while the three-fold chord on the second degree is *small*, &c. it follows of course that the chords in a sequence of harmonies in one key are not of the same magnitude: and it follows, vice versa, that in case the chords are to be of the same size, the succession must necessarily be composed of chords taken from several different keys, as in fig. 239, *e*, *f*, *m* and *n*, pp. 412, 413; (though it is true indeed, that not every series composed of harmonies taken from different keys is in all cases of precisely one and the same magnitude throughout, as is clearly shown by fig. 239, *q* and *r*, p. 414.)

§ 236.

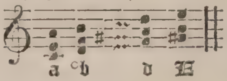
It will be perceived from this point of view, that a sequence proceeding in one key *cannot possibly consist of fundamental steps precisely equal in point of size:* thus e. g. in fig. 239, *a* and *b*, p. 412, the fundamental harmony moves, it is true, exclusively by seconds; in fig. 239, *c*, p. 412, exclusively by thirds; in fig. 239, *d*, p. 412, exclusively by fourths, &c; in fig. 239, *o*, p. 413, alternately by fifths and seconds, &c; but still in fig. 239, *a*, and *b*, the seconds are at one time large and at another time small; in fig. 239, *c*, the case is the same with the thirds; in fig. 239, *m*, the same holds true of the fourths, &c; in fig. 239, *o*, we have at one time large seconds and at another small seconds, and, in case the series is continued farther, we have here also at one time large fifths and at another small fifths, &c.

This, moreover, is a very natural fact: for, it results necessarily from the circumstance that the degrees of the scale are not all of the same size.

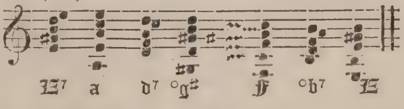
§ 237.

It is perceived also from the same point of view, that, while no sequence of chords of equal magnitude can be constructed out of the chords of a large key, no unbroken series whatever, consisting exclusively of harmonies appropriate to the small key, can be carried entirely through the scale of that key; for, in the case of the small key, harmonies are not to be found on every degree of the scale, as they are in the case of the large key, but the series of chords appropriate to the former has several chasms in it. If e. g. we should undertake to form a series of seconds from the tonic harmony upwards, in *a*-small, as in fig. 239, *bb*.

(Fig. 239. *bb*.)

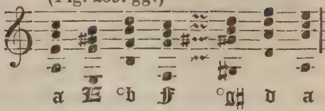


(*dd*.)

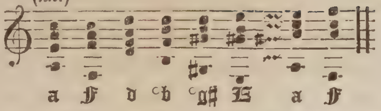


we should find, on coming to the second step, that a harmony is wanting on the third degree of the scale (§ 149.) The same thing occurs in the sequences exhibited in fig. 239, *dd*, above, as also in every other sequence which can be constructed in the small key by transforming any one of the large key examples found in fig. 239, *a*—*r* into the small key, as in fig. 239, *gg* and *hh:*

(Fig. 239. gg.)

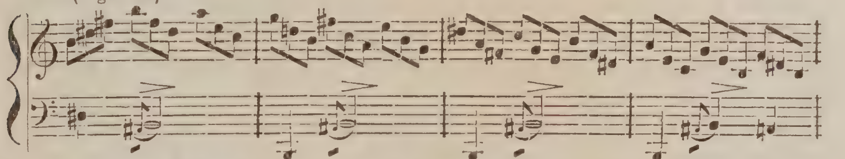


(hh.)



Certain other infelicities which connect themselves with this case, as it respects the appropriate flowing progression of the voices, are not here to be taken into the account. There are indeed some instances of progressions in pieces written in the small key which resemble these sequences, such e. g. as those in fig. 240:

(Fig. 240.)



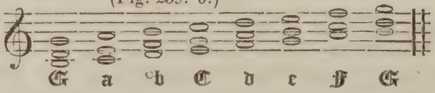
but passages of this kind, as we have already seen in §§ 131, 211, and 379, always depend either upon foregoing digressive modulations, or upon transition-tones or mere apparent chords. Comp. fig. 169 *i*, *k*, p. 266, and fig. 215, p. 363.

§ 238.

(3.) The symmetry of a sequence may be heightened *by placing all the chords in one position* or *by giving them all alike one species of transformation.*

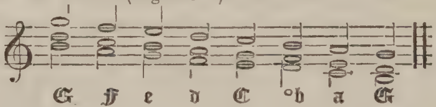
Thus e. g. in fig. 239, *b.*,

(Fig. 239. *b.*)



all the chords are in the first inversion, the fundamental tone being at the top and the original fifth in the middle. The example in 239, *i.*,

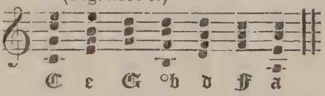
(Fig. 239. *i*).



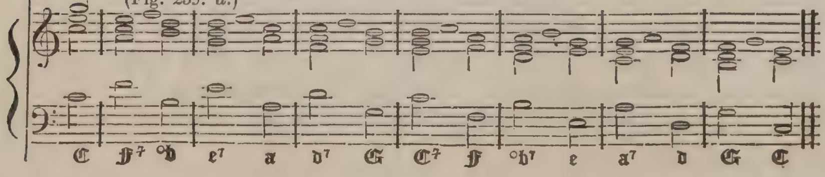
is of a similar character.

In examples fig. 239, *c*, *d*, *g*, *h*, *k*, *o*, *p*, *q* and *r*.

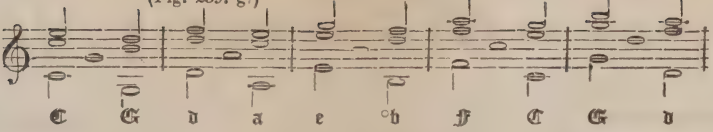
(Fig. 239. *c.*)



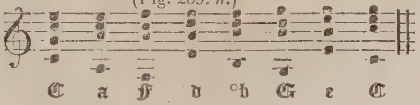
(Fig. 239. *d.*)



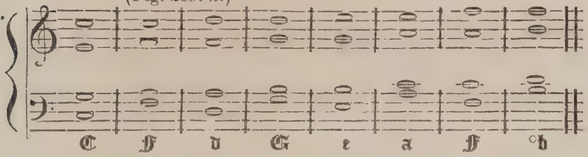
(Fig. 239. *g.*)



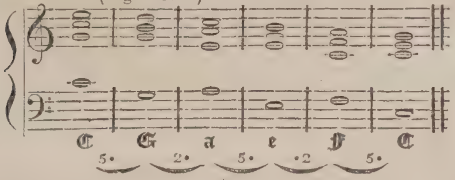
(Fig. 239. *h.*)



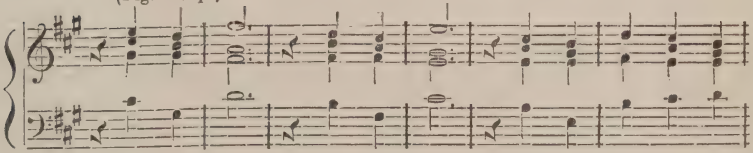
(Fig. 239. *k.*)



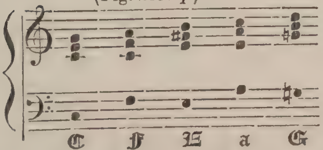
(Fig. 239. *o.*)



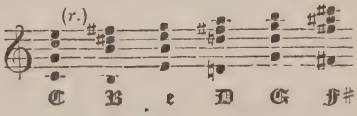
(Fig. 239. *p.*)



(Fig. 239. *q.*)



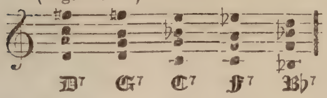
(*r.*)



all the chords are found in their uninverted position. Here the same position of the upper intervals recurs at every other chord alternately: i. e. in examples *d* and *k*, at one time the fifth is uppermost, and at another the fundamental tone; the next highest tone in example *d*, is at one time the third and at another the seventh, while, in *k*, it is at one time the third, and at another the fundamental itself, &c. In examples *g*, *o*, *q* and *r*, at one time the third is uppermost and at another the fifth; in examples *c* and *h*, at one time the fundamental tone is uppermost, at another its fifth, and at another its third; in example *p*, at one time the fifth is uppermost and at another the third.

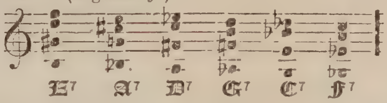
In example fig. 239, *e*.

(Fig. 239. *e.*)



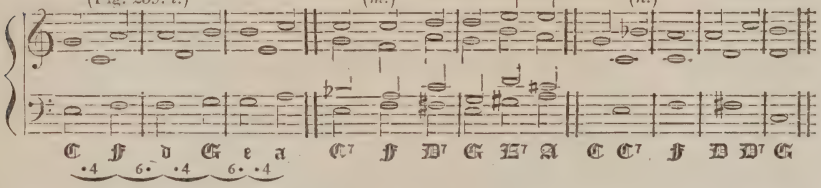
the intervals of one chord occur in an uninverted position, while those of the other appear in the second inversion. In the example fig. 239, *f*.

(Fig. 239. *f.*)



consisting exclusively of principal four-fold chords, all the chords appear without the fundamental tone and with the small ninth, while the one chord stands in the second inversion and the other in the fourth. In examples fig. 239, *l*, *m* and *n*.

(Fig. 239. *l.*) (*m.*) (*n.*)



uninverted chords alternate with chords in the first inversion. In example *e*, at one time the third of the fundamental tone is uppermost, at another the seventh; while in example *f*, at one time the ninth of the fundamental tone is uppermost, and at another the fifth. In example *l*, at one time the fifth of the fundamental is uppermost, and at another the third; in example *m*, at one time the fundamental note is highest, and at another its fifth. In a like symmetrical manner in *n* also, the same position of the upper intervals regularly recurs at every successive group.

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§ 239.

(4.) A series of successive harmonies is the more symmetrical when these harmonies are all *alike in respect to the rhythmical accent.* In fig. 239, *l*, p. 413, e. g. the one harmony alternately falls on the heavy part of the measure, and the other on the light: it happens also, in connection with this circumstance, that all the chords falling on the first half of the measure are alike in respect to position, as are also all those falling on the second half. This is the case in example fig. 239, *g*, p. 412, as also in fig. 239, *d*, p. 412: in the last case, moreover, a four-fold chord regularly falls on the heavy part of the measure, and a three-fold chord on the light. In like manner also, in fig. 239, *n*, p. 413, the same group of three fundamental successions regularly recurs on similar parts of the measure. In fig. 239, *m*, above, this order is disturbed,—a circumstance which again produces a peculiar effect.

§ 240.

It is readily perceived, that these sequences may be infinitely varied, according as we arrange into a successive series either merely three-fold or fourfold chords, or both together, either chords that are merely similar or those which are exactly alike, at one time all in the same position, and at another interchangeably in different positions, at one time recurring on like parts of the measure, and at another alternately on opposite parts of the measure.—The different possible combinations in this case are almost endless.

As to whatever also pertains to the subject of sequences, nothing farther need here be said. It is enough merely to have become acquainted with their different species. The rules which are to be observed in the construction of such modulatory successions of tones are no other than the rules of all other modulations; and, accordingly, we have nothing peculiar to say in this connection, relative to the merits of particular sequences, or of particular modulations occurring in a sequence, or relative to any other rules to be observed in the case. All we have to do, on this point, is simply to refer to the general rules with which we have in part already become acquainted, and which in part we are about to learn in what follows.

(D.) REMARKS ON THE RESPECTIVE MERITS OF THE DIFFERENT HARMONIC STEPS IN GENERAL.

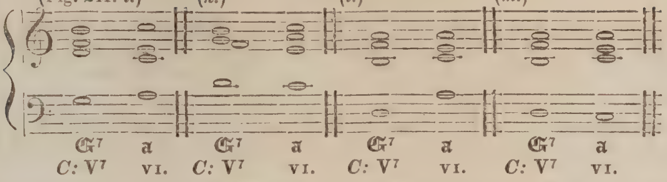
§ 241.

The 6888 different fundamental successions enumerated in § 227 are all essentially diverse from each other; no one is exactly the same as another, but each has its own distinct and peculiar merits. Nay, more! Each appears again in an entirely different light, according to the difference of circumstances under which it occurs, so that one and the same succession, under certain relations and circumstances, in certain situations, inversions, permutations, or other transformations of the one or the other chord, or of both at once, introduced on one or another heavy or light part of the measure, and under this or that particular combination of circumstances, produces at one time entirely a different effect from what it does at another. By this means, the 6888 essentially different cases becomes multiplied perhaps an hundred fold, or rather almost into infinity.

(1.) Thus, e. g. an otherwise unusual and repulsive harmonic succession may sometimes be rendered less harsh and disagreeable by introducing it in a somewhat *slower grade of time;* for, in this case, the ear has more time to comprehend, digest and reconcile itself to the succession, though the latter be in itself rather foreign and unnatural.

(2.) It often makes a great difference also, whether the two harmonies following each other, are both in their *original form*, or whether one or both of them appear under some *transformation*, and also in what *position* the two chords occur. In fig. 241,

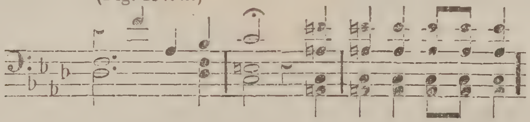
(Fig. 241. *i.*)



the fundamental progression $\mathfrak{G}^7$—𝔞 occurs four times, and, in each instance, moreover, as *C:* V^7 vi. In the first case, however, the two harmonies appear in their uninverted position, while in the second they are both inverted, in the third and fourth cases, $\mathfrak{G}^7$ occurs in the second inversion, with the large ninth and without the fundamental tone. Every one perceives, that here the very same fundamental step sounds far more agreeably in the first position, than it does in the remaining three.

(3.) Many harmonic successions are rendered more agreeable by the fact that *one* or *more intervals* of the first harmony are continued in the second, as e. g. in fig. 197, *i* p. 349, the tones *e* and *c* of the chord 𝔞 had already been heard in the chord ℭ. By this means the harmonic succession sounds far more soft and flowing, than it would if the two harmonies followed each other in less neighborly positions, as they do e. g. in fig. 197, *k*.

(Fig. 197. *k.*)



Such a previous introduction of one or more tones of a harmony which is about to appear, may be considered as a sort of preparation of it. (See § 107, p. 241.)

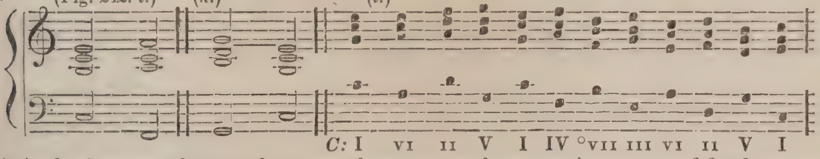
The transitions from *C*-large to *b*-small in fig. 201, *l*, p. 351, and partially also that into *B*-large in fig. 201, *m*, p. 351, are of a similar species.

(4.) Again, much often depends upon the circumstance whether the one or the other of two successive harmonies *falls on a heavy or on a light part of the measure.* Thus we have already observed, in § 114, that the step from a three-fold chord, or even from a four-fold chord, to a secondary four-fold chord, takes place most conveniently on a heavy part of the measure, while the reverse progression is best made on a light part of the measure, so that the secondary four-fold chord always comes to stand on the heavy part of the measure.

(5.) The degree of *loudness* or *softness* of performance may also have influence. The energy and decision with which a harmonic succession, not very acceptable in itself, makes its appearance, as it were takes the ear by force, whereas the very same succession, presenting itself with less boldness and decision, would be rejected by the ear. It is for this reason, that so much is admissible on the mighty organ, or in full vocal or instrumental choruses, which, presented with a less imposing power of tone, would not be received.

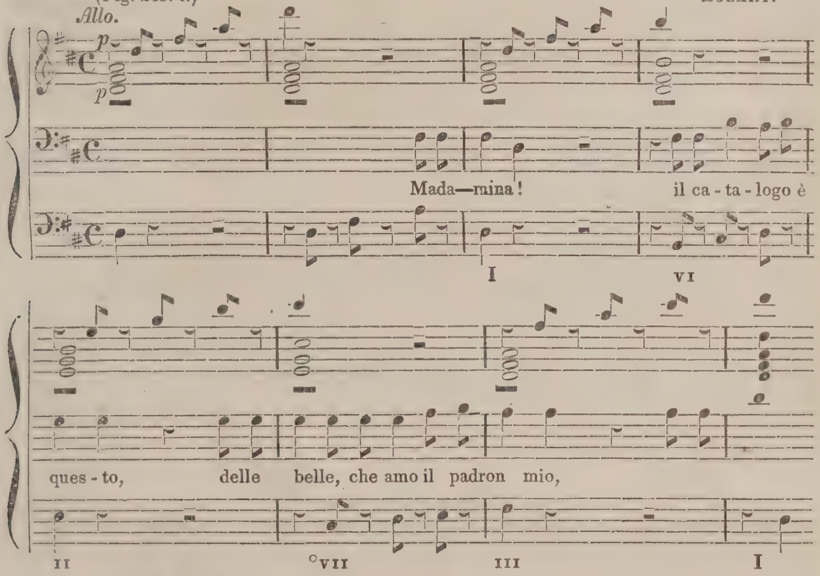
(6.) An harmonic succession which would otherwise be repulsive to the ear, may often be rendered more acceptable by occurring *in an harmonic series.* The harmonic succession °vii—iii, or IV—°vii, is, when taken by itself, rather disagreeable; but in a series, as in fig. 242, *l.*

(Fig. 242. *i.*) (*k.*) (*l.*)

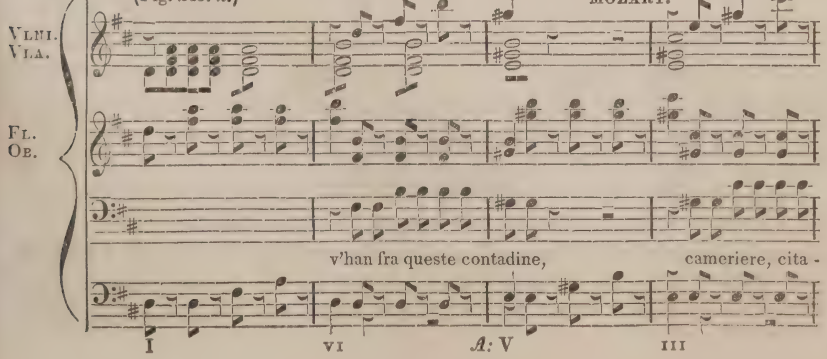


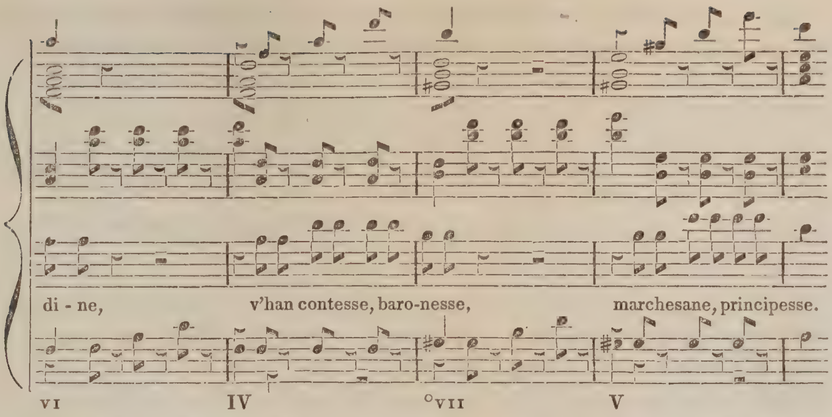
it is far less so; for, as there are here several successive steps of fundamental harmonies at the distance of a fourth, one, so to speak, gets into the habit of hearing progressions of this species, and therefore the more readily welcomes, in this series, the progression of a fourth in the case of IV—°vii and °vii—iii.—Comp. fig. 243, *i.* and *k.*

(Fig. 243. *i.*) MOZART.


Allo.
p
p
Mada—mina! il ca - ta - logo è
I vi
ques - to, delle belle, che amo il padron mio,
ii °vii iii I

(Fig. 243. *k.*) MOZART.



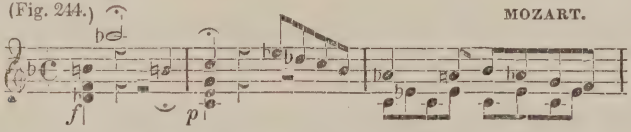


(7.) Two harmonies which, in case they occurred in the course of the same musical period, would justly be regarded as making a harsh and grating harmonic succession, become less offensive, provided the one stands at the close of a period and the other at the commencement of the following period. This is, indeed, very natural; for, by this means, they cease to stand in so close a connection with each other.

This is very especially the case after a dominant pause, i. e. a pause or rest on the harmony V. In fig. 244,

(Fig. 244.)

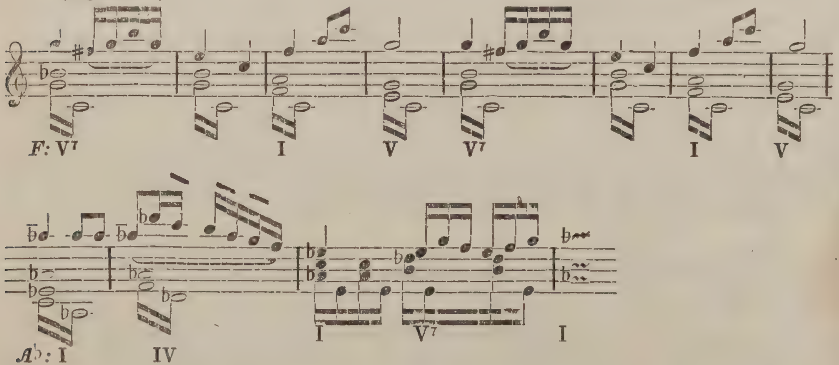
MOZART.



after a pause on *f:* V, or ***F:*** V, the harmony ***A♭:*** I occurs, very suddenly and unexpectedly, it is true, but yet with very beautiful effect. So also, in fig. 245, *i*,

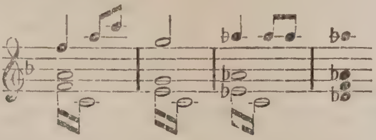
(Fig. 245. *i.*)

ROSSINI.



(to quote a very familiar example,) after the harmony ***F:*** V, with which the period terminates, ***A♭:*** I immediately occurs in the commencement of the following passage.—(This last harmonic succession would be still farther very materially softened by observing the suggestion made in No. 3 of the present section; somewhat, e. g. as in fig. 245, *k*.)

(Fig. 245. *k*.)

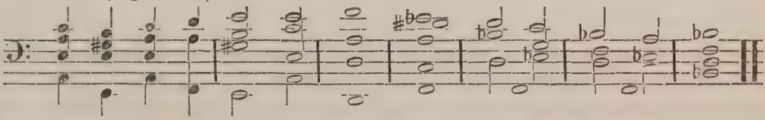


In the examples fig. 197, *i*, also, p. 349,—examples which have already several times been referred to,—the succession of what would otherwise be very foreign and dissimilar harmonies and keys, is essentially softened by the intermediate pause on the fifth.

(8.) Another very effective means of softening many otherwise harsh harmonic successions, particularly those which involve a transition from one key to another, is *equivocalness*. The ear much more readily reconciles itself to many harmonic successions which would otherwise be offensive, when the chord immediately preceding the transition into a new key leaves the ear in doubt as to the key. (§ 223, p. 375.)

Examples of this kind may be found in § 219, pp. 369—372. In fig. 204, *o*, p. 372, for instance, the ear, at the chord [c f $\bar{a}$ d♯ or e^{b},] is really in doubt in which key it is; and when the harmony 𝔅♭ occurs immediately afterwards, the ear readily assumes it to be the tonic, though *B*♭-large is but very remotely related to the previous key *a*-small. It might be said, that the ear, which, for a moment, is without the resting point of a definite centrality, and accordingly feels as if it were lost, therefore the more readily seizes any key that presents itself, and that too usually with eagerness, just for the sake of being somewhere at home again. But, on the contrary, this same digressive modulation from *a*-small into 𝔅♭-large in the following case, fig. 204., *n*.

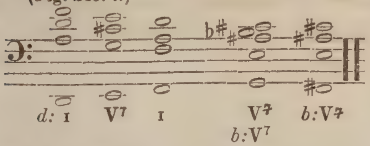
(Fig. 204. *n*.)



(Comp. § 203.) seems far more foreign, because the chord which here immediately precedes the three-fold chord 𝔅♭ is not, as in fig. 204, *o*, p. 372, really equivocal, but from its connection, its position and its form, it pretty clearly presents itself as being in *a*-small.

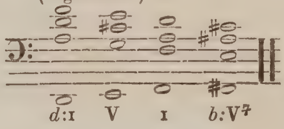
In the example before adduced, a chord preceded the digressive modulation which left the ear in doubt as to the key. But an otherwise harsh digressive modulation may be softened by preceding it with a chord which, even if not really equivocal, still, in itself considered, may be found in the key into which the digressive modulation is to be made. For example, in fig. 246, *i*,

(Fig. 246. *i.*)



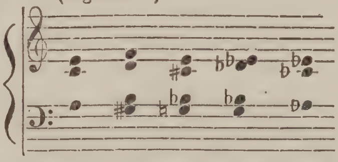
the fourth chord appears decidedly as *d:* V^7, and the ear is far from being in doubt as to the key; but yet, this harmonic combination, in itself considered, might also be found in *b*-small, as [G e a$^\sharp$, $\bar{c}^\sharp$]. If now the harmony F$^{\sharp 7}$ occurs after this chord belonging alike to the keys *b*-small and *d*-small, and effects a digressive modulation into the key *b*-small—a key very foreign from *d*-small, the harmonic succession is far less harsh and disagreeable than if the F$^{\sharp 7}$ had been preceded by another harmony not to be found in *b*-small, as in fig. 246, *k*

(Fig. 246. *k.*)



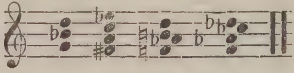
So also in fig. 247, *i.*

(Fig. 247. *i.*)



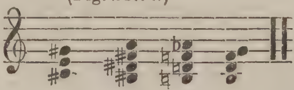
the transition from *a*-small through *d*-small into the very foreign key $a^\flat$-small, is favored by the circumstance that the chord 𝔄^7 [g b$^\flat$ $\bar{c}^\sharp$ $\bar{e}$], immediately preceding the very remote $a^\flat$-small, is still to be found also in $a^\flat$-small as 𝔈♭^{7}, namely in the form [g b$^\flat$ $\bar{d}^\flat$ $\bar{f}^\flat$]. Another case of the same species may be seen in fig. 247, *k.*

(Fig. 247. *k.*)



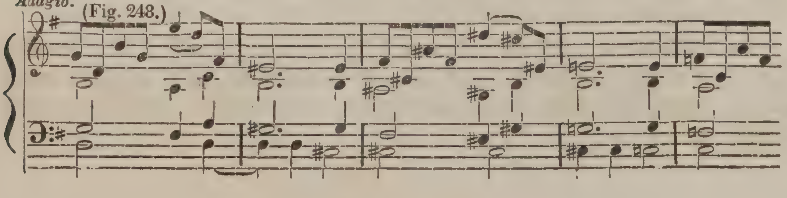
where a transition is made from *g*-small through *c*-small into $g^\flat$-small Another example occurs in fig. 247, *l.*

(Fig. 247. *l.*)



So also in fig. 248,

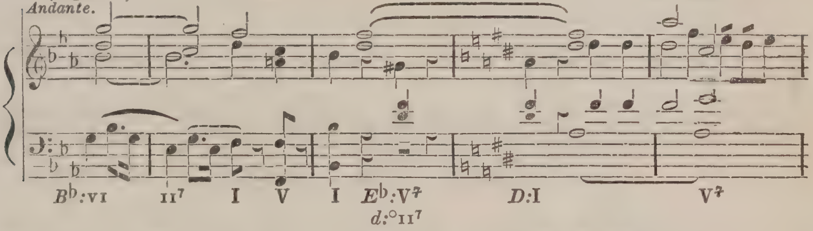
(Fig. 248.)



a digressive modulation is at first made from *G*-large into *a*-small; afterwards into *f*♯-small and finally into *F*♯-large. (I say, at first from *G* into *a;* that is to say, the ē♯ in the second measure much more naturally strikes the ear in the first half of the measure as *f̄*, thus making the fundamental harmony to be $\mathfrak{E}^7$ with a small ninth, while the chord, which should properly be written [d g♯ b f̄] is written in the form [d g♯ b ē♯] merely to accommodate the following harmony $\mathfrak{C}^{\sharp 7}$, § 224.) Now the digressive modulation from *G*-large and *a*-small into *f*-small and *F*-large is very foreign and would be very harsh, were not the preceding chord [d g♯ b ē♯ or f̄] common to the keys *a*-small and *f*♯-small and equivocal in the fact that, in itself considered, it may be found likewise in *f*♯-small (as V^7 with small ninth.)—Indeed, if we consider also that the chord in question might also present itself to the ear as $\mathfrak{G}^7$, it may be regarded as *actually equivocal*, and this digressive modulation may thus be considered as of the same species with that before mentioned in fig. 204. *o*, p. 372

Another example of the same species is the celebrated transition from B♭-large, or properly from *E*♭-large, or through *E*♭-large, into *D*-large, in fig. 249:

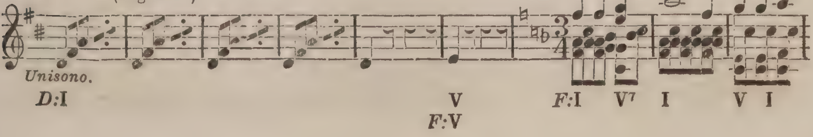
(Fig. 249.) MOZART.



That is to say, the ear in this case takes the chord [B♭ d̄ f̄ ḡ♯ d̿ f̿], in the third measure, properly as [B♭ d̄ f̄ ā♭ d̿ f̿], hence as *E*♭*:* V^7, (§ 194), at least on hearing it the first time. (For, the fact that Mozart wrote the tone ḡ♯ or ā♭, as ḡ♯, in order to accommodate the approaching digressive modulation, (§ 224 at the end), is not perceived by the ear.) Thus, the chord preceding the new *D:* I is not, taken according to the connection, really equivocal, but merely a chord common to two different keys. Still, however, the modulation, though remote, does not sound harshly, and chiefly for this reason among others, that the harmonic combination [B♭ d̄ f̄ ā♭ d̿ f̿], which precedes the new *D*: I is to be found also in *d*-small under the form [B♭ d̄ f̄ ḡ♯ d̿ f̿], and even in *D*-large, (§ 94.)

The example in fig. 250 also is of a similar species

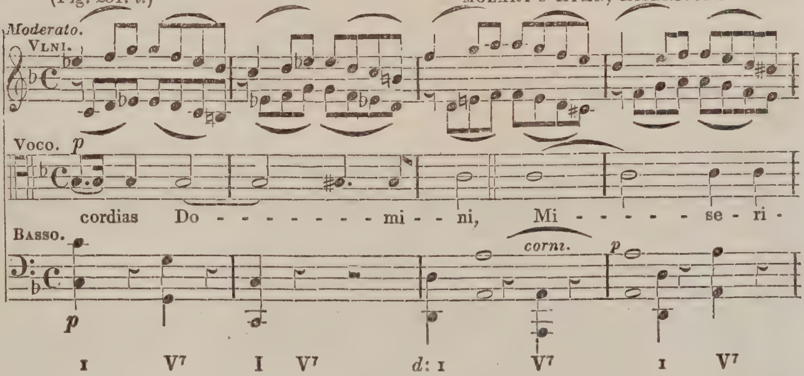
(Fig. 250.) MOZART.



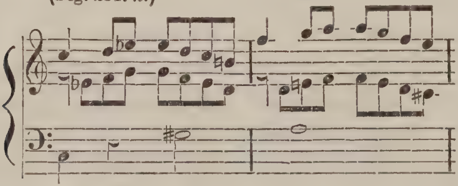
A passage in *D*-large is immediately followed by one beginning with *F:* I But in this case, the single intermediate tone ē is worthy of special remark. One scarcely knows, in fact, what to do with this ē, as what to regard it. It can perhaps be most simply explained as the fifth of the harmony *D:* V, or possibly as a transition tone.—But, again, this ē sustains also another relation and that too not an idle one: it admits of being taken as the third of the harmony *F*-V^7; and, regarded in this point of view, it would (especially after a repeated hearing of the passage) contribute in no small degree to smooth the transition into *F*. This will readily be perceived, if the ē is omitted, or if, instead of it, the tone d̄ is repeatedly struck and then *F*-large is immediately taken.

Fig. 251 gives also an interesting example of such an effect of equivocalness.

(Fig. 251. *i.*) MOZART'S HYMN, MISERICORDIAS.

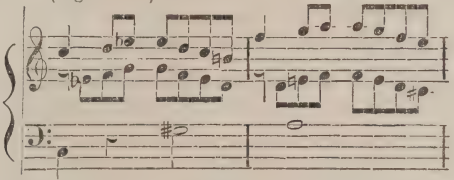

Moderato.
Vlni.
Voco.
p
cordias Do - - - - - - - - mi - - ni, Mi - - - - - se - ri -
Basso.
corni.
p
p
I V7 I V7 d: I V7 I V7

(Fig. 251. *k.*)



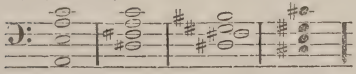
Here the phrase expressed in the first two measures in *c*-small is immediately repeated in the following two measures in *d*-small. The new commencement of a phrase similar to the foregoing, which takes place at the beginning of the third measure is unhesitatively taken by the ear as a new commencement in *d*-small, and this succession of two passages in Keys so little related to each other would be sufficiently harsh, were it not for the fact that a softening effect is produced by the equivocalness of the second half of the second measure. At this point the tone $\bar{\bar{g}}^{\sharp}$, which occurs in the vocal part, strikes the ear, now attuned to *c*-small, as a^b, and hence as the ninth of the fundamental harmony $\mathfrak{G}^7$; but it might perfectly well be regarded also as a transition tone—$g^{\sharp}$—to a of the following harmony, (and indeed, after the passage has several times been heard, it comes at last to be actually regarded in this light.) This equivocalness materially softens the harshness of the transition; and an incidental circumstance which contributes to the same result is the fact that *d*-small is the principal key of the whole piece—a key to which the ear very naturally recurs, even independently of any other cause; and, finally, we may still farther bring into account the fact that the harmonic combinations $[g^\sharp\ \bar{f}\ \bar{d}]$ and $[g^\sharp\ \bar{d}\ \bar{b}]$ present a harmony which is in itself equivocal between $\mathfrak{G}^7$ and $\mathfrak{B}^7$, and which, regarded as $\mathfrak{B}^7$, points, as a dominant harmony of transition, to *d*-small, and accordingly, if, after the pause in the base, the vocal part be taken as the base, the case assumes the shape presented in fig. 251, *k:*

(Fig. 251. *k.*)

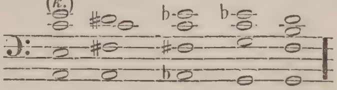


Instances of a similar character are to be found also in figs. 252 and 253:

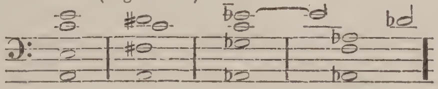
(Fig. 252. *i.*)



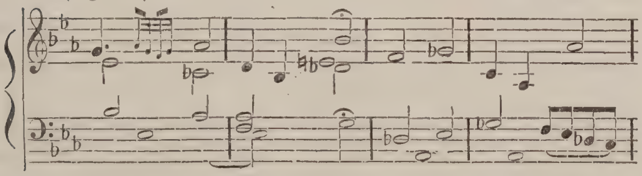
(*k.*)



(Fig. 252. *l.*)



(Fig. 253.) MOZART.



In like manner, in fig. 235, measures 24—26, p. 405, the transition from $e^\flat$-small into the widely remote key *c*-small is made by means of the diminished three-fold chord common to these two keys. Let it be attempted, on the contrary, to make this transition without any such means of softening the effect, and by the immediate introduction of the unequivocal four-fold $\mathfrak{G}^7$, as in fig. 235, *l*, p. 406, and it will be found, that all the harshness which had in the former case been concealed, will here again make its appearance.

The digressive modulation from *C*-large into *b*-small, occurring in fig. 201, *l*, p. 351, and already remarked upon in § 241, No. 3, is also, in the same way, as well as by the circumstance there mentioned, favored by the chord $[g\ b\ \bar{d}\ \bar{f}]$, which, as $[g\ b\ \bar{d}\ \bar{e}^\sharp]$, is to be found also in *b*-small. The same is true to some extent, even of the transition into *B*-large in fig. 201, *m*, p. 351.

Compare also fig. 32, p. 356, which has been several times mentioned already (§ 91, § 189, Rem. § 194, § 208.)

So likewise in fig. 203, p. 352, the harmonic step from *C*-large into the remote *b*-small is very much favored by the fact that the chord 𝔢, which occurs also in *b*-small, precedes the chord 𝔟.—Moreover, it may, perhaps, be maintained, that in this example even the harmony 𝔢 does not altogether unequivocally strike the ear as III of *C*-large: for, as the harmony III is not in itself very natural and familiar to the ear, and indeed, we may say, is rather unusual, (§ 147, No. 3,) and hence the ear is not, in the general, particularly inclined to take a harmony for III, so here, if the harmony 𝔢 is struck again in the second half of the second measure, the ear will begin to doubt whether it should not take this 𝔢 as something else than as *C:* III.

The digressive modulation from *a*-small through *d*-small into *b*-small, in fig. 224, *i*, p. 375, is of a similar species, as is also that in fig. 224, *k*, p. 376, where harmonies belonging to *b*-small and *B*♭-large immediately follow each other. The case is the same also with the succession *E*♭: V^7 *d*: I, &c.

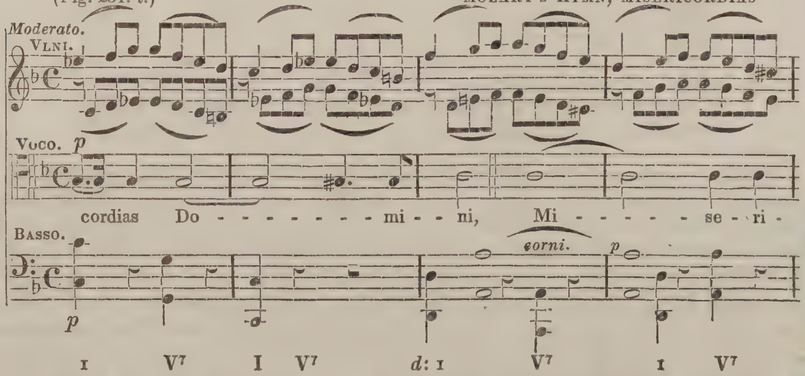
(9.) It is to be observed farther, that those digressive modulations which are effected by the sixth-fourth position of the new tonic chord, (§ 207, at *1,) are the most agreeable, so that we may in this way not only pass into very remote keys, but this mode of modulating is for the most part of peculiarly fine effect.

Thus, e. g. the transition from *B*♭-large or *E*♭-large into *D*-large, in fig. 249, p. 425, already referred to, is favored, not only by the equivocalness of the preceding harmony, but also by the fourth-sixth position of the chord 𝔇.

In fig. 253, p. 427, also, where a new passage commences with *D*♭: I, after *f:* V^7 or *A*♭: V^7, the transition is of a peculiarly happy effect, from the union of several favorable circumstances, to wit: the fourth-sixth position of the new tonic harmony, (§ 207,) the preceding rest (adverted to in No. 7 of the present section,) and the equivocalness of the chord [g d^b $\bar{e}$ $\bar{b}^b$.]

In fig. 251, *i*, also,

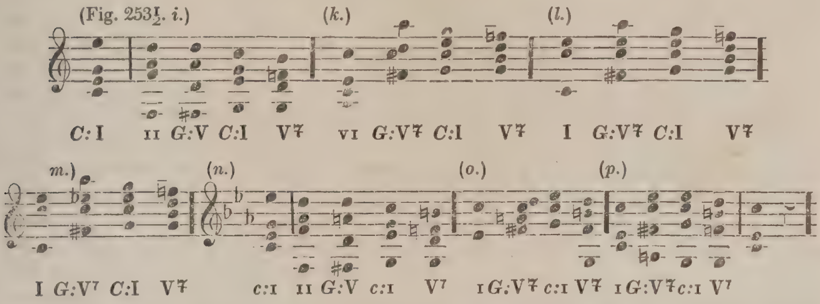
(Fig. 251. *i.*) MOZART'S HYMN, MISERICORDIAS


Moderato.
Vlni.
Voco. p
cordias Do - - - - - - - - - mi - - ni, Mi - - - - - - se - ri -
Basso.
p
corni.
p
I V7 I V7 d: I V7 I V7

the coming in of the horns with [A a] tends to beguile the ear into the impression that the new phrase in *d*-small actually commences in the fourth-sixth position, as in *k*.

The same will be found to hold true in most of the digressive modulations of this species which are referred to in figs. 200 and 201, pp. 350—352. It must not be overlooked in these cases, however, that in many instances the transition is facilitated also by the equivocalness of the foregoing chord and by other favorable circumstances, as has been in part already observed.

Such passages as those in fig. 253½ *i* to *p*.


(Fig. 253½. i.)
(k.)
(l.)
C:I II G:V C:I V7 VI G:V7 C:I V7 I G:V7 C:I V7
m.)
(n.)
(o.)
(p.)
I G:V7 C:I V7 c:I II G:V c:I V7 I G:V7 c:I V7 I G:V7 c:I V7

where the decisive tonic fourth-sixth chord follows a chord which may be regarded as its dominant of transition, are also particularly agreeable to the ear in this respect. The digressive modulations in figs. 249, 251, 252, *k*, 253 &c, pp.425, 426, 427, are of a similar species.

Numerous *other* circumstances of every sort, some of which cannot here be explained at all, but to which we shall hereafter call attention in particular cases that will occur, may contribute very much to soften the harshness otherwise attendant upon the succession of harmonies, even if not in some cases entirely to remove it. One of these circumstances is a perfectly natural *flow of the voices*. So also mere single *transition-tones*, *suspensions*, or intermediate *transition* or *apparent chords*, often contribute to render harmonic successions which would otherwise be harsh, very peculiarly smooth and agreeable.

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§ 242.

It will at once be perceived from our present view of the matter, that the merits of the different possible harmonic successions and of all their various possible combinations, can by no means be disposed of by a few general maxims, and that a concise answer to the questions, "What harmonies may follow each other? What harmonic successions are good, and what are objectionable?" cannot be given. No class of harmonic successions admits of being pronounced good or bad universally, none can be approved or reprobated in the gross; and whoever should here attempt to establish a universal precept, would, as a matter of course, either deceive himself or others, because such universal maxims would not apply to cases so multifariously and essentially unlike. No. He who would fully answer the above questions and would determine the precise extent to which each harmonic succession is good or ill,—is flowing, agreeable, repulsive, harsh or even wholly to be rejected, would have no less a task to perform than that of going over individually all the 6888 different cases, and, subjecting each by itself to a separate and distinct examination, settle its own peculiar merits, and that too under all possible combinations, and under all the various circumstances that can be connected therewith. This would be a huge undertaking indeed, one which folios would scarcely be sufficient to accomplish: it would require books too voluminous for anybody to read, even if anybody could be found to write them.

In the alternative, therefore, of either unqualifiedly laying down universal affirmations as to the merits of entire classes of harmonic successions—affirmations which would at best be true only to a limited extent, while in all other cases they would necessarily be false, or of falling into an interminable strain of detail,—and for the purpose of keeping ourselves equally far from a deceptive universality, on the one hand, and from a tedious course of detail, on the other,—for the sake of neither presenting as entire what is really incomplete, nor of pronouncing an extended and tiresome critique upon every individual case, we propose to pursue a middle course in the matter. We shall pass over the entire field, it is true, but yet a minute examination of every foot of the ground, we shall by no means attempt. Of the much that might be said upon the different cases occurring in these classes, we shall exhibit only that which seems most important, without any view to furnishing, in these individual sketches, any thing like a complete theory of harmonic succession. All the rest we leave to each individual's own correct musical feeling, and it very fortunately happens that this property itself, without theory, and often, as past experience has already shown, even in spite of false theories, is, in practice, a pretty sure guide.

Many, moreover, may find it an interesting exercise, ultimately, to go through, by themselves, all the different harmonic successions, according to the divisions made below, and to ascertain whether and in what way this or that harmony can be struck after one and another harmony struck previously, &c. By this means one will sometimes unexpectedly fall upon new and often very effective harmonic turns which otherwise would never have been thought of. (It is true indeed, that *beginners* will not be able to institute researches of this kind with entire success, so long as they are not familiar with the laws which relate to the carriage of voices.)

According to the view which has been taken, from § 241 to the present place, *there is not a single harmonic succession which we should be able absolutely and unconditionally to forbid.* It is indeed true, as we shall find even in our proposed survey of the field, that many successions produce a very strange, unnatural, and often extremely repulsive effect. But such successions may not only sometimes be very much, and often, indeed, entirely, softened technically, by circumstances of the kind mentioned in § 241, but, regarded in an aesthetical point of view, even that which, in respect to art, is foreign and unnatural, and which is to some extent harsh, and indeed that which is positively rough and irregular, may, when used in *the right place*, be entirely proper and of very happy effect.

REMARK.

The doctrine of the different harmonic successions and of their various merits is also, like many others, found in our books of instruction in a very sad, and one might even say, pitiful condition.

Most writers cut the matter short and pass over the subject altogether.

A few others who touch upon it, do it in so superficial a manner, that it would have been better if they had not treated it all. They propose, namely, to despatch the subject by giving, on a page or two of their books, at best a few rules, intended to show, "by what intervals the fundamental harmony, or, as they term it, the fundamental base (?) may move," i. e. whether steps of a second, third, &c, are allowable in the fundamental harmony, &c.

Thus, e. g. *Rousseau*, in his Diction. de mus. art. Basse-fondamentale, teaches, that there may be three different progressions of the so called fundamental base and only three, namely: 1. "*Monter ou descendre de Tierce ou de Sixte*—the ascent or descent of the third or the sixth; 2. *De Quarte ou de Quinte*---of the fourth or the fifth; 3. *Monter diatoniquement au moyen de la Dissonance qui forme la liaison*, (which I do not understand!) *ou par licence* (See Remark at § 107) *sur* (?) *un Accord parfait. Quant à la descente diatonique, c'est une marche absolument interdite à la Basse-fondamentale, ou tout au plus tolérée dans le cas de deux Accords parfaits consécutifs, séparés par un repos exprimé ou sous-entendu:*" (here again an ellipsis!) *cette règle n'a point d'autre exception, et c'est pour n'avoir pas démêlé le vrai fondement de certains passages, que M. Rameau a fait descendre diatoniquement la Basse-fondamentale sous des Accords de Septième, ce qui ne se peut en bonne Harmonie :*"—"The diatonic ascent by the dissonance which forms the connection? or, by license, in a perfect chord. As it respects descending diatonically, it is a progression absolutely forbidden to the fundamental base, or at most tolerated only in the case of two consecutive perfect chords, separated by a rest either expressed or understood: —this rule has no other exception, and it is from not having discovered the true fundamental of certain passages, that Mr. Rameau has made the fundamental base in the chord of the seventh descend diatonically,—a thing which is incompatible with good harmony."

Here, then, we find expressed in a few lines the entire code of laws which are to determine what modulation* may do, and what it may not do!

Now who does not see, how impossible it is to pronounce decisions of this character which shall be universally applicable? How many entirely different questions, e. g. are involved in the single one which follows, namely, are progressions of the fundamental harmony by seconds to be deemed good or bad, allowed or forbidden? After a chord whose fundamental tone is *c*, e. g. can another follow whose fundamental tone is a large or small second higher than *c*?

If, namely, one will compute how many essentially different large or small second steps may occur to a large, small, or diminished three-fold chord, or to a principal or secondary four-fold chord of this or that key, from each of the fourteen harmonies belonging to a large key, or the ten harmonies appropriate to a small key, he will find that there may be neither more nor less than 1152 steps of a second, each of which is entirely different from the others, each is an entirely distinct fundamental progression: 576 of these steps of a second being small, and an equal number being large. For, reckoning, first, (I.) The *small* second steps of the fundamental harmony; there may follow

(*A.*) in *a large key*

(1.) after a *three fold* harmony, and in the first place,

(*a.*) after that of the *first* degree,

(a.) another *three-fold* harmony, and that too, e. g. in *C*-large, either

(*aa.*) a *large* three-fold chord, and thus, in C-large, the three-fold chord 𝕯♭ may follow that of 𝕮. But this 𝕯♭ may be at one time *D♭:* I, at another *G♭:* V, at another *A♭:* IV, at another *g♭:* V, and again *f*: VI,—(see table *a*, p. 296;)—thus making five different small second steps, - - - - - - 5

(*bb.*) or there may follow after *C*: I the *small* three-fold harmony of the next degree, namely d♭. This harmony also is at one time *C♭:* ii, at another *B♭:* iii, *F♭:* vi, *a♭:* iv, or *d♭:* i, (see table *b*, p. 297;) thus making five other small second steps - - 5

(*cc.*) or may follow after *C:* I a *diminished* three-fold harmony, namely °𝔡♭, which harmony has three different meanings, (see

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* It will be perceived that the term "modulation" is here used in the sense of *harmonic progression.* Tr.

table *c*;) thus giving us again three different species of small second steps	3
All together, thus far, amounting to	13
(**b**.) We find, in like manner, that four different *four-fold* chords may follow the three-fold harmony of the first degree of the large key; in *C*-large, e. g.	
(*aa.*) the *principal* four-fold chord $\mathfrak{D}\flat^7$ in two different relations, (see table *d*, p. 299,)	2
(*bb.*) the *small* four-fold chord in four different relations, (see table *e*, p. 300.)	4
(*cc.*) the four fold chord with *small fifth* in two different connections, (see table *f*, p. 301.)	2
(*dd.*) the *large* four-fold chord in three different relations, (see table *g*, p. 302.)	3
making again	11
total thus far	24
(*b.*) So, in like manner, an equal number of different small second steps may be had after the three-fold harmony of the second degree in a large key.	24
(*c.*) So likewise after the three-fold harmony of the *third* degree.	24
(*d.*) Do. after the three-fold harmony of the *fourth* degree.	24
(*e.*) Do. after the three-fold harmony of the *fifth* degree.	24
(*f.*) Do. after the three-fold harmony of the *sixth* degree.	24
(*g.*) Do. after the three-fold harmony of the *seventh* degree	24
total thus far	168
(2.) We find in the same manner an equal number of different small second steps after each of the seven *four-fold* harmonies of the large key.	168
total	336
(*B.*) So also in *a small key* there may follow	
(1.) after a *three-fold* harmony, and, first,	
(*a.*) after that of the *first* degree,	
(**a**) another *three-fold* harmony, and that too, in *a*-small, e. g. either	
(*aa.*) a *large* three-fold harmony, as above, in five different meanings	5
(*bb.*) or a *small* three-fold harmony of the same variety of significations	5
(*cc.*) or a diminished three-fold chord, in three different relations,	3
amounting thus far to	13
(**b**) four different *four-fold* chords, constituting together eleven different varieties of relationship, (as above,)	11
total	24
(*b.*) So likewise after the three-fold harmony of the *second* degree in a small key	24
(*c.*) after the *fourth*	24
(*d.*) after the *fifth*	24
(*e.*) after the *sixth*	24
(*f.*) after the *seventh*	24
total	144
(2) So likewise after each the of four *four-fold* harmonies of the small key, we find 96 small second steps	96
total.	576

(II.) In just the same way we obtain an equal number of *large* second steps - 576

Grand total, as above stated. - - - - - - - 1152

We will assume, then, that there are eleven hundred and fifty-two different steps of a second;—(and an equal number of *under*-second steps, which those gentlemen likewise include in their prohibition of second steps,—thus making strictly 2304 steps of a second;) —to say nothing of the very various combination of circumstances, (§ 241 to this place), by which the merits of every progression of this kind may be so materially affected.

And now I ask, how is it possible, in a single sentence, to pronounce, with any propriety, upon the merits of an entire class of fundamental progressions so essentially diverse?!

But notwithstanding all this, our writers find it, as we have seen, a very easy matter to pass sentence in this very way. It is very plain, however, that such a proceeding has been abundantly productive of the most serious and palpable errors.

We will mention a few, by way of example; and as we have just been speaking above of *second* progressions, we will begin with these.

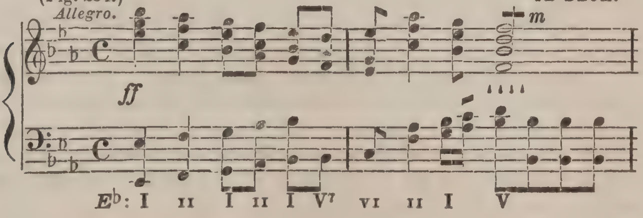
These progressions, as above observed, are all very summarily forbidden in our most approved systems of musical doctrine. Now, I must be permitted to ask, have those gentlemen, as they forbid, at a single stroke, all possible steps of a second, examined all the 1152, and much more the 2304, different possible second progressions of the fundamental harmony, and that too under all possible circumstances and combinations of circumstances. etc. etc. ? ? or have they most frivolously issued their interdict *without* such examination ?—or do they know how to adduce some fundamental principle from which the musical impossibility of such progressions would follow *a priori* ??—plain questions, whose answer is readily given by the first look at the hundreds of second progressions occurring in every piece of music that comes to hand.

I must be allowed, farther, to subject some of those prohibitions to the test of experiment and of a good musical ear.

According to the passage quoted from Rousseau, as we have seen, progressions of a second are one and all condemned at a dash! *Rameau* also, coinciding with this view, (in d' *Alembert*, § 36 and 37) demonstrates from the most learned considerations, that a three-fold harmony can by no means be followed by another three-fold harmony on the next degree of the scale: e. g. C—d, and least of all when both three-fold harmonies are large: e. g. C—D.

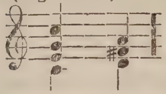
According to this view, all the progressions occurring in the examples hitherto exhibited would be faulty and bad.—(And I here perceive with no little dismay, but alas, too late! how criminally I offended against *Rameau* and *Rousseau*, when I began the first allegro of my *Te Deum laudamus* with a whole series of harmonic steps of the description I—ii and V^7—vi—! Fig. 254.

(Fig. 254.)



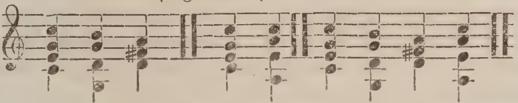
Marpurg ventures, indeed, in his remark (10) on *Rameau's* system, to undertake the defence of such second progressions. But on what does he found his defence ? It is true, says he, that the second progression in fig. 255, *i*.

(Fig. 255. *i.*)



is not natural to the fundamental base; but art here comes in to the help of nature. The progression would be natural, if it were as in fig. 255, *k*,

(Fig. 255. *k.*)



that is, if a 𝔊 chord stood between the ℭ and the 𝔇 chord:—now! in fig. 255, *i*, above, the 𝔊 chord is merely——omitted.—Thus "a second progression in the fundamental base is *an elleptical progression.*"

But what sort of a justification is this! For, such an ellipsis or omission having taken place, the chords ℭ and 𝔇 still immediately follow each other, after all!—Do not explanations of this species form a worthy counter-part to the *elliptic resolution* already adverted to (in the remark on § 107, p. 241.)? In either case, and in all cases of the kind, the argument is nothing more nor less than reasoning in a circle, to wit: the progression would be right, if it were otherwise; hence, it is right as it is, for one has only to conceive it to be otherwise.—

Kirnberger also expresses himself, in general, very much against progression by seconds, and really tolerates* none but the following: i—°ii^7. But in his Science of pure Composition (*Kunst des reinen Satzes* †) he allows again, in general, the second progression (1.) from a large three-fold chord to a small one, e. g. ℭ—𝔡 or 𝔊—𝔞,—(2.) from a small three-fold chord to a diminished three-fold chord, e. g. 𝔞—°𝔥,—(3.) in the small key, the succession V—VI, and by way of exception also iv—V in the small key; (but not IV—V in the large key.)

It truly gives me pleasure to observe, that, by these precepts, *Kirnberger* absolves me again from my sins against *Rameau* and *Rousseau;* but even after such liberal principles, still a multitude of second progressions remain forbidden according to *Kirnberger*, which are *not* so according to the *ear*, which daily occur, and which are regarded by the best composers and hearers as free from fault.

Even the constantly occurring succession 𝔉—𝔊 in *C*-large, e. g. still remains, under prohibition.

It is true, that *Kirnberger* would be far from maintaining, that it sounds ill to pass directly from the harmony 𝔉 to that of 𝔊 in a passage in *C*-large; but the harmonic succession 𝔉—𝔊 (so he teaches in section 22 of his *wahren Grundsätze*, p. 52,) in this case is not to be understood as it stands—not as 𝔉—𝔊, but as 𝔉—𝔡^7—𝔊, and the middle chord 𝔡^7—is merely again—omitted . . . . . (another ellipsis!)—

Likewise the universally received succession V^7—vi, 𝔊^7—𝔞 remains, according to Kirnberger, forbidden, and that too as a *second progression;* but under the same denomination of an *elliptical* harmonic succession it is afterwards again allowed. The chord [G B d f], says Kirnberger,‡ is not, in such cases, to be understood as 𝔊^7, but as being really the chord [E G B d f], and consequently 𝔢^7 with the ninth f. Only the fundamental tone E is again —omitted. (Why does Kirnberger allow the succession 𝔈^7—𝔉 in the small key, why does he not then also explain the chord 𝔈^7 as [C E G♯ B d]?—or, if he allows 𝔈^7—𝔉 without an ellipsis, why not also, in like manner, 𝔊^7—𝔞?)

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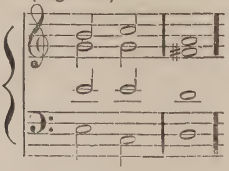
* In seinen *Grunds.* z. *Geb. d.* Harm. (§ 22. S. 51 ff. und in der *Nacherinnerung.*)

† II Theil, 1 Abschn. 1. Abtheil S. 14.

‡ K. d. r. T. S. 62.

He, in the same manner,* explains the succession 𝕮—𝕯, fig. 256,

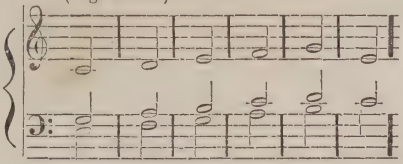
(Fig. 256.)



as an *elliptical* one, not allowing the second chord to be 𝕮, but making it $\mathfrak{a}^7$ with the fundamental note omitted.

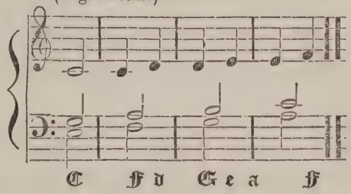
It is almost lamentable to see how he writhes and twists to explain whole series of second progressions which his own correct ear forbids him to denominate faulty, as being something else than second progressions, and all this just for the purpose of maintaining the honor of the prohibition of second progressions. The *ellipsis*, which did him such excellent service in the aforementioned cases, seems here, not entirely to satisfy him. Hence he devises again two other modes of explanation. The progressions of the fundamental harmony in such a series as that in fig. 257, *i*,

(Fig. 257. *i.*)



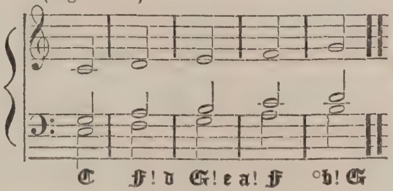
he says,† are by no means second steps, but the succession of chords is to be understood as it stands in fig. 257, *k;*

(Fig. 257. *k.*)



only, in the second measure of the upper voice in fig. 257, *i*, the note d̄ occurs in the first part of the measure, and thus prematurely, instead of coming in the second part of the measure, as in fig. 257, *k:* it *anticipates* the d̄. The fundamental harmony of the first half of the second measure in fig. 257, *i*, is, accordingly, not properly 𝔡, but rather 𝕱. Fig. 257, *l!*—

(Fig. 257. *l.*)



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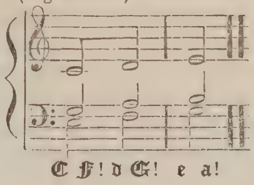
* § 22 s. wahren Grunds. S. 51.

† in d. w. Grunds. § 20, S. 45 u. ff.

Here again we have a *word* instead of the *thing*. At first it was an *ellipsis*, now it is *an anticipation.*—But even after this new invention of a word, the question still remains wholly unanswered: if the fundamental harmony of the first half of the second measure is 𝔉, with what propriety does the note d̄ stand in that place—a note which even constitutes the distinguishing sign between 𝔉 and 𝔡? With what propriety could this d̄, foreign to the harmony 𝔉, occur, unprepared, in the heavy part of the measure and continue unresolved?

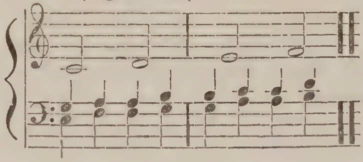
This was one of Kirnberger's modes of explaining such series of seconds. The second is called *retardation*. We may also. he says, suppose to such a series the fundamental harmonies which are indicated in fig. 257, *m*.

(Fig. 257. *m.*)



and in this way it is strictly to be understood as presented in fig. 257, *n;*

(Fig. 257. *n.*)

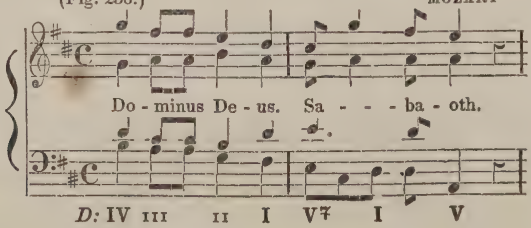


only, in fig. 257, *m*, the two under voices are retarded, and first make their appearance with f and a at the third quarter instead of the second. Thus in fig. 257, *m*, the tones e and g, still continuing at the second quarter, would be suspensions of f and a, prepared on the heavy part of the measure, dissonant on the light, and resolved on the following heavy part—!

In like manner as our theorists are accustomed to prohibit the progression of the fundamental harmony by one degree *upwards*, they have also laid their interdict upon progressions by the same degree *downwards;* as, e. g. in the passage above quoted from *Rousseau*, or in *Kirnberger*, &c.

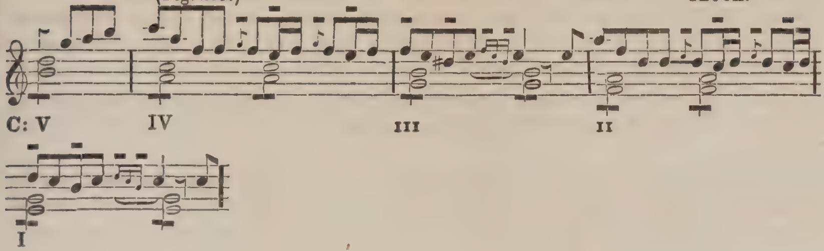
With renewed amazement I here again observe the fundamental succession II—I several times successively recurring in fig. 254, p. 433! Of a similar character too are the progressions IV—III—II—I, in fig. 258,

(Fig. 258.) MOZART



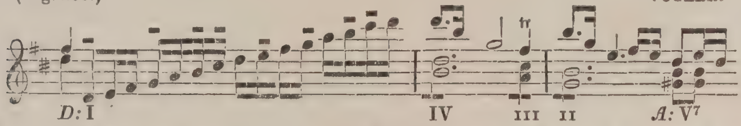
V—IV—III—II—I, in fig. 259,

(Fig. 259.) GLUCK.



IV—III—II in fig. 260.—

(Fig. 260.) VOGLER.

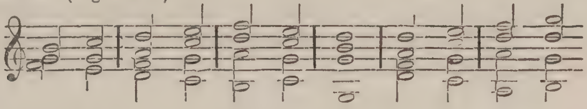


And yet, who has ever heard that passage of the *Sanctus* in Mozart's *Requiem* found in fig. 258, p. 436, without being enraptured by its majesty? Who can hear, without emotion, Gluck's overture to *Ifigenia*, fig. 259, p. 437? Who can fail of being inspired by the splendid *Gloria* of Vogler's Ms. in *d*-minor, fig. 260, above?

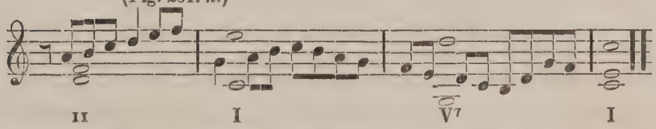
Are we prepared, then, to expunge the passages from the works of Mozart, Gluck, Vogler and others, as faulty? or rather will we not expunge the prohibition of them from our books of instruction?

The succession II—I, in the fundamental (§ 56) or uninverted position of the chords, is, according to Kirnberger, particularly faulty.* But, so far as I can perceive, this succession of chords in fig. 261, *i*, *k*,

(Fig. 261. *i.*)

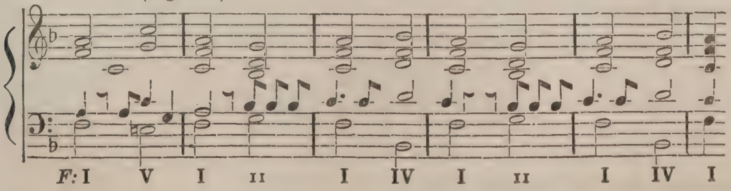


(Fig. 261. *k.*)



does not, to say the least, sound so ill as to merit rejection. Shall we, then, unconditionally prohibit successions of this species? Are we prepared, e. g. to strike out the passage in Mehul's *une folie* where Carlin's waggish simplicity is expressed in a most perfectly humorous manner by means of this very succession of harmonies?—Fig. 262.

(Fig. 262.)



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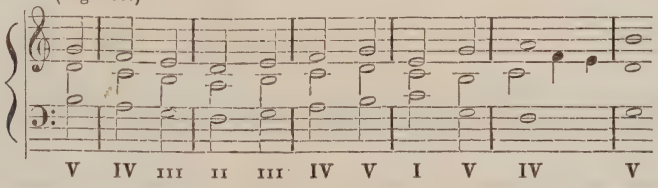
*K. d. r. S. Qr. Th. 1. Abschn. S. 14.

Others, again, e. g. Vogler * and his apostle J. H. Knecht, absolutely forbid the immediate succession of two three-fold harmonies standing on two proximate degrees of the scale, in cases where both chords are of the same species, namely either both large or both small, e. g. 𝔉—𝔊, 𝔊—𝔉, or 𝔡—𝔢, 𝔢—𝔡.

It is true indeed that this theory does not forbid such progressions as II—I in fig. 254, p. 433, etc ; but yet a multitude of others it does prohibit, e. g. II—III, III—II, IV—V, V—IV, etc.

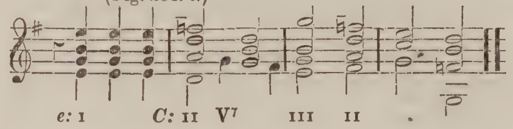
Now, in the first place, as it respects the succession of *two large* three-fold chords, enough has been said already. But as regards small three-fold chords, it is fully demonstrated by fig. 263,

(Fig. 263.)



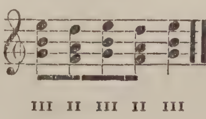
that such a succession is at the farthest possible remove from sounding disagreeably, notwithstanding the two small three-fold chords 𝔢 and 𝔡 are arranged, both forwards and backwards, immediately after one another.—Who can reproach such a succession of chords as that in fig. 264, *i*, with being faulty ?

(Fig. 264. *i*.)

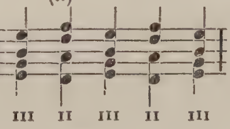


And, according to Vogler's rule, would not the interdict rest upon all the passages quoted from Mozart, Gluck, and—what is the finest of all—upon that even which is quoted from Vogler himself ? It is indeed true, that the uniform succession of the two proximate harmonies 𝔢 and 𝔡, in fig. 264, *k* and *l*,

(Fig. 264. *k*.)



(*l*.)

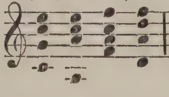


does not please the ear, (comp. § 502;) but still it does not follow, as the above mentioned examples show, that *every* succession of small three-fold chords by proximate degrees is faulty, in other cases : the fault lies in the rule itself.

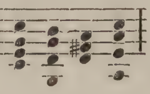
In like manner we also find the progression of *sixths* forbidden in our books of instruction, e. g. in d'Alembert † and others.

I here again beg to know, whose ear is offended by the progression of sixths and under thirds in fig. 265 ?

(Fig. 265. *i*.)



(*k*.)



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* Handbuch zur Harmonielehre, Kap. 3, § 21, S. 80.

† a. ang. O. § 36.

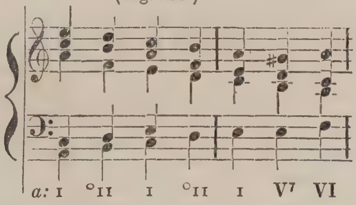
And have we not already seen, that Kirnberger places his only justification of the second progressions in fig. 257, p. 435, on the ground that progressions of sixths are to be inserted between them ? !

And here again Marpurg, already referred to, appears before us, explaining * the sixth progression 𝕮—𝖆 in fig. 265, *i*, p. 438, as *an ellipsis* or *elision* of the phrase in fig. 265, *k*, p. 438!—(In this way the above mentioned passage in fig. 257, p. 435, would be *an ellipsis of an ellipsis.*)

But why, for heaven's sake, all this far-fetched, unnatural, and senseless explanation of harmonic successions, in themselves natural and faultless, merely to maintain the credit of an unnatural and erroneous rule which these progressions contradict ?!

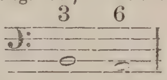
Others, again, for the most part, limit only the progression of *certain harmonies*, e. g. the diminished three-fold chord. Thus Kirnberger says,† "the diminished three-fold chord has no other progression than that of four degrees above itself" (meaning a fourth upwards.) But from his own examples, the last but one quoted, it is clear, that he could not condemn such a passage as that in fig. 266.

(Fig. 266.)



Finally, he himself even quoted °𝖍—𝕱 as an example of a harmonic succession! Fig. 267.

Fig. 267.) KIRNBERGER.



This rule again is obviously false, and Kirnberger will here also find it necessary to summon up his sagacity, to invent an explanation of the above mentioned examples by an ellipsis, by anticipation, retardation, or some other ingenious fiction, and to show, that the above successions °II—I are not °II—I, but really °II—V.

Or, are the numerous examples of harmonic progression which have been referred to and which run directly counter to the prohibitions laid down by musical teachers, while at the same time they do not sound ill, only exceptions to the rule, and, as the hackneyed phrase is, "only allowable to good composers ?"—But, to say nothing of the fact that the exceptions would in this case be more numerous than the instances in which the rule would apply,—I should at least suppose, that if the rule were really correct, its violations must necessarily be bad, without any subjective reference to the pen from which they flowed: and, vice versa, if the violation or exception were good and thus objectively allowable, it must be equally so to all persons alike. But a rule to which any one may make an exception, i. e. which any one may transgress, is no rule at all.

Or, again, are such exceptions allowable "only in the *free style*, but forbidden in the strict ?" I have already expressed my views upon this subject in general, in the remark on § 95. But let me ask still farther, *why* they are allowed in the former style and not in the latter ? Is it for any reason in the nature of the case, or merely because theorist *Y* or *Z* has said so ?

But enough and more than enough, to demonstrate the *gross* inaccuracy of this part also of our previous theories !

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* a: ang. O.

† K d. e. S. Th. 1. S. 38.

I wish it to be observed, however, that in thus exposing the defects of existing musical doctrines, it has not been so much my object, to reproach theorists for not having laid down more appropriate general rules, or for not having more perfectly treated the doctrine in question in other respects. I am by no means ignorant of the fact that it would be altogether too tedious a business, not only to theorists themselves, but also to their readers, to go over, step by step, so immense a field as that of all the different possible harmonic steps, (for it does not admit of being summarily despatched by a few general and sweeping precepts and prohibitions,) and to enter into a radical investigation of the merits of every fundamental succession under all possible varieties of circumstances. This could not reasonably be required of them. It were but reasonable, however, to expect, that, in an affair so obviously impracticable, they should not have falsely concealed the fact and have given themselves the appearance of being able to dispose of so vast a field with a few superficial and dogmatically exhibited general rules. It was their duty, to disclose the existing vastness and variety of the ground to be surveyed and to let their readers have a view of it, instead of deceiving them by puzzling rules and prohibitions, which every one who has confidence in his own or in others' ears, finds superfluous and untrue in practice, and hence learns, very properly to despise, violate and set aside.

Hence it is no wonder, that, in the eyes of composers, the names *theorist* and *pedant*, *theory* and *scholasticism* (school-dust?) have become synonymous terms. Indeed, so long as the case is strangely thus with the theory of an art which holds so very advanced a position practically, it may with propriety be said, that theorists really possess incomparably less of theory, than practitioners themselves. For, the former teach false rules, while the latter act according to those which are true. The rules which the former lay down infinitely more often prove erroneous than correct, while the latter produce elevated works of art, from which we might and should long since have deduced better rules. For, if it is true, that, in art, practice must precede theory, and that the latter is at first drawn from the former, then must theory be willing really to follow, and, free from implicit faith, must be ready to *give up* without farther hesitation any rules which prove themselves untrue in practice. Indeed, if we had nothing to substitute in the place of these false rules and were to be left with no rules at all, even then it would be our first duty to throw away the old ones, after their having once been found to be false, and no longer to repose confidence in prescriptions of whose falsity we have the proof before us. For the mere recognition of the fact that a man does not know a thing, is far better than an erroneous belief in a false science, the latter being at all times the most stubborn hindrance to the investigation of truth.

But so long as rules are suffered to retain their hold of our confidence, which condemn thousands and tens of thousands of passages which daily occur in every piece of music and sound perfectly well, rules which even their authors themselves contradict on the very same page on which they gave them, while not the slightest caution is given against many things which are really of bad musical effect,*—so long as confidence in *such* rules is entertained and inculcated, it is truly more than a herculean labor to study the art; and in *this* sense, there is but too much truth in the lament with which the brave Fux, in his *Gradu ad Parnassum*, bids the disciple of art a friendly welcome: "*An nescis, Musicae studium immensum esse mare, neque Nestoris annis terminandum? Verè rem difficilem, onusque* (!) *Aetnâ gravius suscipire intendis!*"† "*Do you not know, that the study of music is an immense ocean,—a study which cannot be consummated in the age of a Nestor? You are about to engage in a thing that is truly difficult, yes to assume a load more heavy than mount Aetna!*" Truly, regarded in this point of view, it is not strange—nor indeed unreasonable, that one often prefers to engage in the study of composition from mere current custom, rather than from the principles and rules laid down in books; for, it is not to be denied, that he is not only led far more easily, but also very much more certainly and safely, by the former, than by false principles like these.

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*Comp. e. g. the last part of the remark on § 95.

†L. II. p. 43.

From the foregoing considerations as to the manner in which the doctrine of harmonic successions has been hitherto treated in our books of instruction, from an examination of some of the precepts and prohibitions laid down by our writers, (and it would be easy to increase the proofs of their incorrectness by innumerable others, and in fact we have ourselves still much more to say hereafter, in connection with the doctrine of digressive harmonic successions, upon some similar prohibitions of certain digressive modulations,) it follows, that the few rules which the instruction books give us relative to the different harmonic successions, even scarcely touch the thousandth part of the immeasurable field, and that they are not true even in relation to half of this small part, but, in reference to far the greatest proportion, are directly and positively false. All the rest of the field, upon which the practical composer is daily and hourly so richly and successfully reaping, has as yet never been trod by a single theorist, no, not even surveyed, and indeed, one might say, not yet even discovered to have a being, and much less is it cultivated.

We have ourselves surveyed it above, in § 227, and now enter upon it with a view, so far as its immeasurable extent permits, to examine it. May the absolute want of assistance from any previous labors, excuse the imperfection of my own attempts.

DIVISION II.

HARMONIC SUCCESSIONS IN THE SAME SCALE.

§ 243.

Having thus far considered the nature and merits of the different harmonic steps in general, we will now pass to a review of the various species of these steps, taken separately, and will advert to whatever is worthy of remark in each.

We will first take a view of the fundamental or harmonic steps found in one and the same scale, or, in other words, those harmonic steps in the case of which one harmony follows another belonging to the same key.

It may be said in general of all these fundamental successions, that, in like manner as the most essential harmonies of a key usually occur more frequently than the secondary harmonies, so, for this reason, those harmonic successions in which the one or the other harmony is a secondary harmony, not only more seldom occurs than others, but are ordinarily also somewhat less satisfactory in themselves.

This fact is especially palpable, as we shall see in the review which we are about to take, in the case of those harmonic steps in which the harmony III occurs; (See § 147, No. 3.) All those steps also in which the three-fold harmony of the seventh degree occurs, are for the most part somewhat equivocal, (§ 147, No. 7.)

After these few preliminary remarks, we will take a general survey of all conceivable harmonic successions, according to the following divisions.

(*A.*) One *three-fold chord* follows another *three-fold chord* belonging to the same key; or

(*B.*) A *four-fold* chord follows a *three-fold* chord belonging to the same key; or

(*C.*) A *three-fold* chord follows a *four-fold* chord of the same key; or

(*D.*) One *four-fold* chord follows another *four-fold* chord in the same key.

(*A.*) OF THE SUCCESSION OF ONE THREE-FOLD CHORD AFTER ANOTHER IN THE SAME KEY.

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§ 244.

We will first consider those harmonic successions in which we pass from one three-fold harmony to another three-fold harmony belonging to the same key.

Where one three-fold chord is followed by another three-fold chord belonging to the same key, the latter is either that of the next higher degree, thus making the progression of the fundamental harmony that of a second,—or it is that of the second higher degree, thus making the progression of the fundamental harmony that of a third,—or it is that of the third higher degree, &c.

A synoptical view of all these possible cases is exhibited in the following table. (It is not intended to be thoroughly studied or to be otherwise committed to memory, but only to exhibit a view of the multiplicity of different cases belonging to this class.)

(1.) *Successions by Seconds.*

The possible cases in which a three-fold chord may be followed by another three-fold chord in the same key, one second higher, are as follows:

In a large key:

I—ii, ii—iii, iii—IV, IV—V, V—vi, vi—°vii, °vii—I;

In a small key:

i—°ii,——,——, iv—V, V—VI, VI—°vii, °vii—i

(2.) *Successions by thirds.*

The possible cases are——.

In a large key:

I—iii, ii—IV, iii—V, IV—vi, V—°vii, vi—I, °vii—ii;

In a small key:

—— °ii—iv,——, iv—VI, V—°vii, VI—i, °vii—ii.

(3.) *Successions by fourths.*

In a large key:

I—IV, ii—V, iii—vi, IV—°vii, V—I, vi—ii, °vii—iii;

In a small key:

i—iv, °ii—V,——, iv—°vii, V—i, VI—°ii,——.

(4.) *Successions by fifths.*

In a large key:

I—V, ii—vi, iii—°vii, IV—I, V—ii, vi—iii, °vii—IV;

In a small key:

i—V °ii—VI,———, iv—i, V—°ii,——, °vii—iv

(5.) *Successions by sixths.*

In a large key:

I—vi, ii—°vii, iii—I, IV—ii, V—iii, vi—IV, °vii—V;

In a small key:

i—VI, ii—°vii, ——, iv—°ii, ——, VI—iv, °vii—V.

(6.) *Successions by sevenths.*

In a large key:

I—°vii, ii—I, iii—ii, IV—iii, V—IV, vi—V, °vii—vi;

In a small key:

i—°vii, °ii—i, ———, ———, V—iv, VI—V, °vii—VI.

We will at least give examples of all these harmonic successions, and upon some of them will also add a few remarks

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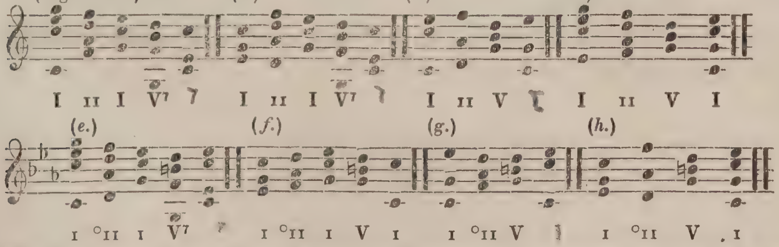
(1.) *Of second steps, where a three-fold chord is followed by the three-fold chord of the next degree in the same key.*

---

§ 245.

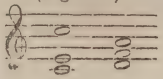
(*a.*) We have already, in figs. 254, 257, 261, 262, and 266, pp. 433–439, had examples of the succession I to ii, or i to °ii, i. e. where the large three-fold chord of the first degree in a large key is followed by the small three-fold chord of the second degree,—or where the small three-fold chord of the first degree in a small key is followed by the diminished three-fold chord of the second degree. They occur with special frequency in such phrases as those in fig. 268, *a* to *h*. as well as in others.

(Fig. 268. *a.*)



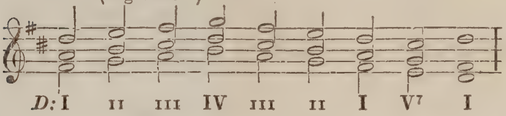
It is worthy of remark, that this harmonic succession always sounds rather repulsively, if the fundamental tone in the second harmony lies in the Base, and the fifth in the upper voice, as in fig. 269. (Comp. §§ 520, 538.)

(Fig. 269.)

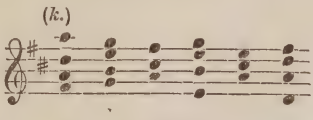


(*b*) Examples of the succession ii—iii, i. e. when the small three-fold harmony of the second degree in a large key is followed by that of the third, are found in fig. 270, *i. k.*

(Fig. 270. *i.*)

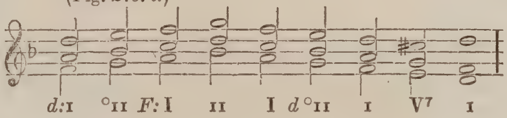


(*k.*)



Successions of this kind in the small key, are, for reasons already known (§ 150,) inconceivable. If, however, we would imitate these in the small key, we must borrow, to fill up the chasms, chords from the nearest related large key, as e. g. in fig. 270, *l.*

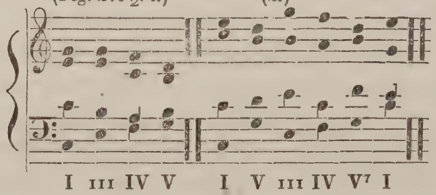
(Fig. 270. *l.*)



But we shall find, in the doctrine of transition-chords and apparent-chords, that such passages as the one in fig. 270, *i* and *l*, above, often admit of being explained also as transitions.

(*c.*) The succession iii—IV seldom occurs, and always has something odd and singular in its sound, as do all those successions in which the harmony iii is concerned. (Comp. § 243,) fig. 270, *i* above, and 270½ *i*, *k*.

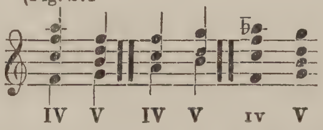
(Fig. 270½. *i.*) (*k.*)



In the small key, again, such a fundamental succession as this, is not possible. (Comp. 270, *l*, above.)

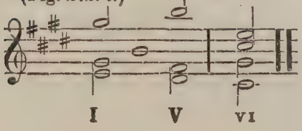
(*d.*) The succession IV—V, or iv—V, occurs very frequently in almost every piece of music. Fig. 271.

(Fig. 271

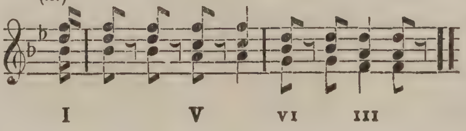


(*e.*) Examples of the succession V—vi, or, V—VI, are found in fig. 272:

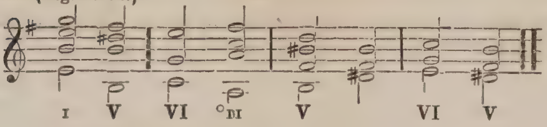
(Fig. 272. *i.*)



(*k.*)

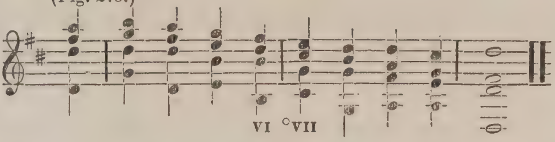


(Fig. 272. *l.*)



(*f.*) The succession vi—°vii will scarcely occur except in sequences, e. g. fig. 273.

(Fig. 273.)



The succession VI—°vii is to be introduced in a small key still more seldom, and, indeed, so far as I have investigated, never with good effect.

(*g.*) The successions °vii—I and °vii—i will hardly occur, since the ear will perceive the harmony °vii in by far the most cases as V^7 (with the omission of the fundamental tone,) and hence will far more readily take the harmony to be V^7—I, than to be °vii—I. (§ 243.)

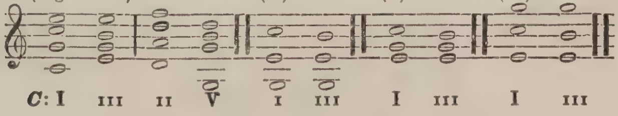
(2.) Of progressions by thirds, where a three-fold chord is followed by that of the second following degree in the same key.

(§ 244, No. 2.)

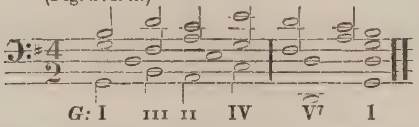
§ 246.

(*a.*) The succession I—iii, i. e. when the three-fold chord of the first degree is followed by that of the third, as e. g. in fig. 274, *i*—*n*, but rarely occurs.

(Fig. 274. *i.*) (*k.*) (*l.*) (*m.*)



(Fig. 274. *n.*)



Kirnberger* would like to forbid it altogether. It truly sounds rather strange and unusual, (Comp. § 243,) but it may, for that very reason, if employed in the right place, be of very striking effect. Very much depends, as we see from the examples referred to upon the different positions in which the one or the other chord appears, and upon the connection in which they both occur. (Comp. also what was said in relation to the 20th and 21st measures of fig. 234, p. 385.)

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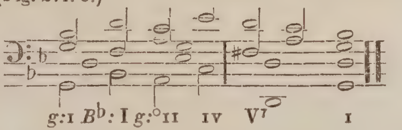
* K. d. r. S. ii. Th. S. 13.

The small key affords no harmonic succession, corresponding to the I—iii, just mentioned; because, in a small key, no harmony belongs to the third degree of the scale. And if, for the sake of carrying through a sequence in the small key, or of copying a passage in the small key, as e. g. that in fig. 274, *n*, p. 445, we interpolate, say, the large three-fold chord 𝔅♭, in the place of the three-fold chord which is wanting on the third degree of the small scale of *g*, as in fig. 274, *o*,

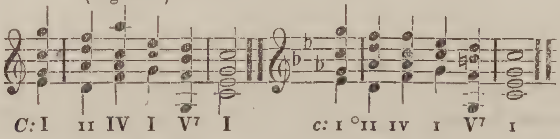
(Fig. 274. *o*.)



this is, as we know, (§ 237,) a transient digressive modulation. The reason why the ear pays so little attention to this is the fact that the ear as it were instinctively infers upon what ground the chord 𝔅♭ is inserted as a sort of patch, and therefore, without bestowing much attention upon it, at once unhesitatingly again takes the following °𝔞^7 as the harmony of the second degree of *g*-small, and not as *B*♭: °vii, nor as *B*♭: V^7 with the omission of the fundamental note. (Comp. § 211 at the end.)

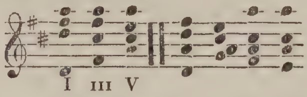
(*b*.) The successions ii—IV, °ii—iv, but rarely occurs: fig. 275; also fig. 274, *n*, p. 445.

(Fig. 275.)



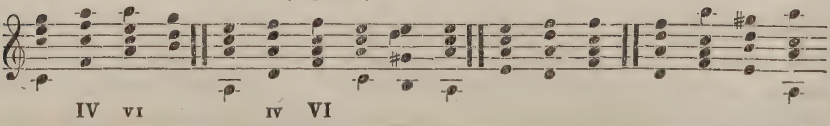
(*c*.) What was said in § 245, *c*, p. 444, applies also here to the succession iii—V. Fig. 274½.

(Fig. 274½.)



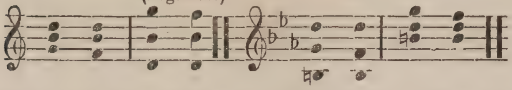
(*d*.) The succession IV—vi, or iv—VI, always sounds rather odd and strange, in whatever form or position it may be introduced, and it very rarely occurs. Fig. 276.

(Fig. 276.)



(*e*.) The succession V—°vii is so equivocal and indefinite as only to appear to be some one in which the harmony °vii occurs. Fig. 277:

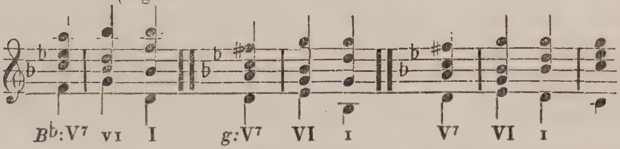
(Fig. 277.)



For, the ear, which always explains to itself every harmonic succession in the simplest manner, will naturally, after it has once heard the large three-fold chord 𝕲 as a dominant harmony, incline to take the following chord [b d f] as the principal four-fold chord 𝕲⁷, rather than as the diminished three-fold chord of the seventh degree; and that too for several reasons. *First*, the principal four-fold chord is in itself, as an essential harmony of the key, more natural and familiar to the ear than the secondary harmony of the seventh degree; *secondly*, the antecedent three-fold chord 𝕲 is more nearly allied to the principal four-fold chord also for the reason that both are situated on one and the same degree, the fundamental tone of the former being also the fundamental tone of the latter, the third of the one being also the third of the other, &c. On this account, moreover, these two harmonies are to some extent regarded as only one and the same, (§142). In view of all this, it is very plain, that a harmonic succession will never very readily strike the ear as really being V—°vii.

(*f.*) Examples of the succession vi—I, or VI—i, may be seen in fig. 278:

(Fig. 278.)



(*g.*) What was said in § 245, *g.* applies also to the fundamental successions —°vii—ii and vii—°ii.

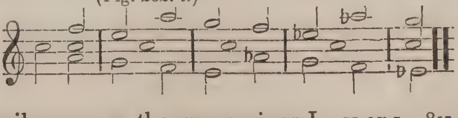
(3.) *Of progressions by fourths, in which a three-fold chord is followed by another three-fold chord, in the same key, three degrees higher.*

(§ 244, No. 3.)

§ 247.

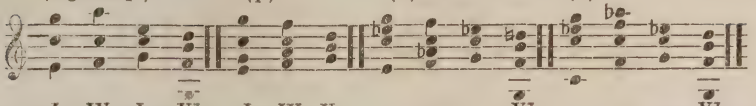
(*a.*) The succession I—IV, or i—iv, consisting of two of the most essential harmonies of the key, occurs, for that reason, with the utmost frequency, e. g. fig. 282, *i*;

(Fig. 282. *i.*)



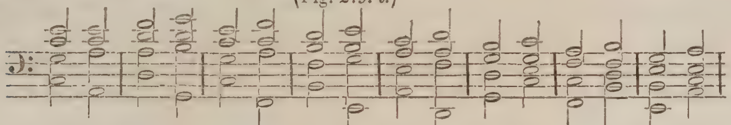
especially in a similar way as the successions I—ii or i—°ii, in such phrases as those in fig. 268, *p*, *q*, *r*, *s*.

(Fig. 268. *p.*) (*q.*) (*r.*) (*s.*)



(*b.*) The succession ii—V, or °ii—V, is very common: Fig. 279, *i*, and also fig. 268, *c*, *d*, *g*, *h*, p. 443.

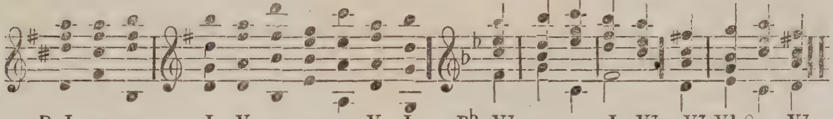
(Fig. 279. *i.*)



Kirnberger even teaches, that °ii can be followed by no harmony but V or V.^{7} (see the remark on § 242.)

(*c.*) What was said in § 245, *c.* applies also to the succession iii—vi. Comp. fig. 279, *i*, above, and fig. 279, *k*, *l*, below.

(Fig. 279. *k.*) (*l.*) (*m.*) (*n.*)


D: I iii vi I V iii vi ii V I Bb: V7 vi ii I V7 g: V7 VI °ii V7

(*d.*) The succession IV—°vii, or iv—°vii, is equivocal again, as are all those in which °vii occurs. An example is afforded by fig. 279, *i*, above.

(*e.*) The succession V—I, or V—i, occurs in almost every measure, and so very frequently that it would be superfluous to adduce any particular examples.

(*f.*) Examples of the succession vi—ii, or VI—°ii, are found in fig. 279, *l*, *m*, *n*, above.

(*g.*) Section 245, (*g*,) applies also to °vii—iii.

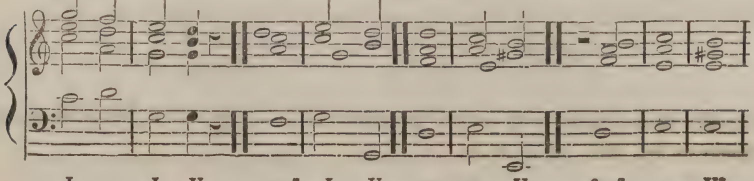
(4.) *Of progressions by fifths and under-fourths, in which a three-fold chord is followed by another, four degrees higher.*

(§ 244, No. 4.)

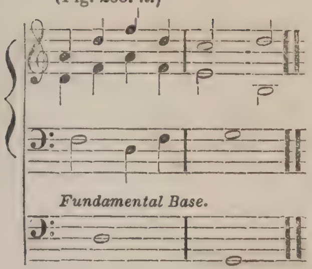
§ 248.

(*a.*) The succession I—V, or i—V, is as extremely frequent and common, as V—I, or V—i, of which indeed it is, in a manner, but the inversion or converse. It appears particularly often in such phrases as those in fig. 268, *a*, *b*, *e*, *f*, p. 443; in fig. 268, *p* and *r*, above; and in fig. 268, *i*, *k*, *l*, *m*, below: and *n*, *o*, p. 449.

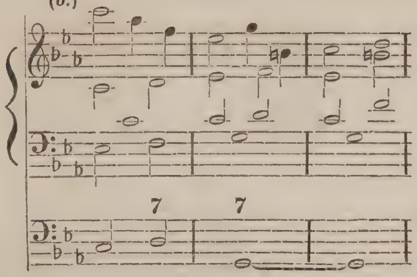
(Fig. 268. *i.*) (*k.*) (*l.*) (*m.*)



(Fig. 268. *n.*)



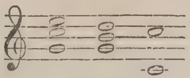
(*o.*)



See Fig. 140.

REMARK.

It is worthy of remark, that, in many cases, successions of chords which common sense would recognize as nothing else than I—V, or i—V, still are not allowed to be regarded in that light by musical teachers. This is especially the fact in cases of the species just mentioned; e. g.



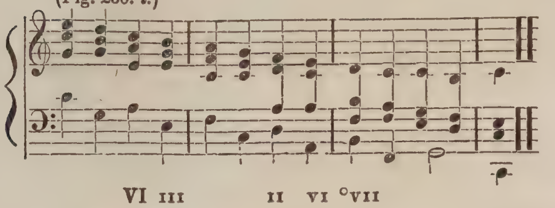
and generally in such as occur in fig. 268, *i*—*o*, p. 448 & 449. They maintain, namely, that, in such phrases, the fundamental harmony of the fourth-sixth chord is the dominant harmony V, and that the fourth and sixth of the base tone are only so called accidental dissonances, namely suspensions of the third and fifth; though not subject to the laws of preparation and progression usually incident to dissonances. (See remark at the end of § 103, p. 232.)

For what reason it should be desirable to assume this, I am at a loss to conceive. In my opinion, it would be more natural and more simple to allow a chord, consisting of the tones [G c e], to be a 𝕮–chord, than, in despite of its elements, containing, as it does, only the very tones which constitute the harmony 𝕮, to call it 𝕲 or $𝕲^7$, and to stamp two of these tones, under the most learned technical terms, as—dissonances, which, moreover, would even in this case be entirely anomalous, and, on account of their irregular attitude, would themselves again require an explanation. For, if the fourth and sixth in the examples presented by fig. 268, pp. 443, 447, 448 and 449, were suspensions, how could they thus, in spite of the most essential attributes in the nature of suspensions, at one time move by diatonic degrees, and at another by skips, at one time upwards, and at another downwards? Where, moreover, can reasons be found to justify this new irregularity? Here again recourse must necessarily be had to elliptic and catachretic resolutions, licenses and other phrases of this sort, to relieve the difficulty and to give a plausible appearance to the absurd idea!

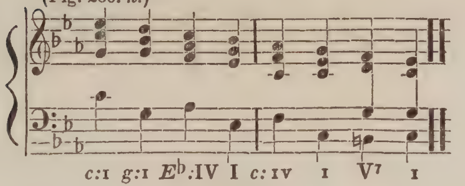
But why, for heaven's sake, all this troublesome and unnatural routine of puerile explanations?! Only let the harmonic succession [G c e],--[G b d] be and be considered as being I—V in *C*-major, and then nothing hinders its really being so and being so called!

(*b.*) The succession ii—vi but rarely occurs; the succession °ii—VI still more rarely;—both, however, are most apt to occur in sequences. See, e. g. fig. 280, 281.—Comp. § 237, p. 415.

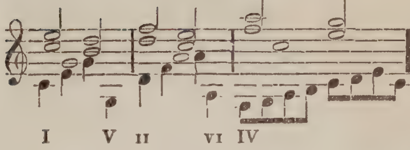
(Fig. 280. *i.*)



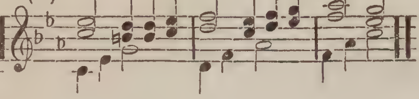
(Fig. 280. *k.*)



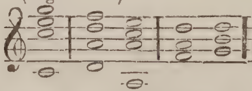
(Fig. 281. *i.*)



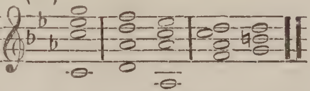
(*k.*)



(Fig. 281. *l.*)

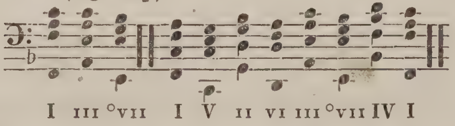


(*m.*)



(*c.*) What was said in § 245, *c*, p. 444, applies likewise to the succession III—°VII. Comp. fig. 281½.

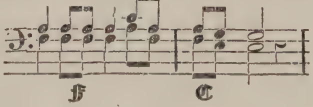
(Fig. 281½.)



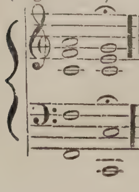
(*d.*) The succession IV—I, IV—I, consisting, as it does, of two of the most essential harmonies of the key, occurs with extreme frequency. Examples may be found in fig. 282:

☞ See Fig. 282 *i.* on page 447. ☜

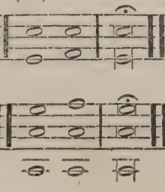
(Fig. 282. *k.*)



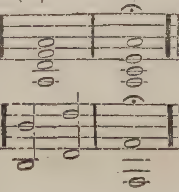
(Fig. 282. *l.*)



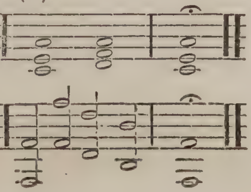
(*m.*)



(*n.*)



(*o.*)

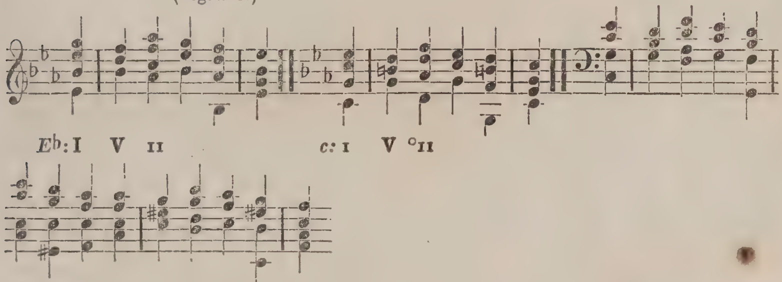


It will be recollected, among other things, that many pieces of music close with such successions of chords as those in fig. 282, *l*—*o*, p. 450, particularly church pieces. There is something in an ending of this kind, peculiarly grave, solemn and imposing. The learned call such an ending *a Greek cadence* and also *a plagal cadence.* We shall recur to this subject again, farther on, (§ 306.)

But the succession IV—I, or iv—i, frequently occurs, also under another form and in another connection, namely so that the harmony I or i appears in the second inversion, in the sixth-fourth position, whereupon the dominant harmony usually follows, and in this way arise the well known phrases found in fig. 268, *p*, *r*, *s*, p. 447.

(*e.*) Examples of the succession V—ii, or V—°ii, are found in fig. 281, *i*, *k*, p. 450, and fig. 283:

(Fig. 283.)



(*f.*) The succession vi—iii hardly occurs except in a harmonic series, fig. 280, *i*, p. 449. If we would copy a similar succession of chords in a small key, it must be done again by transient digressive modulations, as, e. g. in fig. 280, *k*, p. 449.

(*g.*) What was said in § 245, *g*, p. 445, applies also to the successions °vii—IV and °vii—iv.

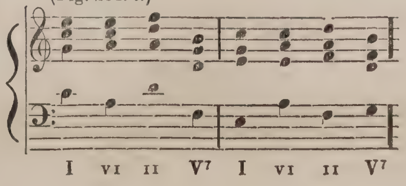
(5.) *Of progressions by sixths and under-thirds, where a three-fold chord is followed by another three-fold chord of the fifth degree above.*

(§ 244, No. 5.)

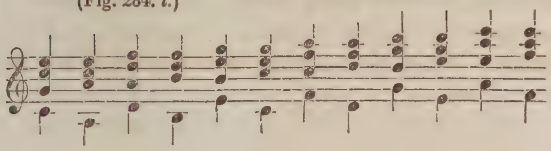
§ 249.

(*a.*) Examples of the succession I—vi, or i—VI, are found in fig. 284, *i*, *l*, *m*, *n*.

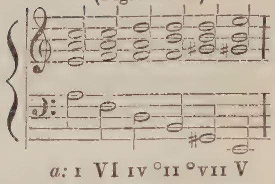
(Fig. 284. *i.*)



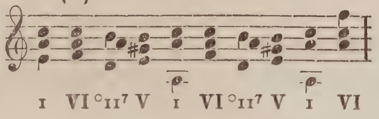
(Fig. 284. *l.*)



(Fig. 284. *m.*)



(*n.*)

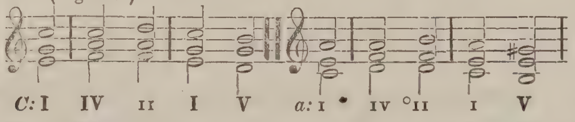


(*b.*) The succession ii—°vii, or °ii—°vii, is always somewhat indefinite and equivocal, for the same reasons as were given above in § 246, (*e*), p. 446, in the case of the succession V—°vii: that is to say, the ear easily mistakes such a succession of chords for ii—V^7 or °ii—V^7. This is less the case, however, when such a harmonic step occurs in a harmonic series, as e. g. in fig. 284, *l* and *m*, above; for, in this case, the ear, having already become accustomed, in the course of the first four chords, to find the fundamental tone of the following chord every time a third lower, will also in the example fig. 284, *m*, take the note G♯ in the fifth chord as the fundamental tone and hence will perceive the chord as °$\mathfrak{g}^{\sharp}$ and will not suspect the note E to be the fundamental tone nor the chord to be $\mathfrak{E}^7$ in the first inversion, with the omission of the fundamental tone. And as little likely would it be to take the chord °$\mathfrak{b}$ for $\mathfrak{G}^7$; in fig. 284, *l*, &c.

(*c.*) What was said in § 245, *c*, applies also to iii—I.

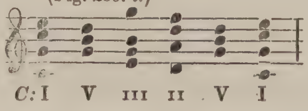
(*d.*) Examples of the succession IV—ii, or iv—°ii, are found in fig. 284 *l*, *m*, p. 451, and in fig. 285.

(Fig. 285.)



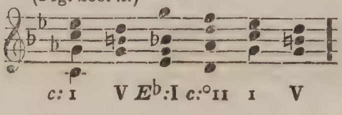
(*e.*) The succession V—iii can occur only in a large key, and not even then very commonly. Comp. fig. 286, *i*.

(Fig. 286. *i.*)

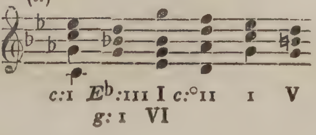


This succession of chords can be copied in the small key only by the interpolation of chords foreign to the scale of that key, as e. g. in fig. 286, *k*, *l*. (Comp. § 237.)

(Fig. 286. *k.*)



(*l.*)



(*f.*) Examples of the succession vi—IV, or VI—iv, are to be found in fig. 284, *l*, *m*, p. 452.

(*g.*) What was said in § 245, *g*, p. 445, applies also to the succession °vii—iii.

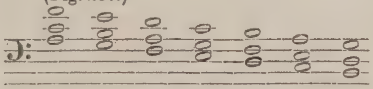
(6.) *Of progressions by sevenths and under-seconds, where a three-fold chord is followed by another three-fold chord on the next lower degree.*

(§ 244, No. 6.)

§ 250.

(*a.*) The succession I—°vii, or i—°vii, properly occurs but seldom; or rather, whenever it occurs, our ear easily understands it as something else than I—°vii, or i—°vii. That is to say, it easily mistakes the chord °vii for V^7 with the omission of the fundamental tone, and accordingly understands such a succession of chords as being I—V^7, or i—V^7; not only because this latter succession of harmonies, is far more familiar to it, than is the succession I—°vii, or i—°vii, but because the harmony V^7, as being one of the most essential of the key, is also more familiar to it, than the secondary harmony °vii. It is perhaps only in sequences that the ear can be brought to apprehend such a harmonic succession as [e g c̄]—[d f b], or [e♭ g c̄]—[d f b] as I—°vii or i—°vii, e. g. fig. 287,

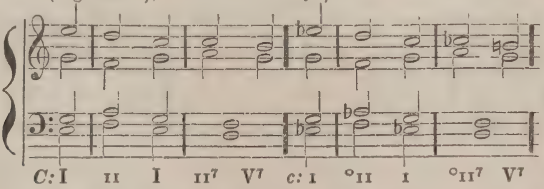
(Fig. 287.)



because, being here once accustomed to hear a series of three-fold chords in the first inversion and that too in a gradual descending progression by diatonic degrees, it will be already predisposed to understand the chord [d f b], occurring in such a series, as the three-fold chord °𝔟 in the first inversion.

(*b.*) The succession ii—I, ii—i, which, in an inverted position of both chords, sounds perfectly well, as e. g. in fig. 288, *i*, *k*,

(Fig. 288. *i.*) (*k.*)

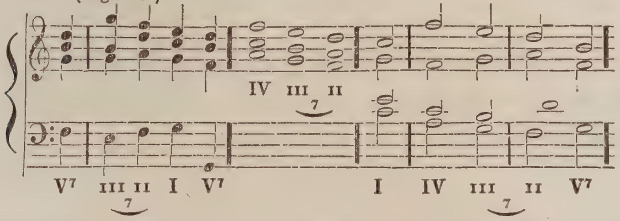


sounds for the most part rather strangely, when both chords appear in their fundamental position, as in figs. 261 and 262, p. 437.

One case of this succession, particularly worthy of remark, is that in which the harmony I or i occurs in the fourth-sixth position, which position of the tonic chord, as we know, (§ 248, *a*, p. 448,) usually brings after it the dominant harmony; or, in other words, in which I or i in the second inversion is usually followed by V or V^7, giving birth to the well known phrase fig. 268, *a*, p. 443, &c.

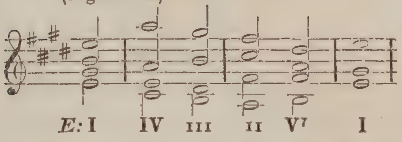
(*c.*) Section 245, *c*, p. 444, applies also to the succession iii—ii. Fig. 289:

(Fig. 289.)

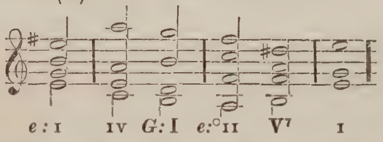


(*d.*) As it respects the succession IV—iii, see fig. 290, *i*:

(Fig. 290 *i.*)



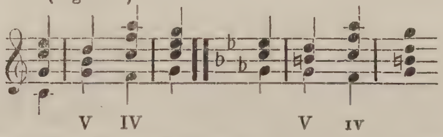
(*k.*)



In the small key, for well known reasons, there is no harmonic succession which corresponds to the above; and, therefore, if we would imitate a passage of this species in the small key, we must have recourse again to transient digressive modulations, as, e. g. in fig. 290, *k*, p. 453. (Comp. § 237.)

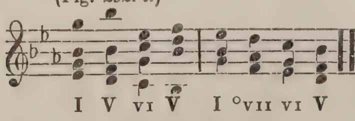
(*e.*) The succession V—IV, or V—iv, is, in some respects, the reverse of the aforementioned successions IV—V, or iv—V. The former, however, does not occur quite so frequently as the latter. Fig. 291.

(Fig. 291.)

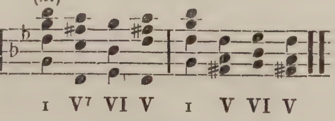


(*f.*) Examples of the succession vi—V, or VI—V, are to be found in fig. 292, *i*, *k*.

(Fig. 292. *i.*)



(*k.*)



(*g.*) Section 245, *g.* p. 445, applies also to the successions °vii—vi and °vii—VI.

(*B.*) OF THOSE HARMONIC STEPS IN WHICH A THREE-FOLD CHORD IS FOLLOWED BY A FOUR-FOLD CHORD BELONGING TO THE SAME KEY.

§ 251.

The possible cases of this class are as follows:

(1.) *Successions by primes.*

In a large key.

I—I,$^{\not7}$ ii—ii^7, iii—iii^7 IV—IV$^{\not7}$, V—V^7, vi—vi^7, °vii—°vii^7;

In a small key:

——, °ii—°ii^7, ——, iv—iv^7, V—V^7, VI—VI$^{\not7}$,——.

(2.) *Successions by seconds.*

In a large key:

I—ii^7, ii—iii^7, iii—IV$^{\not7}$, IV—V^7, V—vi^7, vi—°vii^7, °vii—I$^{\not7}$;

In a small key:

i—°ii^7 —— ——, iv—V^7, V—VI$^{\not7}$,—— ——.

(3.) *Successions by thirds.*

In a large key:

I—iii^7, ii—IV^7, iii—V^7, IV—vi^7, V—°vii^7, vi—I$^{\not7}$, °vii—ii^7;

In a small key:

—— , °ii—iv^7, —— , iv—VI$^{\not7}$, —— , —— , °vii—ii^7

(4.) *Successions by fourths.*

In a large key:

I—IV$^{\not7}$, ii—V^7, iii—vi^7, IV—°vii^7, V—I$^{\not7}$, vi—ii^7, vii—°iii^7;

In a small key:

i—iv^7, °ii—V^7, ——, ——, ——, VI——°ii^7,——.

(5.) *Successions by fifths.*

In a large key:

I—V^7, ii—vi^7, iii—°vii^7, IV—I$^{\not7}$, V—ii^7, vi—iii^7, °vii—IV$^{\not7}$;

In a small key:

i—V^7, °ii—VI$^{\not7}$,——,——, V,—°ii^7,——, °vii—iv^7.

(6.) *Successions by sixths.*

In a large key:

I—vi^7 ii—°vii^7, iii—I$^{\not7}$, IV—ii^7, V—iii^7, vi—IV$^{\not7}$, °vii—V^7;

In a small key:

i—VI$^{\not7}$, ——, ——, iv—°ii^7, ——, VI—iv^7, °vii—V^7.

(7.) *Successions by sevenths.*

In a large key:

I—°vii,^{7} ii—I$^{\not7}$, iii—ii^7, IV—iii^7, V—IV$^{\not7}$, vi—V^7, vii—vi^7;

In a small key:

——,——,——,——, V—iv^7, VI—V,^{7} °vi —VI$^{\not7}$.

Of all these fundamental steps, we will only remark, in general, that a preparation of the seventh can be had only in the case of those which form progressions of seconds, fourths,or sixths, (§ 104, p. 238,) since it is only in these that the tone which constitutes the seventh of the second harmony, is contained also in the foregoing harmony. For this reason, the progression of a third—say ii—IV$^{\not7}$, e. g. that is, a progression in which the three-fold chord of the second degree in a large key, is followed by the large four-fold chord of the fourth degree, cannot well be employed; or, in other words, the large four-fold chord of the fourth degree cannot be used after the three-fold chord of the second degree, &c.

Here our investigation of the merits of all these harmonic successions individually, must, for the present, terminate.

We will just say of the succession I—V^7, or i—V^7, however, that it frequently occurs under relations similar to those which were above predicated of the succession I—V—or i—V. (§ 248.)

(*C.*) OF THE HARMONIC STEPS IN WHICH A FOUR-FOLD CHORD IS FOLLOWED BY A THREE-FOLD CHORD BELONGING TO THE SAME KEY. (CADENCES.)

§ 252.

Every harmonic succession of this third species, *every harmonic step in which a four-fold chord is followed by a three-fold chord belonging to the same key,* is called *a cadence,*

A general view of all the conceivable fundamental successions of this class is afforded by the following table.

(1.) *Successions by primes.*

In a large key:

I^7—I, ii^7—ii, iii^7—iii, IV^7—IV, V^7—V vi^7—vi, °vii^7—°vii;

In a small key:

——, °ii^7—°ii, ——, iv^7—iv, V^7—V, VI^7—VI, ——.

(2.) *Successions by seconds.*

In a large key:

I^7—ii, ii^7—iii, iii^7—IV, IV^7—V, V^7—vi, vi^7—°vii, °vii^7—I;

In a small key:

——, ——, ——, iv^7—V, V^7—VI, VI^7—°vii, ——.

(3.) *Successions by thirds.*

In a large key:

I^7—iii, ii^7—IV, iii^7—V, IV^7—vi, V^7—°vii, vi^7—I, °vii^7—ii;

In a small key:

——, °ii^7—iv, ——, iv^7—VI, V^7—°vii, VI^7—i, ——

(4.) *Successions by fourths.*

In a large key:

I^7—IV, ii^7—V, iii^7—vi, IV^7—°vii, V^7—I, vi^7—ii, °vii^7—iii;

In a small key:

——, °ii^7—V, ——, iv^7—°vii, V^7—i VI^7—°ii, ——

(5.) *Successions by fifths.*

In a large key:

I^7—V ii^7—vi, iii^7—°vii, IV^7—I, V^7—ii, vi^7—iii, °vii^7—IV;

In a small key:

——, °ii^7—VI, —— , iv^7—i V^7—ii, ——, ——.

(6.) *Successions by sixths.*

In a large key:

I$^{\not 7}$—vi, ii^{7}—°vii, iii^{7}—I, IV$^{\not 7}$—ii, V^{7}—iii, vi^{7}—IV, °vii^{7}—V;

In a small key:

——, °ii^{7}—°vii, ——, iv^{7}—°ii,——, VI$^{\not 7}$—iv, ——.

(7.) *Successions by sevenths.*

In a large key:

I$^{\not 7}$—°vii, ii^{7}—I, iii^{7}—ii VI$^{\not 7}$—iii, V^{7}—IV, vi^{7}—V, °vii^{7}—vi;

In a small key.

——, °ii^{7}—i, ——, —— V^{7}—iv, VI$^{\not 7}$—V, ——.

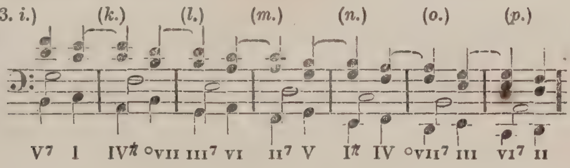
We will still farther divide these different harmonic successions into two classes, according as the four-fold chord which is followed by a three-fold chord is

(1.) a *principal* four-fold chord, or

(2.) a *secondary* four-fold chord.

The former, i. e. those harmonic successions in which a *principal* four-fold chord is followed by a three-fold chord belonging to the same key, we will denominate *principal* cadences; whereas, those in which a *secondary* four-fold chord is followed by such a three-fold chord, we will call *secondary* cadences. —Thus, the harmonic steps in fig. 293, *i*,

(Fig. 293. *i.*)



are *principal* cadences; while those in fig. 293, *k*, *l*, *m*, *n*, *o*, *p*, are all *secondary* cadences.

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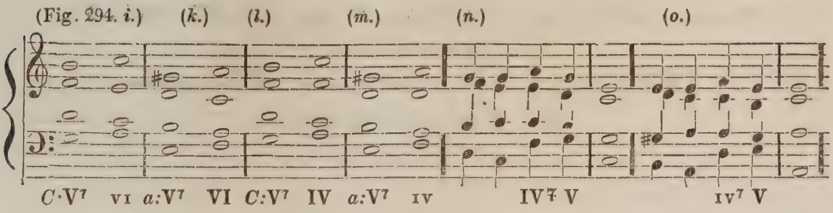
§ 253.

In respect to this whole class of harmonic steps, it is very perceptible, that every four-fold chord, whether principal or secondary, is most naturally followed by that of a three-fold chord which is situated a fourth higher, or a fifth lower, than the four-fold chord. In other words, after a four-fold chord, the ear most naturally expects a step of a fourth to the three-fold chord of the tone which is a fourth higher than the fundamental tone of the four-fold chord. All the cadences in No. 4. of the foregoing section and those occurring in fig. 293, above, are of this species.

Now inasmuch as cadences of this species most perfectly answer the expectation of the ear and therefore are the most natural, we will call them *natural* cadences.

But in case a principal or secondary four-fold chord is followed by any *other* three-fold chord belonging to the same key, than the one which is a fourth higher, as e. g. in fig. 294,



even then indeed, according to our definition of cadences, the harmonic succession is always a cadence; not, however, the one which, as being the most natural, the ear had expected, but one, on the contrary, which is comparatively unnatural; and accordingly, since the ear finds its expectation deceived and disappointed by such a succession of harmonies, we apply the term *false* to all cadences of this species.

§ 254.

According to these distinctions, there are, in all, four different sorts of cadences, namely:

(1.) *Principal* cadences, (as in fig. 293, *i*, p. 457, and in fig. 294, *i*, *k*, *l*, *m*, above;) and of these, moreover, two varieties, to wit:

(*a.*) *Natural principal* cadences, (as in fig. 293, *i*, p. 457,) and

(*b.*) *False principal* cadences, (as in fig. 294, *i* to *m*, p. 458;)

(2.) *Secondary* (cadences, as in fig. 293, *k*, and those which follow, p. 457, and in fig. 294 *n*, *o*, p. 458; and two varieties again of these, namely: either

(*a.*) *Natural secondary* cadences, (as in fig. 293, *k*, &c, p. 457,) or

(*b.*) *False secondary* cadences, (as in fig. 294, *n*, *o*. p. 458.

We will now take a more particular view of all these different species of cadences, after having previously remarked, that the word *cadence* has a different meaning with some writers from that in which we apply it. With some, namely, it has a far more *restricted* signification, being applied only to those harmonic successions which we denominate natural principal cadences, (V⁷—I, or V⁷—i.) Others, on the contrary, employ it in a more *extended* sense than even we ourselves, making it mean *every harmonic succession.*—(This is especially the case in the more modern French writers, e. g. *Momigny*, *Berton*, &c.) Others, again, (e. g. *Koch* in his Manual of composition, § 102 and 179,) understand under this term what we shall hereafter become acquainted with under the name of *perfect close.* And still others connect with the expression *cadence* about the same idea as ourselves, (e. g. *Rousseau*, in his *Dictionary of Music*, etc.)

Still less do authors agree in respect to the use of the expressions *natural cadence*, *false cadence*, *evitated* or *shunned cadence*, *interrupted cadence*, &c,—terms which, for the most part, each individual employs in a different way from others.

In order to avoid such a confusion of terms in *our own* theory at least, it is important to request readers, in the perusal of this book, most carefully to retain the ideas and meanings of technical terms which have been given in the foregoing paragraphs.

REMARK.

There is, generally speaking, always a serious difficulty in the use of technical terms which have already been used by others in a different sense, as is actually the case not only with the expressions *cadence*, *evitated cadence*, *false cadence*, and the like, but with almost all the technical terms employed in music. It is always to be apprehended in such a case, that each reader, according as he has hitherto been accustomed to attach the one or the other of the different significations in use to such a technical word, will continue still to understand by it the same thing as before, and hence that, of three or four different readers, each will get a different idea from the same technical term, and none, perhaps, will attach to it the real meaning intended by the author.

With this view of the matter, one would almost advise every scientific writer, to form for himself an entirely new terminology and to furnish himself with as many new technical terms as he has ideas of his own to express.

It is only in pursuance of a disposition to retain, as far as possible, every thing already extant, in all cases where it is at all admissable, and also to avoid, to the utmost extent, the appearance of a fondness for innovation, that I have introduced so few new technical terms, as I have, and have used, as far as possible, every existing technical word in the sense which has heretofore been most usually attached to it.

(1.) *Principal cadences.*

§ 255.

A principal cadence, as we have already observed, is every succession of a three-fold chord to a *principal* four-fold chord, in the same key. The principal cadence is of two species, namely: *natural* principal cadence, and *false* principal cadence.

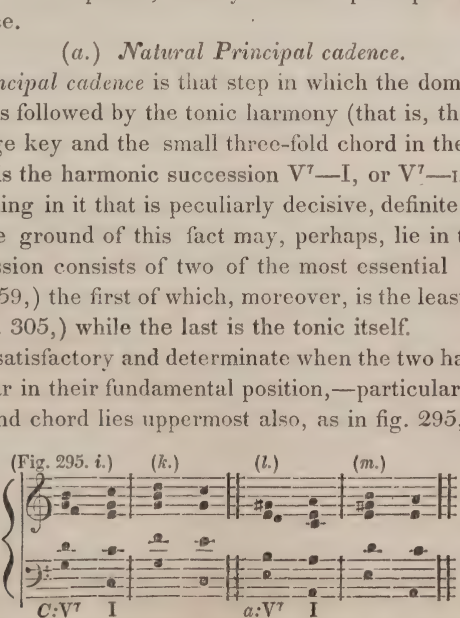
(*a.*) *Natural Principal cadence.*

A natural principal cadence is that step in which the dominant or principal four-fold chord is followed by the tonic harmony (that is, the large three-fold chord in the large key and the small three-fold chord in the small key;) or, more briefly, it is the harmonic succession V^7—I, or V^7—i.

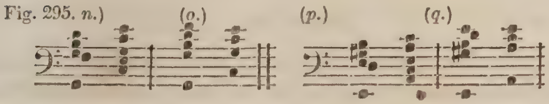
It has something in it that is peculiarly decisive, definite and satisfactory to the ear. The ground of this fact may, perhaps, lie in the circumstance that this succession consists of two of the most essential harmonies of the key (§ 123; p. 259,) the first of which, moreover, is the least equivocal of the whole (§ 158. p. 305,) while the last is the tonic itself.

It is the most satisfactory and determinate when the two harmonies of which it consists appear in their fundamental position,—particularly when the tonic note in the second chord lies uppermost also, as in fig. 295, *i*, *k*, *l*, *m:*

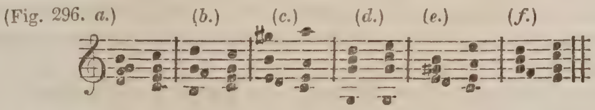
(Fig. 295. *i.*)



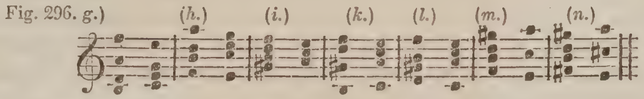
It is less so when this is not the case, as in fig. 295, *n* to *q:*



These cadences lose still more of their determinateness, when the harmonies of which they consist, or even only one of these harmonies, appears in an *inverted* position, e. g. in such as those in fig. 296, *a* to *f*,



or when a ninth is added to the principal four-fold chord, as in fig. 296, *g* to *n:*



Indeed, the example in fig. 296, *m*, shows, that a cadence in which the principal four-fold chord appears with a small ninth in the fourth inversion, (§ 87, p. 202,) may almost be considered as sounding positively ill. And such a cadence in a large key, as e. g. in fig. 296, *n*, would be still worse, for reasons already made known in § 80.

We may denominate the more positive and perfect cadences of the first mentioned species, *perfect* cadences, while we designate the less firm and decided cadences of the latter class by the term *imperfect*. (Comp. also § 304.

(*b*.) *False cadences.*

§ 256.

The above mentioned class of principal cadences is the most natural of all; it answers the most perfectly that expectation of the ear which is awakened by every principal four-fold chord.

A principal four-fold chord may also be followed by another three-fold chord, than that of the tonic. But as such a fundamental succession is always less natural than the natural cadence, (because the ear, after hearing the harmony V^7, always naturally expects the tonic harmony, and, accordingly, if another three-fold harmony appears in its stead, it finds itself disappointed in this expectation,) all those harmonic steps in which a principal four-fold chord is followed by any other three-fold chord than that of the tonic itself, even though it belong to the same key, are called *false cadences.*

These progressions are often named also *false closes* and *interrupted cadences.* But we will avoid this last appellation, as being equivocal, since other musical teachers apply the same name again to an entirely different species of harmonic progression, which we shall recognise under the term *evitated* or *avoided* cadences.

§ 257.

A false principal cadence is, accordingly, *that harmonic step in which a principal four-fold chord is followed by some other three-fold chord than the tonic, though belonging to the same key.* Thus,

In a large key:

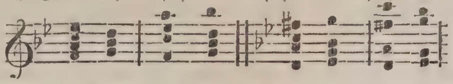
$\underbrace{V^7\text{—vi}}_{2\,\bullet}$, $\underbrace{V^7\text{—°vii}}_{3\,\bullet}$, $\underbrace{V^7\text{—ii}}_{5\,\bullet}$, $\underbrace{V^7\text{—iii}}_{6\,\bullet}$, $\underbrace{V^7\text{—IV}}_{\bullet\,7}$;

In a small key:

$\underbrace{V^7\text{—VI}}_{\bullet\,2}$, $\underbrace{V^7\text{—°vii}}_{3\,\bullet}$, $\underbrace{V^7\text{—°ii}}_{5\,\bullet}$ ———, $\underbrace{V^7\text{—iv}}_{\bullet\,7}$.

One less, again, in the small key than in the large, because no harmony is situated on the third degree in a small key.

The most usual species of false principal cadence is that which forms the step of a second. Thus, in a large key: V^7—vi, and in a small key: V^7—VI, fig. 297, *a* to *d:*


(Fig. 297. *a.*) (*b.*) (*c.*) (*d.*)

It occurs, in this and similar forms, very frequently; more rarely and with less happy effect in the transformed state of chords, e. g. in inversions, as in fig. 297, *e* to *m*,

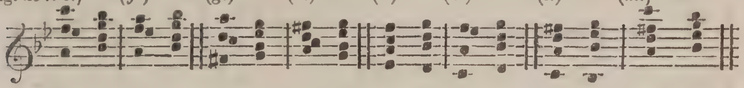
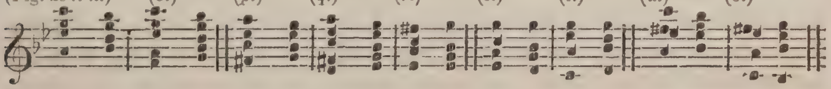


Fig. 297. *e.*) (*f*) (*g.*) (*h.*) (*i.*) (*k.*) (*l.*) (*m.*)

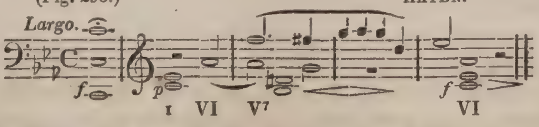
or with a ninth added to the principal four-fold chord, as in fig. 297, *n*—*v*;—


(Fig. 297. *n.*) (*o.*) (*p.*) (*q.*) (*r.*) (*s.*) (*t.*) (*u.*) (*v.*)

Many of these examples sound less disagreeably, only for the reason that the ear may interpret them to itself in another manner than as false cadences, namely either as digressive modulations, effected by the aid of the sixth-fourth position, as in fig. 297, *m*, or as mere transition chords, as in fig. 297, *r*.

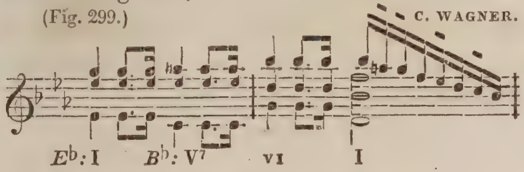
Sometimes, however, such false cadences admit of being introduced with happy effect even in the inversions. A very effective example of this species is furnished by *Joseph Haydn*, (immediately at the commencement of his overture to the *Creation*, fig. 298.)

(Fig. 298.) HAYDN.



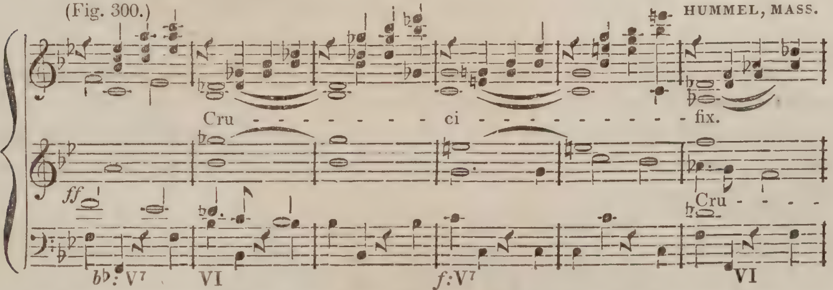
where both harmonies appear in the first inversion. Another example of such a false cadence, where the principal four-fold chord occurs in the second inversion, is exhibited in fig. 299,—

(Fig. 299.)



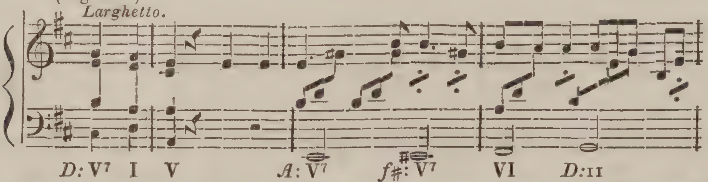
and with equal felicity is the harmony VI in the first inversion twice introduced in the example fig. 300.

(Fig. 300.)



Still another example of the false cadence V^7—VI, in an inverted position and at the same time with an added ninth, is found in fig. 301, in the fourth measure,

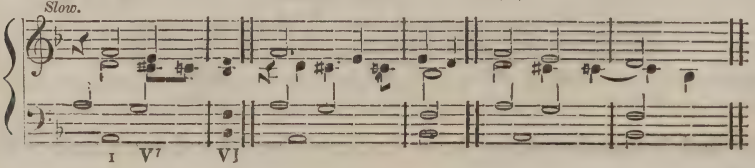
(Fig. 301.)

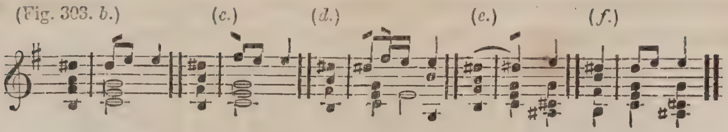


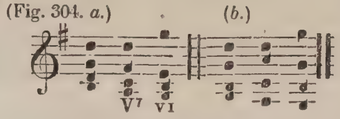
where 𝕮$^{\sharp 7}$ with a small ninth in the first inversion is followed by 𝕯 likewise in the first inversion.—(It is true indeed, that the harmonic step from the last measure but one to the last measure may also be explained in another way than as *f* ♯*:* V^7—VI. If, namely, we take the tone E♯ in the base as a mere transition-tone, and thus not as an essential harmonic note, the harmonic progression would then be *A:* V^7 to IV. Or we might regard the 𝕯-harmony of the last measure as I of the original and still unforgotten key *D*-large, (according to § 211, p. 360,) and in this case the harmonic progression would be either *f* ♯ V^7 to *D:* I, or *A:* V^7 to *D:* I.

Further examples of this species of false cadences are afforded by figures 302—304.

(Fig. 302.*a.*) (*b.*) (*c.*)







§ 258.

The remaining possible cases of false cadences are far less frequent than those already mentioned; they are as follows:

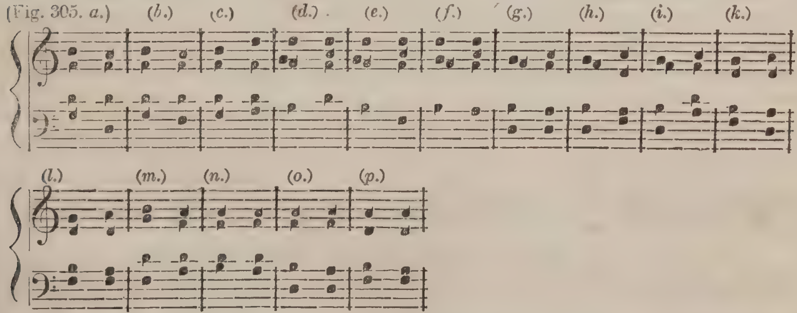
In a large key: V^7—°vii, V^7—ii, V^7—iii, V^7—IV;—and
In a small key: V^7—°vii, V^7—°ii,———V^7—iv.

In the first place, as it respects V^7—°vii, whether in a large or in a small key, we cannot properly speak of such a harmonic succession at all; for when the ear has once heard V^7, e. g. $\mathfrak{G}^7$, it is sure to take the following diminished three-fold chord °$\mathfrak{h}$ as the principal four-fold chord $\mathfrak{G}^7$ continued, and thus as V^7, in preference to regarding it as actually the diminished three-fold chord °$\mathfrak{h}$, °vii.

What has been said of the harmonic succession V—°vii in § 246, *e*, p. 446, applies here in a still stronger sense.

§ 259.

Examples of the false cadence V^7—ii are found in fig. 305, *a*—*p*.

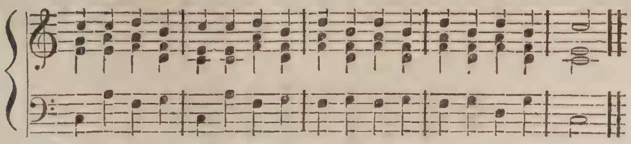


In *n*—*p* a large ninth is added to the principal four-fold chord.

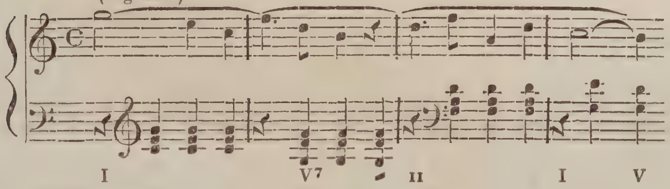
None of these harmonic successions is often of very happy effect; and in cases where they are not positively repulsive to the ear, the cause frequently lies in the fact, that they really appear to it, not as V^7—ii, but as something else; namely, either as digressive modulations by means of the fourth-sixth position, or as mere transitions.

That such harmonic successions, however, may be brought into actual use, is shown by the examples in figs. 306 and 307, among others.

(Fig. 306.)

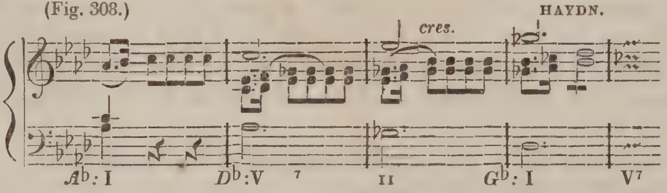


(Fig. 307.)



In fig. 308 also, we find this harmonic succession employed, indeed, with very striking effect.

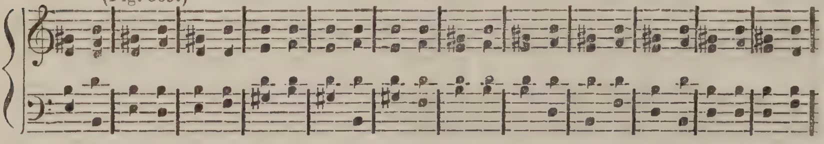
(Fig. 308.)



Farther on we shall advert to the question, whether, in order to explain this last example, so as, first, to justify its succession of harmonies and its carriage of voices, and then to find it classical and of reputable merit, it really requires such artificial suppositions, fictions and ellipses, as those which the author of an essay in No. 26 of the Lipsic general musical Journal, of the year 1811, conceives himself obliged to furnish. To say the least, I find nothing in it which contradicts any *legitimate* rule, and of course nothing which should have in the first place given occasion for so elaborate an explanation and defence.

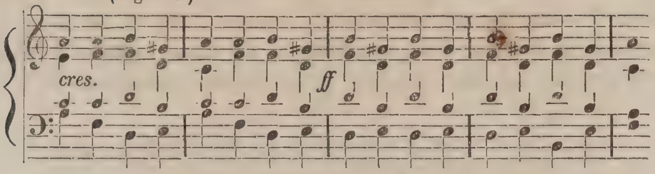
Examples of the false cadence V^7—°II are found in fig. 309.

(Fig. 309.)

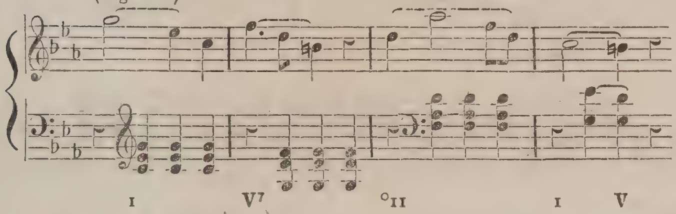


All the harmonic successions of this class, moreover, do not amount to much; for here too the ear naturally takes the diminished three-fold chord °𝔥 as the harmony 𝔈^7 continued, though with the omission of the fundamental and third and with the addition of the small ninth. This species of harmonic succession, however, may also perhaps sometimes be employed with good effect, as e. g. in figs. 310 and 311.

(Fig. 310.)



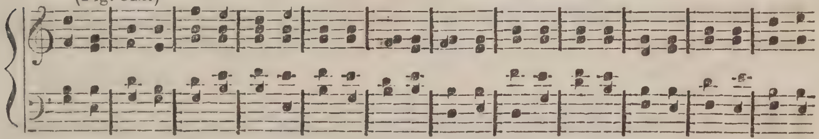
(Fig. 311.)



§ 260.

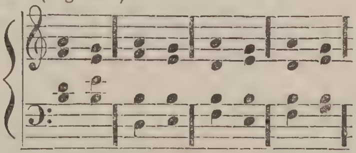
The false cadence V^7—III always sounds rather foreign. One obvious reason for this is found in the fact that this succession contains the three-fold chord of the IIId degree—a chord quite uncommon in itself. Fig. 312.

(Fig. 312.)



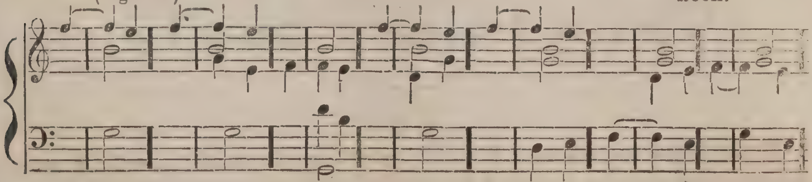
In fig. 313,

(Fig. 313.)



the same harmony appears with a ninth added to the principal four-fold chord. But few of these successions of chords sound well, and these few only because the ear, as already observed, can construe them into something else. Not one whit better are the examples which we find laid down without hesitation in *Koch's* Manual of Harmony,* § 187. Fig. 314.

(Fig. 314.) KOCH.



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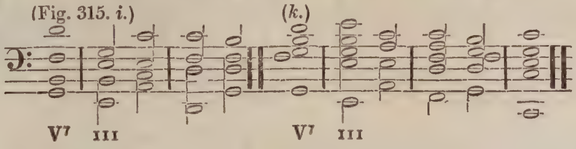
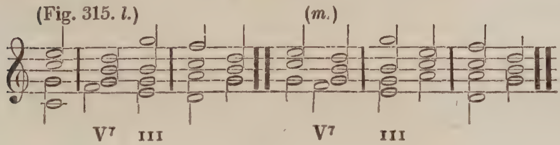
* Haudbuch der Harmonie.

Other connections and circumstances, however, may be found in which the succession V⁷—III, though indeed not common, still is far from sounding disagreeably, as e. g. fig. 315, especially if, by taking rather a slow movement, we give the ear time to adjust itself to the succession.—

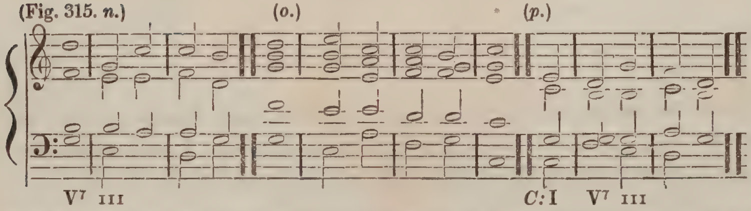
(Fig. 315. *i.*)



(Fig. 315. *l.*)



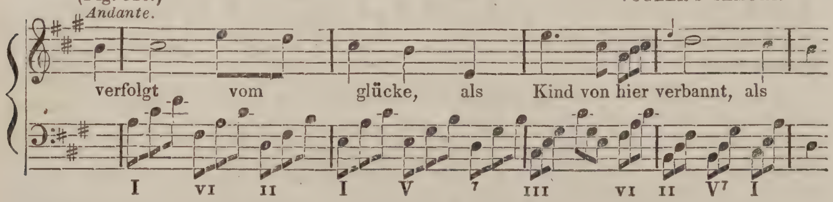
(Fig. 315. *n.*)



We find this harmonic succession employed in a similar manner with happy effect in fig. 316.

(Fig. 316.)

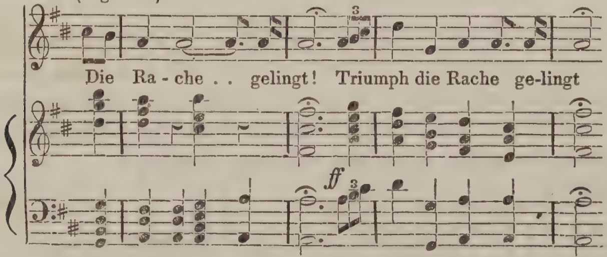
VOGLER'S SAMORI.


Andante.
verfolgt vom glücke, als Kind von hier verbannt, als
I VI II I V 7 III VI II V⁷ I

A similar example is found in fig. 317.

(Fig. 317.)

C. M. VON WEBER.



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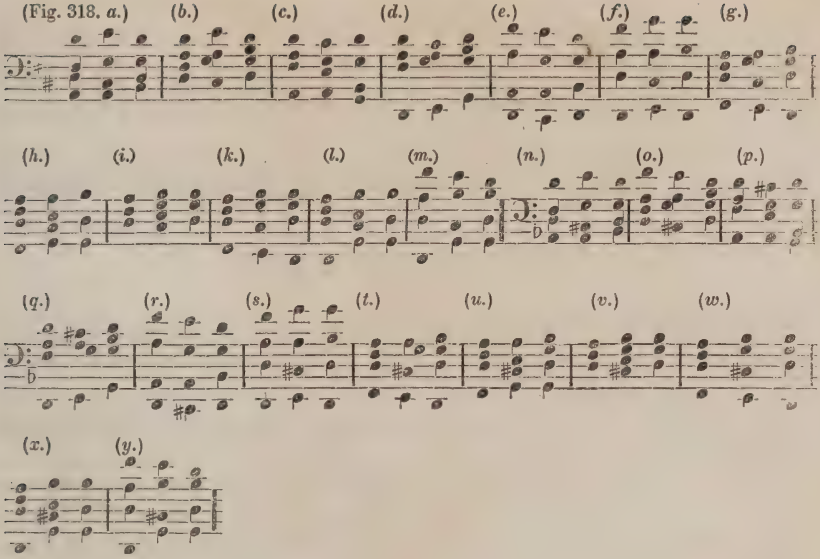
§ 261.

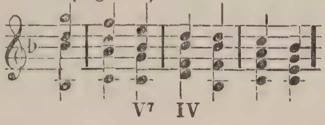
Examples of the cadence V⁷—IV, or V⁷—IV, in which, namely, a principal four-fold chord is followed by the three-fold chord of the fourth degree, are found in fig. 318; of V⁷—IV in *a*—*m*, and of V⁷—IV in *n*—*y*.

(Fig. 318. a.)

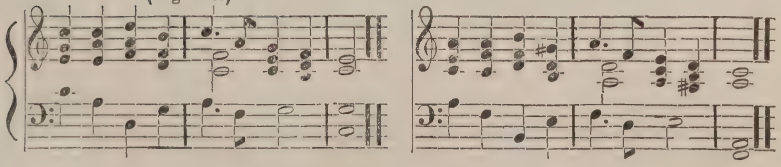


All these successions too are of doubtful merit, and it is only when they are employed with care and circumspection that they may occasionally perhaps be of good effect, as in figs. 319—321.

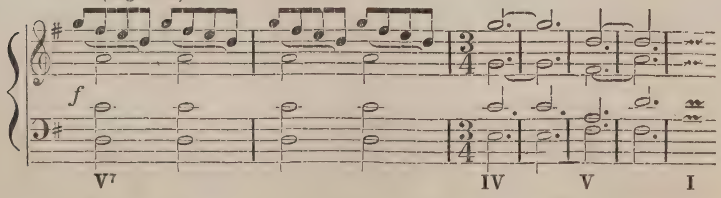
(Fig. 319.)



(Fig. 320.)



(Fig. 321.)



The example already quoted in fig. 301, p. 462, may also, as remarked in the end of section 257, p. 462, be regarded as such a succession of harmonies.

(2.) *Secondary Cadences.*

§ 262.

We denominate that harmonic step a secondary cadence, in which a secondary four-fold chord is followed by a three-fold chord belonging to the same key.

Secondary cadences, like their prototype—the principal cadences, divide themselves into *natural* secondary cadences, and *false* secondary cadences.

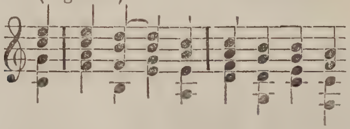
(*a.*) *Natural secondary cadences.*

§ 263.

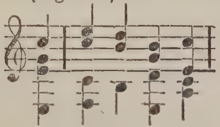
In like manner as *every principal four-fold chord* is most naturally followed by that three-fold chord which is situated three degrees higher (§ 253,) so also every *secondary four-fold chord* is most naturally followed by the three-fold chord which is situated three degrees higher and which belongs likewise to the same key.

A *natural* secondary cadence is accordingly that harmonic succession in which a secondary four-fold chord is followed by a three-fold chord, belonging to the same key and situated a fourth higher; or, in other words, in which a secondary four-fold chord is succeeded by the step of a fourth in the same key to the three-fold chord situated a fourth higher than itself. Such is the case in figs. 322—324.

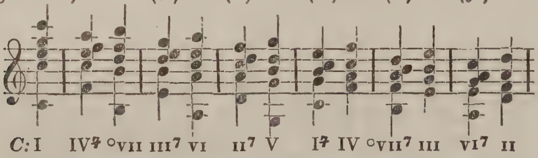
(Fig. 322.)



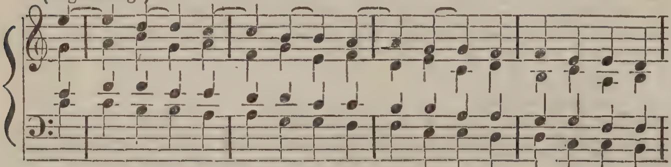
(Fig. 323.)



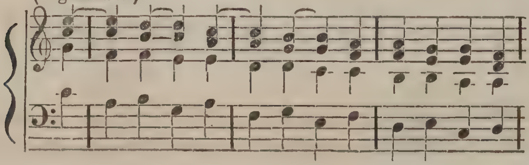
(Fig. 324. *a.*) (*b.*) (*c.*) (*d.*) (*e.*) (*f.*)



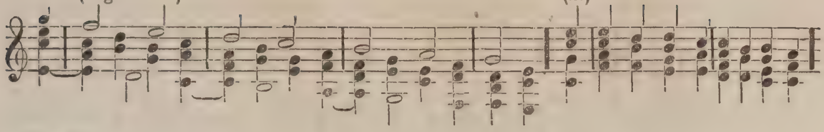
(Fig. 324. *g.*)



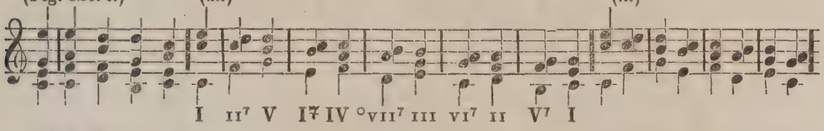
(Fig. 324. *h.*)



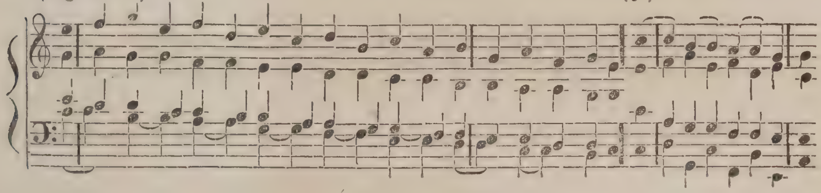
(Fig. 324. *i.*) (*k.*)



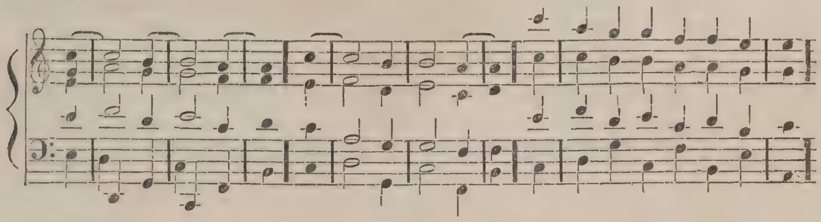
(Fig. 324. *l.*) (*m.*) (*n.*)



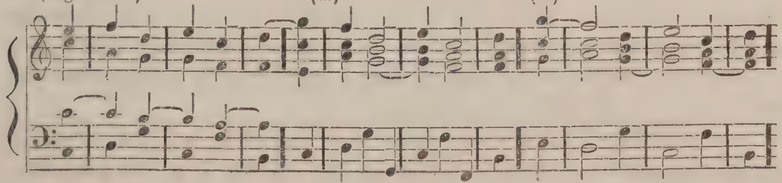
(Fig. 324. *o.*) (*p.*)



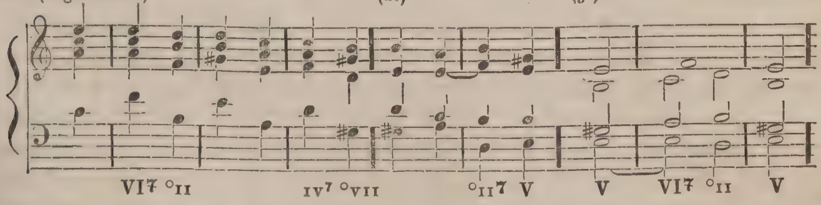
(Fig. 324. *q.*) (*r.*) (*s.*)



(Fig. 324. *t.*) (*u.*) (*v.*)



(Fig. 324. *w.*) (*x.*) (*y.*)



(Fig. 324. *z.*) (*zz.*)

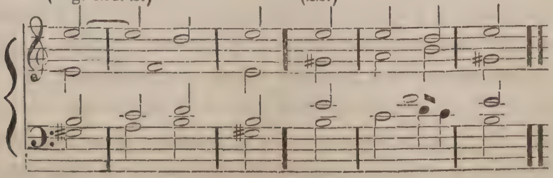
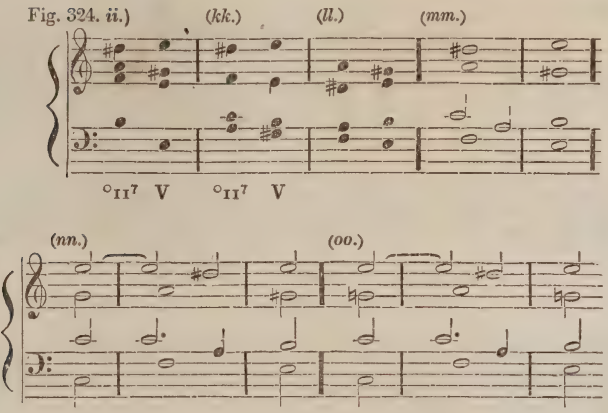


Fig. 324.



The following table exhibits a synoptical view of all possible harmonic steps of this species:

In a large key:

$$\underbrace{\text{I}^{\not 7}\text{—IV}}_{\bullet 4},\ \underbrace{\text{ii}^{7}\text{—V}}_{\bullet 4},\ \underbrace{\text{iii}^{7}\text{—vi}}_{\bullet 4},\ \underbrace{\text{IV}^{\not 7}\text{—}{}^{\circ}\text{vii}}_{4 \bullet},\ \underbrace{\text{vi}^{7}\text{—ii}}_{\bullet 4},\ \underbrace{{}^{\circ}\text{vii}^{7}\text{—iii}}_{\bullet 4};$$

In a small key:

$$\text{——},\ \underbrace{{}^{\circ}\text{ii}^{7}\text{—V}}_{\bullet 4},\ \text{——},\ \underbrace{\text{iv}^{7}\text{—}{}^{\circ}\text{vii}}_{4 \bullet},\ \underbrace{\text{VI}^{\not 7}\text{—}{}^{\circ}\text{ii}}_{4 \bullet},\ \text{——}.$$

(Thus again fewer in the small key than in the large.)

§ 264.

It is to be particularly remarked of the cadence °ii^7—V, that the four-fold chord with small fifth, contained in it, is, as we know, frequently transformed by the elevation of the third, and in such a case usually occurs also with a ninth; as e. g. in fig. 324 *ii—nn*, above.

We may here take occasion to examine more minutely and fully what, at an earlier period, we could only allude to, (§ 148, No. 7, p. 286,) namely, that such an elevation of the third is the peculiar property of that four-fold chord which is situated on the second degree of a small key. The proof of this lies in the fact that this species of transformation is so natural to that four-fold chord with small fifth which occurs in the harmonic succession °ii^7—V, (e. g. in the succession °𝔥^7—𝔈 in *a*-minor;) but not to that which occurs in the succession °vii^7—iii (e. g. in the succession °𝔥^7—𝔢 in *C*-major;) since the ear, after hearing the chord °𝔥^7, transformed by the elevation of the third, always expects, not the *small* three-fold chord 𝔢, found in the previous key *C*-large, but rather very decidedly the *large* three-fold chord 𝔈, foreign to the previous key and peculiar to the key *a*-minor, (comp. Fig. 324, *nn* and *oo*, p. 470;) a clear proof, that the ear takes the harmony °𝔥^7, immediately upon hearing it with the elevated third, not as a three-fold chord of the seventh degree in a large key, but as *a:* °ii^7, (Comp. § 202,) and hence that the elevation of its third is really a characteristic mark of *that* four-fold chord with small fifth which belongs to the second degree of a small key. (Comp. figs. 123—140, pp. 210—237.

The fact that harmonic combinations sometimes transiently occur in passages belonging to a large key which (harmonic combinations) appear like a chord of the above mentioned species, while in fact they have arisen in entirely another way, namely by lowering the fifth of the dominant chord of transition, has already been adverted to in § 94, p. 215.

§ 265.

In like manner as the principal cadences are less perfect in the inversions, than they are in the fundamental position, so it is also with the secondary cadences. They are particularly imperfect when the four-fold chord appears in the second inversion, as in fig. 324, *g*, p. 468. They are far better in the first inversion, as in fig. 324, *h*, p. 468; or even in the third, as in fig. 324, *i*, p. 469.

Moreover, the three-fold chord which follows the four-fold chord appears better also in the fundamental position, than in an inversion, particularly the second inversion, as in fig. 324, *k*, *l*, p. 469.

We have only to observe in respect to the peculiarity of the cadence °ii^7—v, that when the first chord in it occurs with an elevated third, the position of the second inversion in such a case does not appear at all imperfect. (See § 91, B. p. 213.)

Many other examples of natural secondary cadences are to be found in figs. 146—153, pp. 238, 244—248.

(*b.*) *False secondary cadences.*

§ 266.

A false secondary cadence is (according to § 253) that harmonic step in which a secondary four-fold chord is followed by some other three-fold chord than that which is situated three degrees higher than the secondary four-fold chord.

All possible cases of this species are presented by the following table:

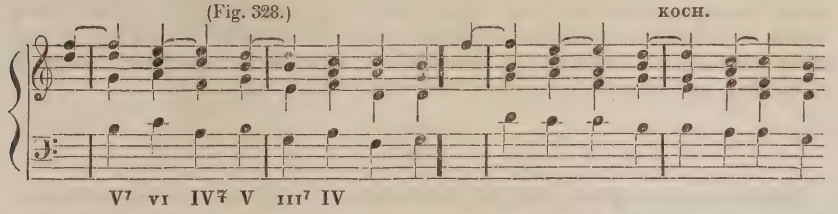
In a large key:
I^7—I, I^7—ii, I^7—iii, I^7—V, I^7—vi, I^7—°vii;
ii^7—ii, ii^7—iii, ii^7—IV, ii^7—vi, ii^7 °vii, ii^7—I;
iii^7—iii, iii^7—IV, iii^7—V, iii^7—°vii, iii^7—I, °iii^7—ii;
IV^7—IV, IV^7—V, IV^7—vi, IV^7—I, IV^7—ii, IV^7—iii·
vi^7—vi, vi^7—°vii, vi^7—I, vi^7—iii, vi^7—IV, vi^7—V;
°vii^7—°vii, °vii^7—I, °vii^7—ii, °vii^7—IV, °vii^7—V, °vii^7—vi.
$\underbrace{\quad}_{1}$ $\underbrace{\quad}_{2}$ $\underbrace{\quad}_{3}$ $\underbrace{\quad}_{5}$ $\underbrace{\quad}_{6}$ $\underbrace{\quad}_{7}$

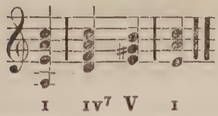
In a small key:
°ii^7—ii, ——, °ii^7—iv, °ii^7—VI, °ii^7—°vii, °ii^7—i;
iv^7—iv, iv^7—V, iv^7—VI, iv^7—i, iv^7—°ii, ————;
VI^7—VI, VI^7—°vii, VI^7—i, ———, VI^7—iv, VI^7—V.
$\underbrace{\quad}_{1}$ $\underbrace{\quad}_{2}$ $\underbrace{\quad}_{3}$ $\underbrace{\quad}_{5}$ $\underbrace{\quad}_{6}$ $\underbrace{\quad}_{7}$

§ 267.

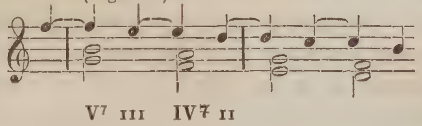
All this collection of harmonic successions forms rather an unfruitful field, since it is but seldom that a cadence of this sort can be introduced with good effect. Proof of this fact is afforded even by those examples of such successions which are quoted in books of instruction; e. g. in *Koch*,* figs. 328—330:

(Fig. 328.)

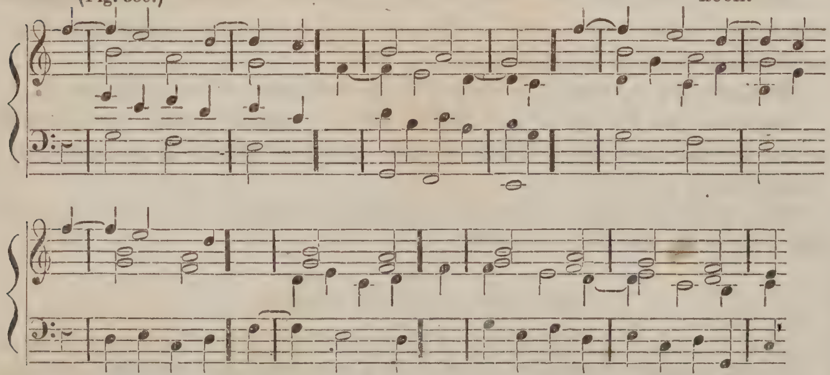




(Fig. 329.)

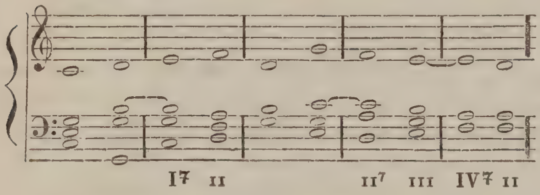


(Fig. 330.)

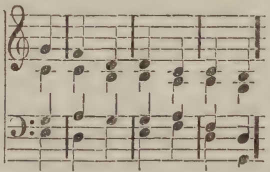


Such harmonic successions might better be used, if used at all, in such forms as are found in figs. 325—327, and 331:

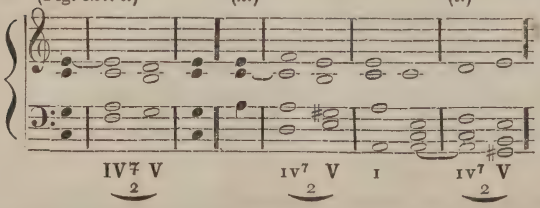
(Fig. 325.)



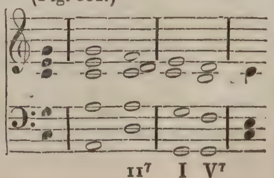
(Fig. 326.)



(Fig. 327. *i.*) (*k.*) (*l.*)



(Fig. 331.)



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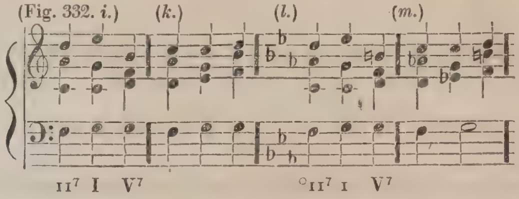
* In Handbuch der Harmonie, § 187.

§ 268

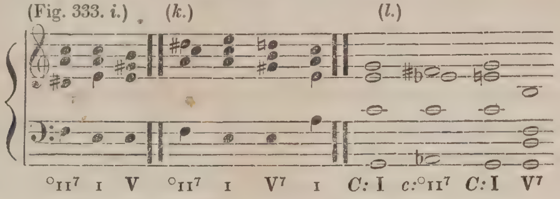
The harmonic succession ii^7—I, or °ii^7—i, when the harmony I or i occurs in it in the fourth-sixth position, merits particular consideration; for, to this succession under such circumstances applies what was said in § 250, *b*, in relation to the succession ii—I or °ii—i; fig. 332.

(Fig. 332. *i.*)



In such cases, moreover, the harmony °ii^7— is not unlikely to occur with an arbitrarily elevated third: fig. 333.

(Fig. 333. *i.*)



More examples are found in figs. 127—140, pp. 212—237.

REMARK.

Our theorists do not consider themselves at liberty to regard such successions of chords as are mentioned in the foregoing section, as being °ii^7—I, or °ii^7—i, but conceive themselves obliged to explain them,—though truly in a very affected and far-fetched manner,—as something else entirely foreign. Their reasons are as follows:

In the first place, they suppose, that these successions of chords, if explained as °ii^7—i, would contain an under-second step of the fundamental harmony, which, by the way, is forbidden by the most approved authors. (Remark on § 242, p. 429.) In order to exhonerate them from such a reproach, they have devised two different subterfuges. *Apparently*, say they, the harmony I or i, in such cases, follows the harmony ii^7 or °ii^7; but these cases must be explained in such a manner, that, (*a.*) ii^7, or °ii^7, may be considered as being really followed by V, this V being only——omitted;—or, (*b.*) so that the fourth-sixth chord may be regarded as being here only a chord of suspension, whose fundamental harmony is, accordingly, not I or i, but V or V^7.—I must say, that even if I believed in that prohibition itself, still, the manner in which the succession of chords in question is defended against the reproach of transgressing it, would be very unsatisfactory to me. It appears to me, moreover, that I have already said enough in my previous remarks, as well in answer to the reproach itself, as in refutation of both the defenses proposed, to save me the trouble of here going into a detailed exposure of the whole unnecessarily ingenious fiction.

In the second place, learned musical inquirers find in such a succession of chords *a "stationary seventh"* and are at great pains to combine this stationariness with the rules which they have already once invented in respect to *the progression* of the seventh.* We shall speak of this "stationary seventh" in the doctrine of the carriage of voices. (Remark on

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* Leipz. allgem. mus. Ztg. XII Jahrg. N. 58. u. f. S. 921.

§§ 320 and 392, pp. 531, 621.) We will only say here, that if in this case, as also in a thousand others which daily occur, the seventh does *not* move, it would have been better rather, not to have made the rule that every seventh must move. Here, as well as in so many other cases, together with the unnecessary rules themselves, might have been spared also the unnecessary trouble of inventing miserable subterfuges and apologies for their so called exceptions.

(D.) OF THOSE HARMONIC STEPS IN WHICH A FOUR-FOLD CHORD IS FOLLOWED BY ANOTHER FOUR-FOLD CHORD IN THE SAME KEY. (EVITATIONS OF CADENCES IN THE SAME KEY.)

§ 269.

Thus far we have become acquainted with three principal species of harmonic successions in the same key, namely (A.) those in which a three-fold cord is followed by a three-fold chord, (B.) those in which a three-fold chord is followed by a four-fold chord, and (C.) those in which a four-fold chord is followed by a three-fold chord, all in the same key. But if, (D), we cause a four-fold chord to be followed, *not* by any three-fold chord belonging to the same key, but either by another four-fold chord in the same key,—or by some harmony foreign to the key,—we make no cadence, we *avoid* making one, we *avoid* or *evitate* the cadence; and hence we are accustomed to denominate those harmonic successions in which a four-fold chord is followed by something else than a three-fold chord belonging to the same key, *evitations of cadences*, or *evitated, avoided* cadences.

In the present connection, where we are treating only of harmonic successions *in one and the same key*, we will consider merely those evitations of cadences likewise, which belong to the same key, leaving those which are connected with digressive modulations for another place. Accordingly, we shall here attend only to *those in which a four-fold chord is followed by another four-fold chord in the same key.*

Here, again, a distinction arises on the question, whether the four-fold chord comes after a *principal* four-fold chord or after a *secondary* four-fold chord. In the first case we avoid a *principal* cadence, and in the second a *secondary* cadence. The evitation of a *principal* cadence by means of a four-fold chord following a principal four-fold chord and belonging to the same key, may be seen in fig. 334, *i.*

(Fig. 334. *i.*) (*k.*)

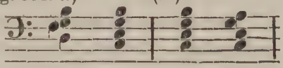

Fig. 334, *k*, on the contrary, exhibits an evitation of a *secondary* cadence by means of such a four-fold chord.

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§ 270.

The following table affords a synoptical view of the manner in which a principal or secondary four-fold chord may be followed by another four-fold chord in the same key, or, in other words, shows how a principal or secondary cadence can be avoided by a principal or secondary four-fold chord belonging to the same key, both in a large and in a small key.

(1.) *Evitations of principal cadences in the same key.*

In a large key:

$\underbrace{\mathrm{V}^7\text{—}\mathrm{vi}^7}_{2\bullet},\ \underbrace{\mathrm{V}^7\text{—}{}^\circ\mathrm{vii}^7}_{3\bullet},\ \underbrace{\mathrm{V}^7\text{—}\mathrm{I},^{\not7}}_{\bullet 4}\ \underbrace{\mathrm{V}^7\text{—}\mathrm{ii}^7}_{5\bullet},\ \underbrace{\mathrm{V}^7\text{—}\mathrm{iii}^7}_{6\bullet},\ \underbrace{\mathrm{V}^7\text{—}\mathrm{IV}^{\not7}}_{\bullet 7};$

In a small key:

$\underbrace{\mathrm{V}^7\text{—}\mathrm{VI}^{\not7}}_{\bullet 2}\text{———},\ \text{———},\ \underbrace{\mathrm{V}^7\text{—}{}^\circ\mathrm{ii}^7}_{5\bullet},\ \text{———},\ \underbrace{\mathrm{V}^7\text{—}\mathrm{iv}^7}_{\bullet 7}.$

(2.) *Evitations of secondary cadences in the same key:*

In a large key:

$\mathrm{I}^{\not7}\text{—}\mathrm{ii}^7\ \mathrm{I}^{\not7}\text{—}\mathrm{iii}^7,\ \mathrm{I}^{\not7}\text{—}\mathrm{IV}^{\not7},\ \mathrm{I}^{\not7}\text{—}\mathrm{V}^7,\ \mathrm{I}^{\not7}\text{—}\mathrm{vi}^7,\ \mathrm{I}^{\not7}\text{—}{}^\circ\mathrm{vii}^7;$

$\mathrm{ii}^7\text{—}\mathrm{iii}^7,\ \mathrm{ii}^7\text{—}\mathrm{IV}^{\not7},\ \mathrm{ii}^7\text{—}\mathrm{V}^7,\ \mathrm{ii}^7\text{—}\mathrm{vi},^7\ \mathrm{ii}^7\text{—}{}^\circ\mathrm{vii}^7,\ \mathrm{ii}^7\text{—}\mathrm{I}^{\not7};$

$\mathrm{iii}^7\text{—}\mathrm{IV},^{\not7}\ \mathrm{iii}\text{—}\mathrm{V}^7,\ \mathrm{iii}^7\text{—}\mathrm{vi}^7,\ \mathrm{iii}^7\text{—}{}^\circ\mathrm{vii}^7\ \mathrm{iii}^7\text{—}\mathrm{I}^{\not7},\ \mathrm{iii}^7\text{—}\mathrm{ii}^7;$

$\mathrm{IV}^{\not7}\text{—}\mathrm{V}^7,\ \mathrm{IV}^{\not7}\text{—}\mathrm{vi}^7,\ \mathrm{IV}^{\not7}\text{—}{}^\circ\mathrm{vii}^7,\ \mathrm{IV}^{\not7}\text{—}\mathrm{I}^{\not7}\ \mathrm{IV}^{\not7}\text{—}\mathrm{ii}^7,\ \mathrm{IV}\text{—}\mathrm{IV}^{\not7}\text{—}\mathrm{iii}^7;$

$\mathrm{vi}^7\text{—}{}^\circ\mathrm{vii}^7,\ \mathrm{vi}^7\text{—}\mathrm{I}^{\not7},\ \mathrm{vi}^7\text{—}\mathrm{ii}^7,\ \mathrm{vi}^7\text{—}\mathrm{iii}^7,\ \mathrm{vi}^7\text{—}\mathrm{IV}^{\not7},\ \mathrm{vi}^7\text{—}\mathrm{V}^7;$

$\underbrace{{}^\circ\mathrm{vii}^7\text{—}\mathrm{I}^{\not7}}_{2},\ \underbrace{{}^\circ\mathrm{vii}^7\text{—}\mathrm{ii}^7}_{3},\ \underbrace{{}^\circ\mathrm{vii}^7\text{—}\mathrm{iii}^7}_{4},\ \underbrace{{}^\circ\mathrm{vii}^7\text{—}\mathrm{IV}^{\not7}}_{5},\ \underbrace{{}^\circ\mathrm{vii}^7\text{—}\mathrm{V}^7}_{6},\ \underbrace{\mathrm{vii}^7\text{—}\mathrm{vi}^7}_{7}.$

In a small key:

$\text{———},\quad {}^\circ\mathrm{ii}^7\text{—}\mathrm{iv}^7,\quad {}^\circ\mathrm{ii}^7\text{—}\mathrm{V}^7,\quad {}^\circ\mathrm{ii}^7\text{—}\mathrm{VI}^{\not7}\quad \text{———},\ \text{———};$

$\mathrm{iv}^7\text{—}\mathrm{V}^7\quad \mathrm{iv}^7\text{—}\mathrm{VI}^{\not7}\quad \text{——},\quad \text{——},\quad \mathrm{iv}^7\text{—}{}^\circ\mathrm{ii}^7\ \text{——};$

$\underbrace{\text{———}}_{2}\quad \underbrace{\text{———}}_{3},\quad \underbrace{\mathrm{VI}^{\not7}\text{—}{}^\circ\mathrm{ii}^7}_{4}\quad \underbrace{\text{——}}_{5},\quad \underbrace{\mathrm{VI}^7\text{—}\mathrm{iv}^7}_{6},\ \underbrace{\mathrm{VI}^{\not7}\text{—}\mathrm{V}^7}_{7}.$

---

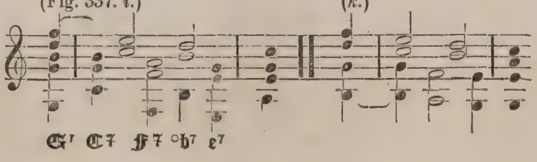
§ 271.

To adduce examples of each of these numerous possible cases and to speak of their respective merits severally, would lead us entirely too much into detail. Without attempting, therefore, to exhaust the subject, we must satisfy ourselves with the few following remarks.

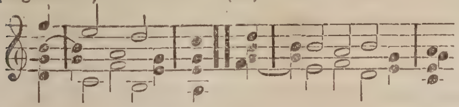
In the first place, a great part of these harmonic successions are not adapted to use, because the laws of preparation cannot be preserved in them. Comp. § 251, p. 454.

It may be remarked, in general, of the other harmonic successions of this species, that the most natural succession of one four-fold chord after another in the same key, is that which forms the step of *a fourth*, i. e. when one four-fold chord is followed by another a fourth higher, as e. g. in fig. 337.

(Fig. 337. *i.*) (*k.*)

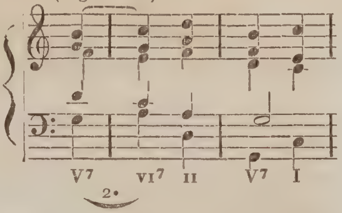


(Fig 337. ..)

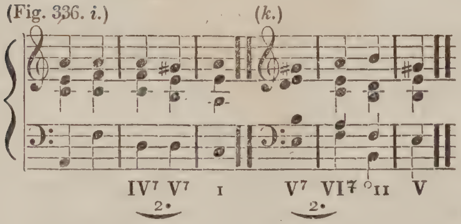


Comp. figs 338, 339 below.—All the rest are more or less unusual and are seldom of good effect. Not, however, to be entirely without examples, and some too which are not really bad, see *second* steps of this sort in figs. 335 and 336,—*fifth* steps in figs. 340 and 341,—*sixth* steps in figs. 342 and 344,—*seventh* steps in figs. 345 and 346:

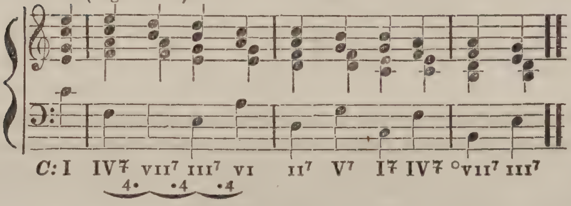
(Fig. 335. *i.*)



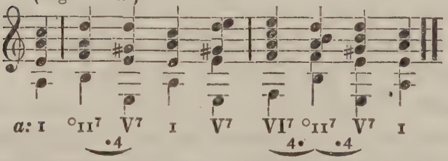
(Fig. 336. *i.*)



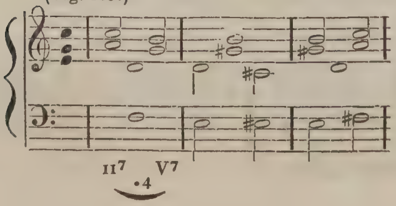
(Fig. 338. *i.*)



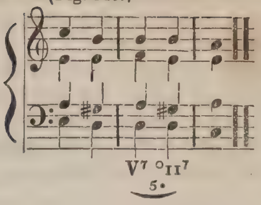
(Fig. 338. *k.*)



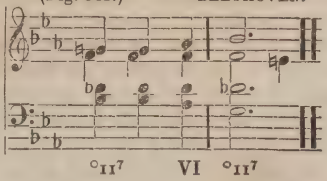
(Fig. 339.)



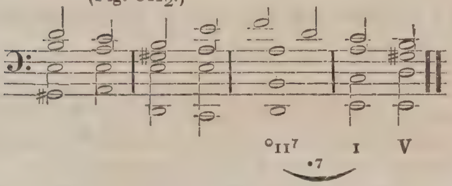
(Fig. 340.)



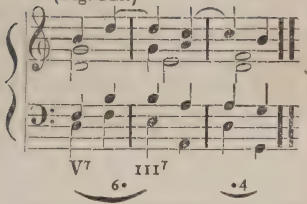
(Fig. 341.) BEETHOVEN.



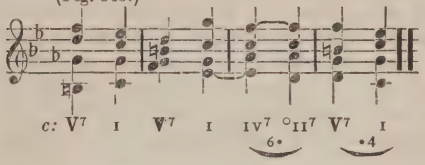
(Fig. 341½.)



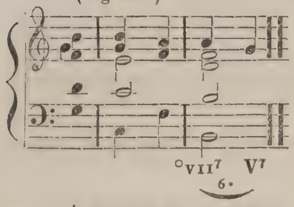
(Fig. 342.)



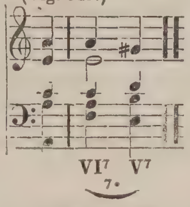
(Fig. 343.)



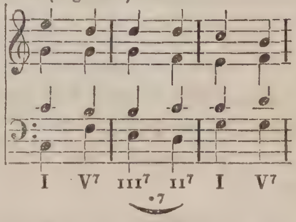
(Fig. 344.)



(Fig. 345.)



(Fig. 346.)



(The e$^\flat$ of the fifth chord in fig. 343, above, would perhaps admit of being explained also as a suspension or transition before the d of the following chord, as we shall see in the sequel.—The reason why the succession °II^7—V^7 in fig. 341, above, is not repulsive, lies chiefly in the circumstance that a new phrase commences with °II^7. The third and fourth measures are a repetition of the first and second. The second measure ends the phrase with the chord V^7, and the fifth measure commences the same phrase anew, only an octave higher. (§ 241, No. 7, p. 422.)

Exercise.

Here, at the close of our treatment of the different harmonic progressions in the same key, I would recommend, as an exercise, to review §§ 243--271 and to transpose the note examples quoted therein into several other keys. The beginner may also try to present them in other positions and inversions. And if, in such a case, this or that succession of chords does not sound right, let him conclude, that, though the cause may indeed lie in this position itself (§ 241,) yet it may very often also be found in the fact that he has, in presenting these successions of chords, committed errors against the principles regulating the carriage of voices,—principles which he does not yet understand and with which he is to become acquainted hereafter.

It will also afford the beginner an interesting occupation, to try the experiment himself of those harmonic successions of which we have given no examples; and for this purpose, a wide, and as yet unexhausted field of labor, is pointed out, particularly by §§ 251, 252 and 270. The remarks just made above relative to the carriage of voices, apply here also.

(III.) DIGRESSIVE HARMONIC SUCCESSIONS.

§ 272.

We have thus far considered those harmonic successions which consist of two harmonies belonging to one and the same key. We will now attend also to those in which one harmony is followed by another belonging to a different key from the preceding: *digressive* harmonic successions.

Since, to make a digression or digressive modulation, is nothing more nor less, than to cause a combination of tones to be heard which the ear, for some reason, recognizes as belonging to another key than the preceding, and as we have already (§§ 191—225, pp. 336—406) fully shown when and by what means a harmony appears as belonging to a new key, it follows, that we have thus already treated a great and essential part of the doctrine of digressive harmonic successions beforehand.

(A.) AN ENUMERATION OF ALL THE POSSIBLE DIGRESSIVE HARMONIC SUCCESSIONS.

§ 273.

According to the definition given in §§ 183 and 229, pp. 327 and 409, a digressive modulation is

(1.) *a harmonic step* or *change of harmonies* whereby at the same time is effected

(2.) *a change of keys*—a step is taken into the realm of another key.

If we consider these digressive modulations

(No. 2) *only in their property as a succession of keys or as a change of keys*, and thus merely inquire *whence* and *whither*, i. e. *from what key* and *into what key* the digressive modulation is made ? or, in other words, if we merely ask, how many different successions of one key to another are conceivable, we find, as already estimated, (in § 188*, p. 333,) that there may be *forty-six*.

But if we regard that degressive modulation in the aspect presented by

(No. 1.) and inquire, not merely, whence and whither the degression is made, but also *from which harmony of the previous key* and *to which harmony of the new key the harmonic step is made*, it will be readily seen, that in this respect each of the 46 different digressions enumerated in the place above referred to, can be made again in many essentially different ways by many essentially different combinations of harmonies, and that by this means there arises a far greater multiplicity of possible digressive modulations. We have already estimated their number in § 227, p. 407, and shown that it amounts to 6,616.

(B.) GENERAL REMARKS UPON THE MERITS OF DIGRESSIVE HARMONIC SUCCESSIONS.

§ 274.

It has already been remarked in §§ 241 and 242, that each of the above mentioned 6,616 cases is essentially different from all the rest, that each has, accordingly, its own peculiar merits and is subject to its own distinct and peculiar rules, so that what is true of the one is not necessarily true of the others, and hence that this immense field cannot be exhausted by a few sweeping general rules but would demand for this purpose an individual estimate of the merits of all these different cases, and that such a detail would necessarily be attended with an undue and immoderate copiousness. Who would undertake fully to examine the question, "which of the 46 different digressive modulations enumerated in § 188, pp. 333 and 334, are allowable? and in which of the 6616 ways enumerated in the passage above referred to, (§ 227, pp. 407 and 408,) they are allowed, or not allowed, to be made?—in what cases, under what forms, in what positions, or other transformations of the one or the other chord, or of both, in which light or heavy part of the measure, and under what other favorable or unfavorable circumstances, is it well, or ill, or perhaps forbidden to make one or another of the 46 different digressive modulations in one or another of the 6616 different ways?" Who would undertake to exhaust this field? Indeed, were we to be only as copious in respect to these 6616 cases, as we have been in respect to the 272 fundamental successions in the same key, (§§ 243—271,) this even would lead us entirely too far into detail.

We are compelled, therefore, in this case, to satisfy ourselves with simply presenting the few things that can be said in a general way upon the merits of the different digressive fundamental steps, and furnishing some individual examples for illustration; and then with merely glancing over the whole wide field collectively, just for the purpose of spending a moment in considering a few of the more important species of digressive modulations.

§ 275.

We must here again repeat, that, however diverse are the effects of the many different possible digressive modulations, we still dare not unconditionally reject any one of them as absolutely unfit for use, partly because there is scarcely any one which does not admit of being palliated and improved by the interposition of suitable softening means, and partly also because really harsh and rough transitions may often be appropriate and adapted to the particular expression intended, and indeed sometimes even quite necessary. When, e. g. in Beethoven's *battle of Vittoria*, the storming march in *A*♭-major suddenly and without any intermediate harmony whatever, turns into *A*-major, then in like manner immediately rushes into *B*♭-major, then directly into *B*-major, and at last still more impetuously into *E*♭-major*, we have an entire series of transitions which, it is true, are the farthest possible from being agreeable, and indeed they are almost horrible; but yet, considering the place in which they occur, they constitute a most splendidly striking and impressive representation.—So also Haydn, in his description of *Chaos*, makes use of harmonic successions which, taken in musical compositions of a different species, would be as bad as they are here good. The same is true also of many other cases.

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* See my review in Nr. 145 n. 146 der Jenaischen Liter. Zeitung v. I. 1816.

(C.) CLASSIFICATION OF THE DIFFERENT DIGRESSIVE MODULATIONS ACCORDING TO THE HARMONY BY WHICH THEY ARE EFFECTED.

§ 276.

What has been said in the foregoing section is nearly all that admits of being said in general, relative to the merits—the agreeableness or disagreeableness of the different digressive harmonic successions. Thoroughly and individually to investigate all the conceivable digressive fundamental successions, would, as heretofore repeatedly observed, require an entirely too tedious detail.

In order, however, not to leave the subject wholly untreated, we will take a cursory survey of all the different digressive fundamental successions, according to the following divisions. We will, namely, inquire, *by what harmony* the digression is effected,—whether by the leading chord, by the harmony of the first degree, or by that of the second degree, or by that of any other degree, of the new key.

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§ 277.

Most of all the digressions that occur are effected by the three-fold chord of the first degree, or by the four-fold chord or three-fold chord of the fifth degree, i. e. by I or i, or by V^7 or V.—More rarely digressive modulations are effected by the three-fold or four-fold chord of the fourth or of the second degree, i. e. by IV or IV^7, iv or iv^7;—or by ii,—ii^7, °ii or °ii^7;—and still more rarely by all the rest.

We will first consider those digressions which are made by one of the most essential harmonies of the new key, namely by I, i, V, V^7, IV, or iv, in which, accordingly, the leading chord is one of the most essential harmonies of the new key; and afterwards those which are effected by secondary chords of the new key.

(1.) *Digressive modulations by the three-fold chord of the first degree of the new key,—by* I *or* i.

§ 278.

The first species of these digressive modulations are those which are effected by directly commencing a new phrase, section, or period by a new tonic three-fold chord. Several examples of such digressions have already been quoted (in § 205, pp. 348 and 349.)

This species of digression is sometimes expressed also by the term *falling*. Thus, e. g. it is said of a piece of music, that it *falls* into *A*♭; that the Minuet is in *D*-major, but, that, in the trio, it *falls* into *b*-minor, &c.

A second species of transitions by the new tonic harmony itself, consists of those which are effected by the aid of the fourth-sixth position. We have already observed (§ 241, No. 9, pp. 428 and 429,) that transitions of this species are, for the most part, very smooth and often extremely agreeable.

It will be particularly recollected, from what was said at the end of § 241, that very frequently, after the dominant chord of transition, the previous tonic chord recurs in the fourth-sixth position.

A third species consists of those which are effected by the appearance of a new tonic harmony in *other* well known positions (§ 207, in *2, pp. 352 and 353.)

Finally, those cases also belong here in which a three-fold chord occurs which, from the principle of inertia, impresses itself on the ear as a new I or I, even though in itself it is not foreign to the previous key.

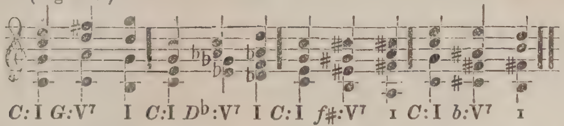
(2.) *Digressions by the harmony of the fifth degree of the new key,—by V^7, or V.*

§ 279.

The digressive modulations which are made *by the harmony of the fifth degree* of the new key, by V, or V^7, especially the latter, are likewise very frequent, and indeed the most so of all.

(*A.*) The digressive modulations effected *by the principal four-fold chord* of the new key are as decidedly among the most unequivocal in their character, as this harmony is the most unequivocal of all in itself. (§ 158, p. 305.) Fig. 347:

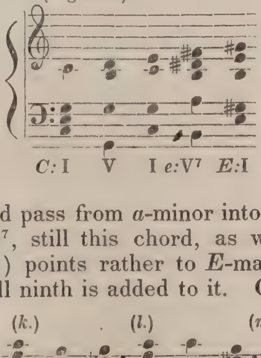
(Fig. 347.)



Not *every* digressive modulation, however, can be effected by the principal four-fold chord, taken by itself alone, because even this harmony is equivocal, partly (*a*) in respect to the mode (as large or small—major or minor,) and in part (*b.*) enharmonically; its transformations, in particular, (*c.*) are at one time subject to simple and (*d.*) at another time to enharmonic equivocalness.

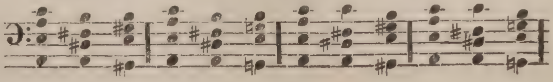
(*a.*) A digressive modulation from *C*-major to *E*-major, for instance, cannot be immediately effected by the chord $\mathfrak{B}^7$; for, though this harmony is indeed the dominant four-fold chord of *E*-major, it is also that of *e*-minor; and hence, if the chord $\mathfrak{B}^7$ is heard after *C*-major, it appears, according to the principle of inertia, not as V^7 of *E*-major, but as V^7 of *e*-minor. If, however, the chord $\mathfrak{E}$ as I immediately follows this $\mathfrak{B}^7$, *then* indeed a new digression is actually made into *E*-major; but this was not the case on the mere introduction of the harmony $\mathfrak{B}^7$, the modulation at first being made merely into *e*-minor. Fig. 348:

(Fig. 348.)



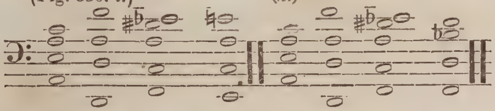
So likewise, if we would pass from *a*-minor into *e*-minor, by means of the dominant of transition $\mathfrak{B}^7$, still this chord, as we have already observed (§ 209, pp. 357 and 358,) points rather to *E*-major, than to *e*-minor, and that too even when a small ninth is added to it. Comp. fig. 349:

(Fig. 349. *i.*) (*k.*) (*l.*) (*m.*)



(*b.*) If we would pass, say, from *a*-minor to *B*♭-major by $\mathfrak{F}^7$, the principal four-fold chord of the key *B*♭-major, still the ear will easily take this chord, not as $\mathfrak{F}^7$, but as $^{\circ}\mathfrak{b}^7$, as in examples fig. 350, *i* and *k:*

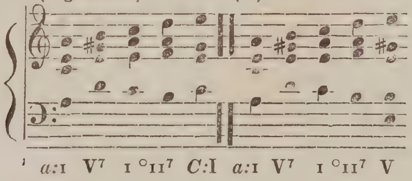
(Fig. 350. *i.*) (*k.*)



If, however, the harmony 𝔅♭ follows this chord, as in fig. 350, *k*, above, *then* indeed a real transition is made into *B*♭-major, but the foregoing chord would not, of itself, have transferred the ear into this key, (comp. fig. 204, pp. 353 and 354.), unless perhaps by being several times repeated. (See § 214, at the end, p. 365.)

(*c.*) Or would we pass, say from *a*-minor to *c*-major by means of the principal four-fold chord $\mathfrak{G}^7$ with a large ninth and the omission of the fundamental tone, yet the ear would, in most cases, far sooner take this chord for $^{\circ}\mathfrak{b}^7$ and thus for $^{\circ}\text{II}^7$, of the previous key *a*-minor, than for $\mathfrak{G}^7$. If, however, the harmony ℭ, as I, follows the chord $[b\ \bar{f}\ \bar{a}\ \bar{\bar{d}}]$, fig. 351, *i*,

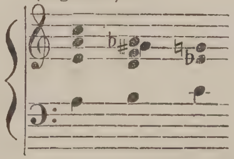
(Fig. 351. *i.*) (*k.*)



then, it is true, by the appearance of this chord, a digressive modulation is made into *C*-major, but this was not done by the foregoing chord, which appeared to the ear decidedly as *a:* $^{\circ}\text{II}^7$, and after which it was much more inclined to expect 𝔈, as in fig. 351. *k.* above.

(*d.*) So also if we would pass e. g. from *a*-minor into *c*-minor, by the principal four-fold $\mathfrak{G}^7$ with small ninth and omission of fundamental tone, the ear would understand such a chord as $[\text{B d f a}^\flat]$, certainly not as $\mathfrak{G}^7$, but clearly as $[\text{B d f g}^\sharp]$, and therefore would take it for—$\mathfrak{E}^7$, as V^7, not of *c*-minor, but of the previous key *a*-minor; and it would only be after the chord 𝔠 should have followed this chord, that a digressive modulation would really be made into *c*-minor (a modulation, too, not of the most agreeable effect.) Fig. 352:

(Fig. 352.)



Thus it is seen, that even the principal four-fold chord is not capable of unequivocally establishing every digressive modulation.

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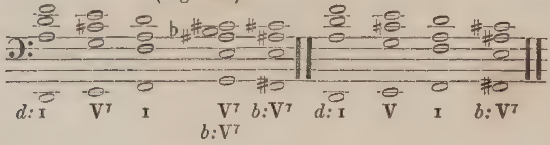
§ 280.

Digressive modulations, moreover, which are effected by the principal four-fold chord of the new key, when the latter is a key far remote from the foregoing, are attended also with the entire harshness of the remote digression, unless they are softened by other means. See, e. g. the digression from *d*-minor, to *b*-minor, fig. 354.

(Fig. 354.)

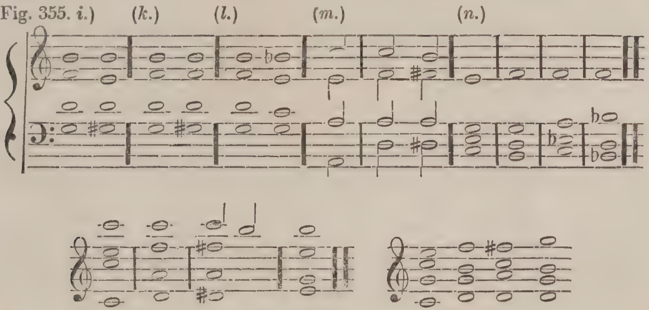


(Comp. § 241, No. 8, towards the end.)

§ 231.

If the harmony preceding the principal four-fold chord be itself a four-fold chord, then the harmonic succession belongs to the class of digressive evitations of cadences, (§ 263,) e. g. Fig. 355:

(Fig. 355. *i.*)



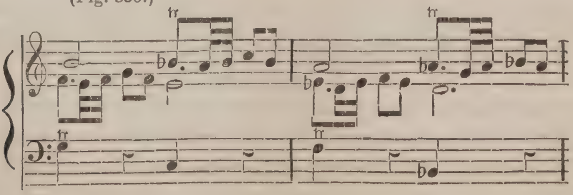
REMARK.

Vogler[*] explains the harmonic succession in fig. 355, *n*, above, as unallowable, partly because the digression skips over one degree, (comp. remark on § 189, p. 335.) and partly because the f, instead of resolving itself, remains stationary. We have remarked upon the former point in the place referred to, and the latter will come under discussion in the doctrine of resolution. (Comp. remark on § 268, p. 473.)

Theorists usually explain the harmonic succession $\mathfrak{G}^7$—$\mathfrak{C}^7$ also, (see the above example, fig. 355, *l.* above,) not indeed as forbidden, but of so doubtful admissibility that they do not feel at liberty to let it pass as allowable, except it be excused by fictitious apologies under the name of "*an anticipation of a transient note!*" We shall resume this subject in the doctrine of resolution.

Entire series of these evitated cadences may be seen in fig. 356,—also in 357, where the principal four-fold chords all appear with a small ninth

(Fig. 356.)



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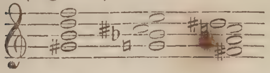
[*] In S. Tonsetzkunst S. 41, § 15, and S. 70, § 64.

(Fig. 357.)



Successions of this latter species were favorite modulations with our *Gluck*, who, whenever he had anything of special import to express, scarcely thought of using any other artificial means for his purpose, than these series of diminished seventh chords. Almost every page of his operas affords proof of this fact.

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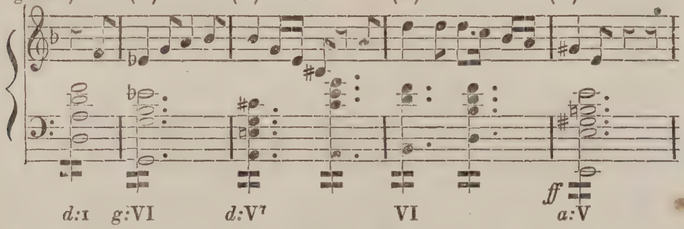
§ 282.

The different effects of digressive modulations made by the principal fourfold chord, depend, in general, very much upon the question, what harmony immediately precedes the leading chord. Thus, e. g. the digression from *g*-minor to *d*-minor by the harmony $\mathfrak{A}$ or $\mathfrak{A}^7$ is not, in itself, remote; but when the chord $\mathfrak{A}$ or $\mathfrak{A}^7$ comes directly after the harmony of the sixth degree of the key *g*-minor, this digression assumes an air of harshness and almost of wildness. I have designedly employed the harshness of such a combination in fig. 358,

(Fig. 358.) (2.) (3.) (4.) (5.)



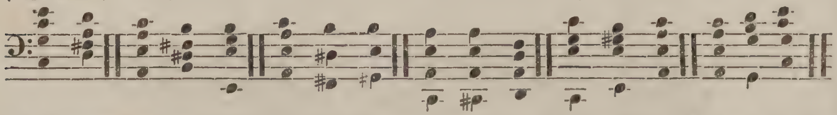
where a digressive modulation is made in this way, from *g*-minor, by $\mathfrak{A}$, into *d*-minor, and then from *d*, by the three-fold chord $\mathfrak{E}$, into *a*.

---

§ 283.

(*B.*) But even the mere *three-fold chord of the fifth degree* of the new key, though in itself it is far more equivocal than the principal four-fold chord, may still, through the operation of the principle of inertia, very often alone serve as a leading chord; e. g. in all digressive modulations from a large key into its relatives of *the ascending line:* as C: I—G: V, fig. 359, *i.*

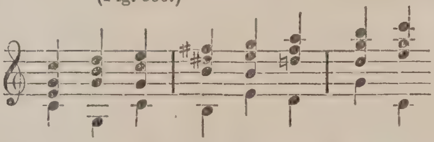
(Fig. 359. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*)



(A digressive modulation from a *small* key into its nearest relatives in the ascending line, is more equivocal,—e. g. from *a*-minor, by means of the chord $\mathfrak{B}$, into *e*-minor,—for the reason mentioned at the end of (*a*) in § 279, p. 481, fig. 359, *k*, *l*, above.) The same is true of digressive modulations from a small key into its nearest relatives in *the descending line:* e. g. *a:* i—*d:* V; fig. 359, *m*, p. 484;—from a large key into the small keys of its lateral relatives on the right side: e. g. *C:* I—*a:* V, in fig. 359, *n*. p. 484;—from a small key into its nearest relatives of the large key on the left side: e. g. *a:* i—*C:* V, in fig. 359, *o*. p. 484.

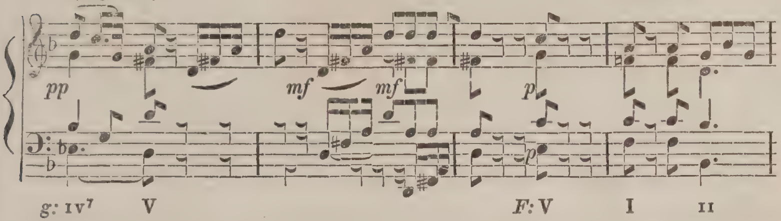
A whole series of digressive modulations merely by the dominant three-fold chord of the new key, is found in fig. 360:

(Fig. 360.)



The digression *g:* V—*F:* V. in fig. 361 is particularly beautiful:

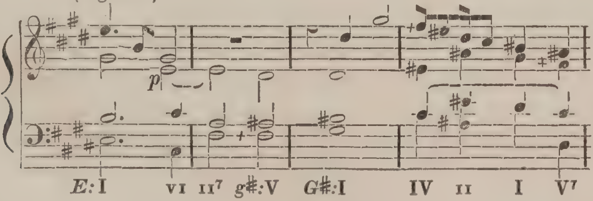
(Fig. 361.) MOZART.



§ 234.

These species of digressive modulations also frequently appear as evitated cadences. Thus, the transition from *E*-major into g♯-minor and *G*♯-major in fig. 362 arises from nothing more than an evitation of a secondary cadence (*E:* ii⁷—g♯ V) effected by a three-fold chord foreign to the key:

(Fig. 362.)

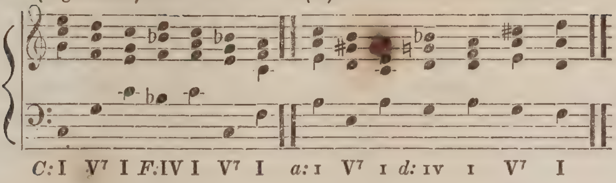


(3.) *Digressive modulations by the three-fold chord of the fourth degree of the new key, by* IV, *or* iv.

§ 235.

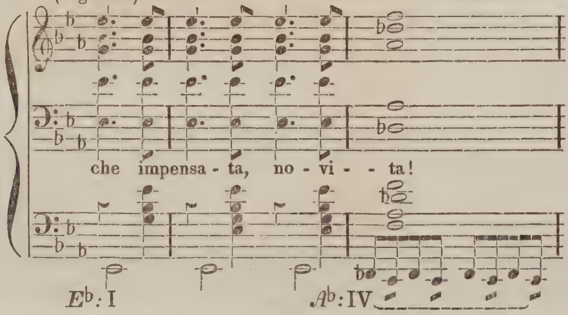
Those digressive modulations which are made *by the three-fold chord of the fourth degree* of the new key, are less frequent than the preceding. Fig. 363:

(Fig. 363. *i.*) (*k.*)



But they are, not unfrequently, of the finest effect. Thus, the captivating passage from the *sestetto* of the second act in Mozart's *Don Giovanni*, fig. 364,

(Fig. 364.) MOZART.

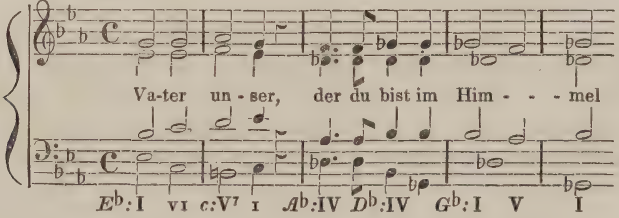


is nothing more nor less than a digressive modulation from *E*♭ into *A*♭ by the three-fold harmony of the fourth degree of the latter key.

In like manner a digressive modulation is made from *C*-major into *F*-major by means of the large three-fold chord 𝔅♭ as the harmony of the fourth degree of *F*-major, in the scene of *Donna Anna* in the second act, in the allegretto in *F*-major, in the fourth and fifth measures.

So also in fig. 365,

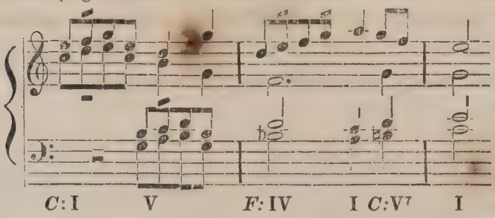
(Fig. 365.) SCHWENKE.


Va-ter un - ser, der du bist im Him - - - mel
E♭: I VI *c*: V7 I *A*♭: IV *D*♭: IV *G*♭: I V I

two digressive modulations immediately follow each other by the three-fold chord of the fourth degree.

The similar digression from *C*-major to *F*-major by *F*: IV, in fig. 366,

(Fig. 366.)



is worthy of remark, because the chord preceding the digression is that of the fifth degree of the previous key (𝔊); by which arrangement, the digressive modulation becomes far more striking to the ear.

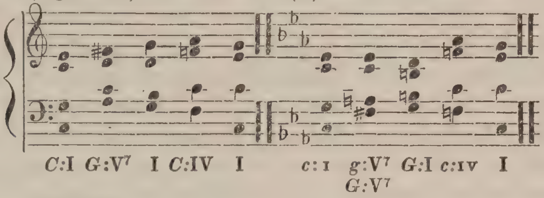
Several examples of digressive modulations by means of the three-fold chord of the fourth degree are found in figs. 223 and 236 *m*. pp. 371 and 409.

§ 286.

It will be perceived, farther, that these digressive modulations by IV or iv are made more frequently into the relative keys of the *descending line.*

These digressive modulations are, moreover, least striking in cases where the modulation returns into the original key after a half digression upwards, fig. 367 *i* and *k:*

(Fig. 367. *i.*) (*k.*)



The reason is, that the ear is not disinclined to take the three-fold chord 𝔊 in both examples directly again as *C:* V or *c:* V, so that the immediately following 𝔉 or 𝔣 does not appear as a digression, but merely as the harmonic succession VI—V, or V—iv.—The passage quoted in the preceding section from the air of *Donna Anna* is also of this species.

(4.) *Digressive modulations which are made by one of the secondary harmonies of the new key.*

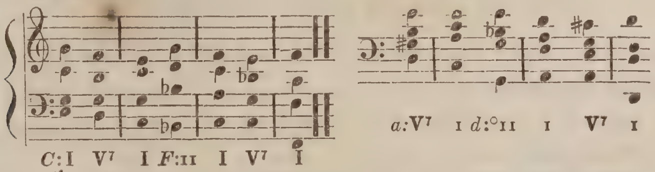
§ 287.

This field, from the very nature of the case, is far more barren than the preceding, partly because in general the secondary harmonies of a key are more rarely used than its most essential ones, and partly also because these last, as belonging most immediately and appropriately to their key, can most definitely characterize it.

Still, however, digressive modulations by secondary harmonies of the new key are not only possible, but many of them are even rather common, as we shall soon see.

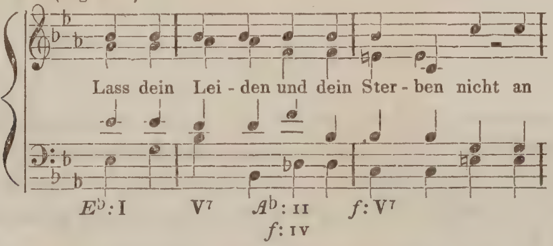
Digressive modulations are made *by the three-fold chord of the second degree*, by II or °II. Fig. 368:

(Fig. 368. *i.*) (*k.*)


C: I V^{7} I *F*: II I V^{7} I
a: V^{7} I *d*: °II I V^{7} I

So also fig. 369 is to be regarded.

(Fig. 369.) J. HAYDN.

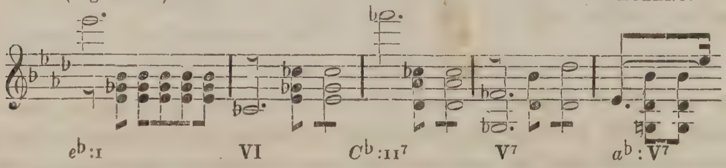

Lass dein Lei - den und dein Ster - ben nicht an
E♭: I V^{7} *A*♭: II *f*: V^{7}
f: IV

as a digressive modulation from *E*♭-major into *A*♭-major by means of the harmony *A*♭: II; (though it is true indeed, that on hearing this passage several times, the ear becomes inclined to take the harmony $\mathfrak{B}^{\flat}$ directly as IV of the key *f*-small—a key which becomes confirmed by the following chord. Regarded in this point of view, the passage would be a digressive modulation from *E*♭-major to *f*-minor by means of the harmony IV.)—Possibly the chord in question may also, if we choose, be explained as a mere apparent chord, as we shall see in the doctrine of transitions.

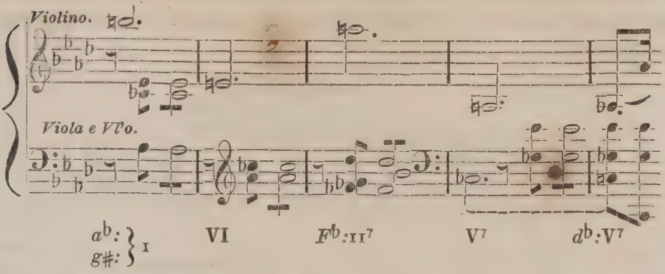
Also the digressive modulation from $e^{\flat}$-minor to *c*-minor, found in the 24th and following measures of fig. 235, p. 405, may also be regarded as a digressive modulation by means of the harmony °$\mathfrak{D}$ as °II of *c*-minor, if we assume, that, on repeatedly hearing it, the ear, on the appearance of °$\mathfrak{D}$, already in conception hears the following *c* beforehand. (§ 214 and what follows.)

An example of a digressive modulation *by means of the small four-fold chord of the second degree in a large key*, is found in fig. 370, *i*.

(Fig. 370. *i.*) MOZART.


$e^{\flat}$: I VI *C*♭: II^{7} V^{7} $a^{\flat}$: V^{7}

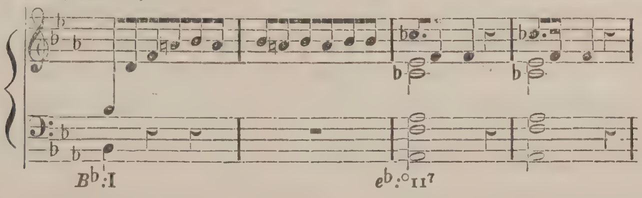
Here the digression from $e^{\flat}$-minor to *C*♭-major is made by the harmony $\mathfrak{D}^{\flat 7}$ as II^{7} of *C*♭-major;—and so also in fig. 370, *k*, (Fig. 370. *k.*) MOZART.



the transition from a♭-minor or g♯-minor to *F*♭-major or *E*-major by the small four-fold chord $\mathrm{g}^{\flat 7}$ or $\mathrm{f}^{\sharp 7}$, as a harmony of the second degree of *F*♭-major or *E*-major. (Mozart has here also, as we see, for the convenience of the violinist, written $\bar{\mathrm{b}}$ $\bar{\mathrm{e}}$ $\bar{\mathrm{a}}$ and a, instead of $\mathrm{c}^{\flat}$ $\bar{\mathrm{f}}^{\flat}$ $\bar{\mathrm{b}}^{\flat\flat}$ and $\mathrm{b}^{\flat\flat}$.)

A digressive modulation *by the four-fold chord of the second degree in a small key* is found in fig. 371:

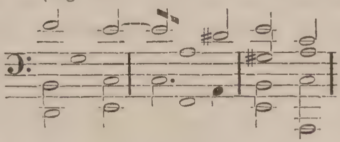
(Fig. 371.) BEETHOVEN.



We have a similar example in fig. 341, p. 477, where the principal cadence, which is expected after the harmony $\mathfrak{B}\flat^{7}$ is avoided in the fifth measure by the appearance of the harmony $°\mathfrak{g}^{7}$, as $°\text{II}^{7}$ of *f*-minor.

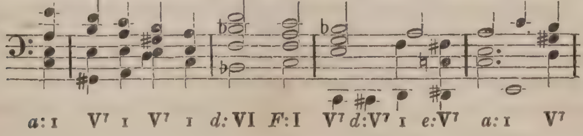
Digressive modulations by this same harmony $°\text{II}^{7}$ *with an accidentally elevated third*, we have already seen in large numbers. See, e. g. fig. 372 below: (comp. also § 194, fig. 183, § 202, **bb*, pp. 339, 340, 346,—fig. 193, § 208, *bb*. pp. 347, 355,—fig. 205, *m*, § 215, pp. 356, 365,—fig. 218, p. 367.)

(Fig. 372.)



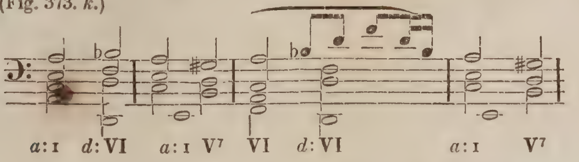
The harmony of the sixth degree of the new key may also occur as a leading chord, e. g. fig. 373 *i*:

(Fig. 373. *i.*)

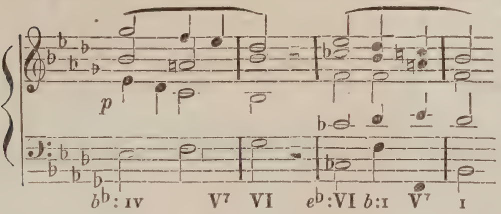


It frequently happens, in this species of digressive modulation, that, immediately after the new VI, the former tonic harmony again appears in the fourth-sixth position, as in fig. 373, *k* :

(Fig. 373. *k*.)



(Fig. 373. *l*.) RINK'S ORGELSCHULE.



It sounds rather more harshly when the return of the modulation into the former key is effected, not by means of this harmony, but perhaps by V^7, so that the V^7 of the returning key immediately follows the VI of the retiring key, as in the passage already referred to in fig. 358, p. 484, where the return of the modulation from *g*-minor to *d*-minor in the third measure is made directly by the succession VI—*d:* V^7.

Digressive modulations *by the harmony of the third degree* of the new key (by III or III^7) are rare ; and that too for the very good reason that this harmony itself seldom occurs.

For similar reasons, digressive modulations *by means of the large fourfold chord of the first degree* (I^7) do not often occur;—equally seldom are digressions effected by the harmony of *the fourth degree* (by IV^7), they occur in a small key by means of IV^7;—and perhaps the most unfrequent of all are made *by means of the harmony of the seventh degree* (°VII or $°\text{VII}^7$.)

These digressive modulations, however, are not in themselves absolutely inadmissible; and a careful and full investigation of all the possible cases involved in these classes very possibly might lead to many new applications of harmony that would be very effective.

§ 288.

I have now said all that I could say, without going too much into detail, in relation to digressive fundamental successions, and would recommend to the reader the same species of *exercise* that I recommended at the end of section 271, pp. 477 and 478. The field *here* marked out is incomparably more rich and extended, than was that in the former case, and thus affords still richer materials for farther investigations.

CHAPTER VI.

MODULATORY FORM OF A PIECE OF MUSIC TAKEN AS A WHOLE.

DIVISION I

MUSICAL UNITY IN GENERAL.

§ 289.

Before we leave the doctrine of modulation, we will make a few cursory remarks upon the manner in which a piece of music, taken as a whole, is usually constructed in reference to modulation.

The first and most general law here, is that of *the unity of the key.* Ordinarily, in every piece of music as a whole, one key prevails as the principal key, so that the piece runs chiefly in this key and thus renders this key the prevailing one throughout. It is not intended by this, however, that we must not, in a single instance, digress from the key once assumed. We may, with perfect propriety, often pass into the accessory keys; but still, the key once assumed as the principal key must always be the predominant one,—the piece must be kept, *through most of its extent,* in this key, and, at least ordinarily, must begin and end in it.

The law of musical unity holds good, moreover, not only of every piece of music which, of itself, constitutes a whole, but also of several pieces which are so connected with each other that they all together properly constitute only one piece. Thus, e. g. even entire and long finales of operas may be treated as large connected wholes, as single, entire pieces of music. The first finale in Mozart's *Don Giovanni* is, as a whole, in *C*-major, notwithstanding the fact that, at one time, a minuet in *F*-major occurs in the middle of the piece, at another, other dances in *G*-major, again a terzett in *B*♭-major, and still again other pieces in *E*♭-major, in *C*-major, &c.

It is therefore no violation of the above rule, if, of several such individual pieces of music forming together one whole, the one or the other, considered alone by itself, ends in a different key from that in which it began. Thus, e. g. an air may begin with a *Largo* in *C*-major, which in the sequel passes into *a*-minor and, without closing, immediately changes into an *Allegretto* in *a*-minor; this *Allegretto* itself perhaps digresses into *e*-minor, and, moreover, instead of closing in it, makes a transition perhaps into a *Presto* in *G*-major, which last then finally closes, not in *G*-major, but in *C*-major and thus in the same key in which the air began.

Moreover, among several pieces, not indeed immediately connected with each other, but yet belonging together, it is proper to observe a unity of the key; e. g. in a symphony or a sonata, the first piece, say the first *allegro*, and the finale, should be written in one and the same key, and the middle portions—*adagio*, *scherzo*, &c., should, in cases where they are not written in the same key, be written in the relatives of that key.—It is true indeed, that writers are often not very exact about this matter; while, at the same time, we not unfrequently find, on this point, in the works of our ablest composers, a very great degree of unity which can scarcely be attributable to accident. Could it well be a pure accident, e. g. that Mozart's *Zauberflöte* begins and closes in *E*♭-major?—his *Idomeneo* in *D*?—the *Abduction* (Entführung) in *C*?—that his *Don Juan* begins in *d*-minor and ends, not indeed in *d*-minor, but yet in *D*-major?—that, in *masses*, which usually consist of five principal parts, distinct and separate from each other, either all these five parts almost always are written in one and the same key or in nearly related keys, and at least the first and last pieces in one and the same key?

There may be cases, moreover, in which it is perfectly proper, *not* to observe this unity. Thus, e. g. in a scene of an opera which in the sequel is to pass into a character very different from that of its beginning, it is entirely proper to end the piece in a different key from that in which it began.

It is, particularly, not uncommon to change pieces of music which commence in a small key into the large key, in the second half of them, and to continue them in the latter to their end. Thus, (to adduce a well known example), the first base air in Haydn's *Creation* (rolling in foaming billows,) commences in *d*-minor, but is afterwards, at the words "*gently moving*," changed into *D*-major and continues so to the end. In like manner, as observed above, Mozart's *Don Juan* terminates in a large key, though it commences in a small key. Also the piece of music in fig. 234, p. 400, beginning in *F*♯-major, ends in *f*♯-minor.

The reverse of this case is less frequent, namely, that a piece of music beginning in a large key should finally end in a small key.

Thus much in general upon unity of key in a piece taken as a whole. We will now consider more particularly, *with what harmonies and harmonic successions a piece of music usually begins, what transitions into other keys are usually made in the course of a piece, and with what harmonies and harmonic successions it is usual to close a piece.*

DIVISION II.

BEGINNING OF A PIECE OF MUSIC.

§ 290.

It seems, as it were, to result from the very nature of the case, that a piece of music should commence *in the key which is to prevail as the principal key therein*, and that this key should be firmly impressed upon the ear before transitions are made into accessory keys. Even if this is not absolutely necessary, it is at least the most natural and simple way, and therefore the most usual.

For a like reason, it is natural, proper and common, to commence with *the tonic chord itself*, and that too in its *fundamental position*, without any transformation.

All this is the most natural and the most usual, but yet it is not always really necessary. On the contrary, deviations from what is usual may often be, not only faultless, but even of positively good effect.

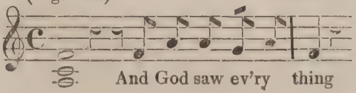
§ 291.

(*A.*) I have said, it is usual to let the three-fold tonic harmony, with which a piece begins, appear in its *fundamental position*, and of course without transformation.

But we also find pieces *where the tonic harmony appears under some transformation in the commencement.*

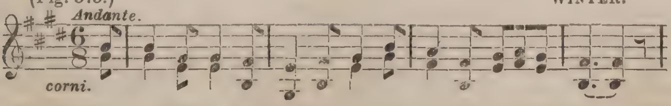
(1.) We not unfrequently find the tonic chord inverted in the commencement of a piece, particularly often in recitatives, e. g. in fig. 374.

(Fig. 374.) HAYDN.

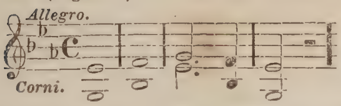


Such beginnings often occur also in mere two-voiced passages, say for two horns, as in the passage from Winter's *Opferfest*, fig. 375,

(Fig. 375.) WINTER.

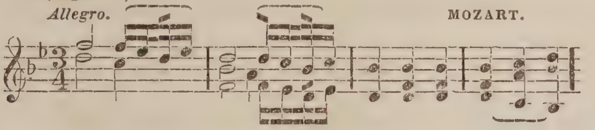


—also in the beginning of one of Haydn's symphonies, fig. 376, (Fig. 376.) HAYDN.



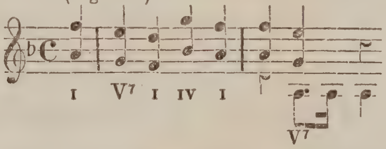
and in the two-voiced commencement of a violin quartett of Mozart in *B*♭-major, fig. 377:

(Fig. 377.) MOZART.



Commencements in the *second* inversion are more rare than those in the first. In the overture to Vogler's *Castor and Pollux*, fig. 378,

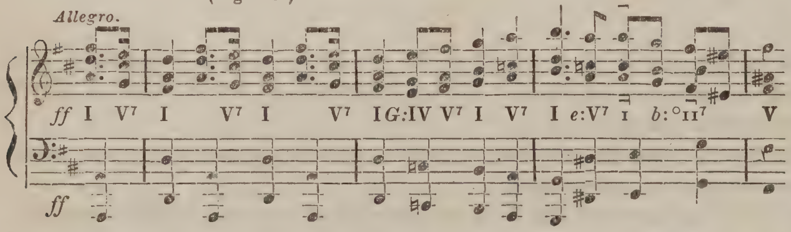
(Fig. 378.)



the funeral march begins in *d*-minor with the harmony 𝔡 in the second inversion.

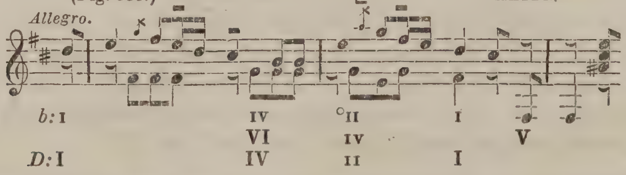
In a similar manner, in a triumphal march at the closing scene of the opera *Tancred*, I have made the full orchestra commence as in fig. 379:

(Fig. 379.)



The commencement of one of Joseph Haydn's violin quartetts in *b*-minor, is also of this species: fig. 380:

(Fig. 380.) HAYDN.



Musical authors were formerly so particular about the commencement of a piece with the four-sixth position of a chord, that we find it laid down as a rule in our books of instruction, that we *must* not only begin no piece of music in this way, but not even a single section of it. The above mentioned examples, however, show how unfounded is such a prohibition; and with what admirably fine effect also, a new period in the middle of a piece may commence with the tonic harmony in the second inversion, is obvious to every one, from the passage already referred to (§ 241, No. 9, fig. 253, p. 427,) in Mozart's piano-forte quartett, where, after the hold, a new phrase commences with the new tonic chord 𝔇♭ in the second inversion.

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§ 292.

(2.) The fact that the tonic three-fold chord may occur in the beginning of a piece *with the omission of an interval*, is shown by examples already quoted above, in figs. 375—378 and 380, pp. 493 and 494.

Beginnings of this kind are attended with the peculiarity, that the ear, hearing at first only two tones, remains for a time in doubt, what harmony it is listening to. In fig. 375, p. 493, e. g. it can equally well take the tones g♯ and b either as the harmony of the small three-fold chord 𝔤♯ with the omission of the fifth, or as the large three-fold chord 𝔈, in the first inversion with the omission of the fundamental tone, and consequently it cannot tell, especially on the first hearing, whether the commencement is one in *g*-minor or one in *E*-major. So also in fig. 376, p. 494, the tones g and ē♭ may be taken either as 𝔠 in the second inversion without the fundamental tone, or as 𝔈♭ in the first inversion without the fundamental fifth. So likewise the commencement in fig. 377, p. 494, may be understood either as 𝔤 or as 𝔅♭, and that in fig. 378, p. 494, either as 𝔉 or as 𝔡.

It is true, indeed, that after such a piece of music has several times been heard, its commencement ceases to be equivocal, particularly in cases where one has already been accustomed to such beginnings in two parts, say for two horns, and hence knows pretty well, even on the first hearing of them, how they are to be understood. Upon the whole, however, commencements of this species do not fully possess the property of at once impressing the principal key of the piece upon the ear and therefore are properly denominated *equivocal*.

An example where this equivocalness is especially perceptible, is afforded by the commencement of the above mentioned violin quartett in *b*-minor, fig. 380, p. 494, which, even as far as into the second measure, seems rather to be in *D*-major, than in *b*-minor.

But we not unfrequently hear pieces of music commence with *the omission of even two intervals* of the tonic harmony: either with the tonic note alone; e. g. in fig. 235, p. 404, or fig. 298, p. 461, or only with the fifth of the tonic;—or even, though more rarely, only with the proper third of the tonic harmony.

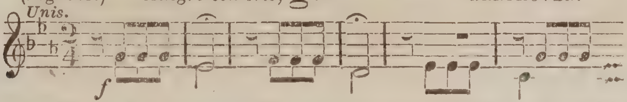
In commencements of this species, the above mentioned equivocalness is still greater, because the ear, on hearing a piece of music begin merely with, say the note c, does not know whether it is to regard this note as the fundamental tone of ℭ, or of 𝔠, as the fifth of 𝔣 or of 𝔉, or as the large third of 𝔄♭ or as the small third of 𝔞, &c.

The ear will, indeed, most simply and naturally understand such an individual tone as the tonic note, and, if, e. g. a piece commences with the note c alone, the ear will assume beforehand, that it is to run in the key of c, but whether in *C*-major or *c*-minor, is still entirely uncertain.

On the other hand, this mode of beginning a piece of music affords also the advantage, that, after such a dry commencement, the following full harmony makes the more agreeable impression.

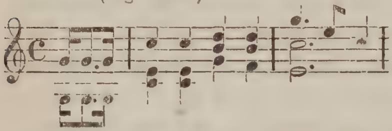
Van Beethoven's commencement of his symphony in *c*-minor is rather singular. He not only begins with the fifth alone, but continues for several measures, and, one may say, almost too long, to keep the ear in suspense as to the key to which the unaccompanied tones g e♭ f d belong. Fig. 381:

(Fig. 381.) *Allegro con brio*, 𝅗𝅥 12. BEETHOVEN.

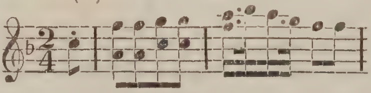


We must reckon it among the commencements with only a single tone of the tonic harmony, that a piece of music very commonly begins in the up-beat part of the measure with merely the tone of the fifth degree of the scale, as e. g. in fig. 382:

(Fig. 382. *i.*)



(*k.*) MOZART.



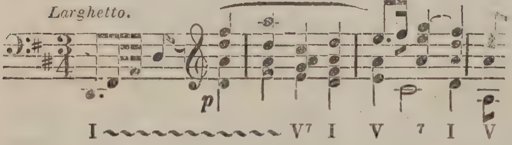
The above mentioned beginning of Van Beethoven's symphonie, fig. 381, above, is also of this species.

§ 293.

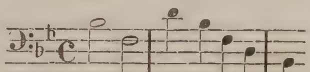
(3.) As the tonic chord, with which a piece of music ordinarily commences, may be used in an inverted position and with the omission of one or two intervals, so a piece may also begin with a *broken* or *harpreggiate* state of the chord.

This mode of commencing a piece affords also nearly the same advantage as that of beginning merely with a single note; namely, the following full harmony is rendered thereby the more satisfactory and agreeable to the ear, as e. g. in the commencement of Mozart's beautiful quartett in *D*-major, fig. 383, *i*, &c.

(Fig. 383. *i.*)



(*k.*) MOZART'S DIES IRAC.



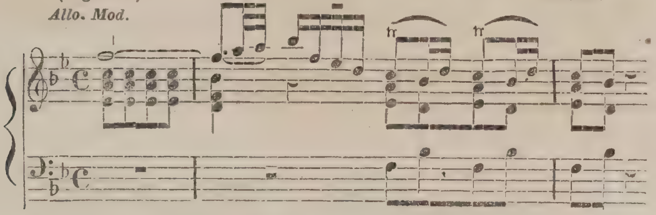
§ 294.

(*B.*) **We have thus far attended to cases in which a piece of music commences with the tonic harmony, though, indeed, in inverted positions.**

We may, however, not only commence a piece, *with the tonic harmony, but with some other chord belonging to the key.*

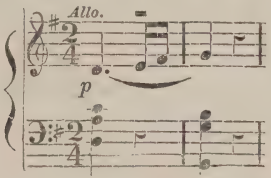
Even *commencements with the principal four-fold chord* are not very uncommon. Thus, e. g. one of J. Haydn's violin quartetts in *B*♭-major, though it begins in the principal key *B*♭-major, still it does not commence with the harmony $\mathfrak{B}$♭, but with $\mathfrak{F}^7$, and thus, not with *B*♭: I, but with B♭ V^7,—fig. 384:

(Fig 384.)



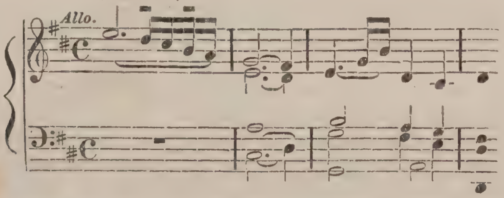
In like manner also another of Haydn's quartetts in *G*-major commences with the harmony *G:* V^7, fig. 385:

(Fig. 385.)



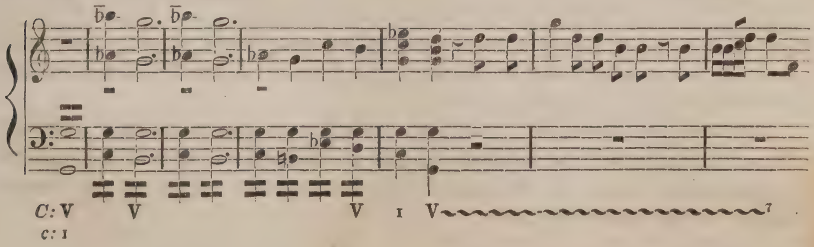
and again another of them in *D*-major likewise with the dominant harmony of the large key, fig. 386:

(Fig. 386.)



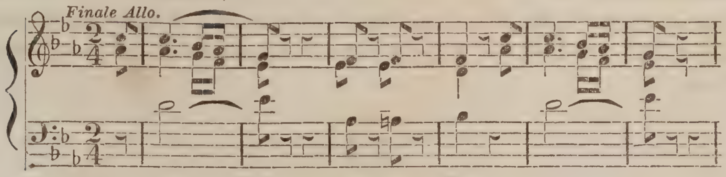
So also Mozart commences the first recitative of *Donna Anna,* in *Don Giovanni,* in *c*-minor, with the dominant harmony: fig. 387:

(Fig. 387.)



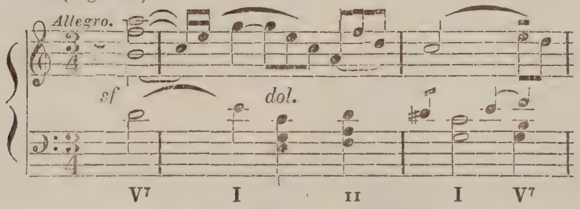
Beethoven likewise commences the finale of a violin trio, in a most agreeable manner, with V^7, and that too with a large added ninth, the omission of the fundamental tone, and in the second inversion: fig. 388:

(Fig. 388.) BEETHOVEN.



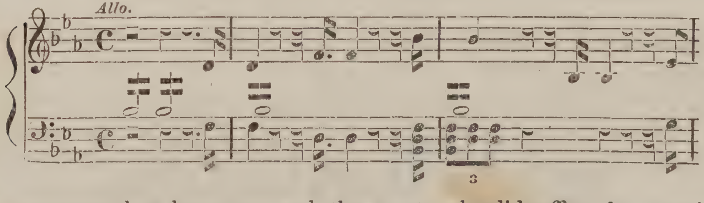
In like manner, I have myself commenced a piano-forte sonata in *C*-major, with the principal four-fold chord having a large added ninth, the fundamental tone omitted, and in the second inversion: fig. 389:

(Fig. 389.)



The commencement of the first finale of Cherubini's *Wasserträger* (water-carrier) is of this species. Fig. 390:

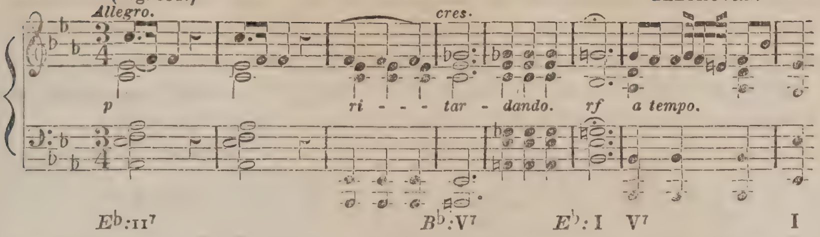
(Fig. 390.) CHERUBINI.



The composer has here secured the most splendid effect by causing the modulation, amidst this scene of universal excitement and expectation, throughout a long crescendo of forty-four full measures, to hang almost exclusively upon this dominant chord, only occasionally and transiently touching upon the tonic three-fold chord and that too in unsatisfactory and imperfect forms, and thus the longer keeping up the expectation and longing of the ear for the tonic chord (§ 253), and raising the excited tension of the auditor's feelings higher and higher, until at last, with the words, "*thanks to thee, kind Providence!*" a universal burst of emotion occurs, with the more power and effect, on the introduction of the full tonic chord 𝔈♭.—(It is a pity, that this splendid idea should again appear immediately afterwards on a trivial occasion, and be misused and debased,—namely when the maid determines not to go to the dance.)

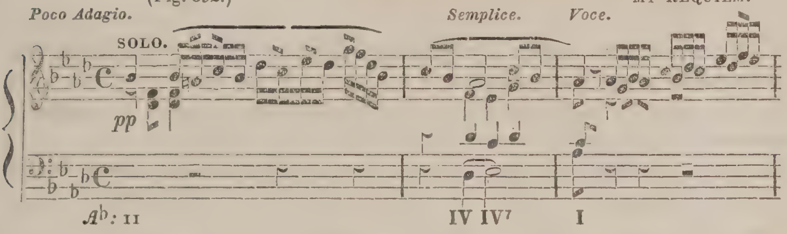
Commencements *with a secondary harmony* are somewhat more unusual. But yet, Beethoven, inexhaustible in the peculiarities of genius, commences a piano-forte sonata in *E*♭-major with the four-fold chord of the second degree of the scale: fig. 391:

(Fig. 391.) BEETHOVEN.

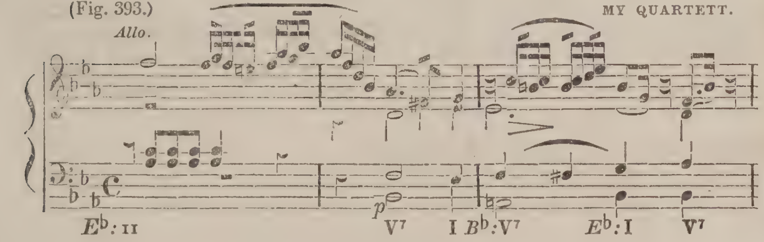


So also in my requiem, the Tenor air No. 3, commences with the harmony 𝔇♭ as II of *A*♭-major, fig. 392,—and a violin quartett in *E*♭-major with the three-fold harmony of the second degree of the scale, fig. 393:

(Fig. 392.) MY REQUIEM.



(Fig. 393.) MY QUARTETT.

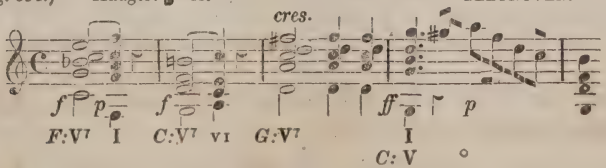


§ 295.

(*C.*) We have seen (from §§ 290—293), that pieces of music may begin with the tonic harmony, transformed, and that (§ 294) a piece may also commence even with some other harmony belonging to the key, besides that of the tonic. But we may also, in like manner, commence a piece with *a harmony which is foreign to the principal key and thus in another key than its principal one.*

An example of this is afforded by the well known symphony of Beethoven in *C*-major, No. II, fig. 394:

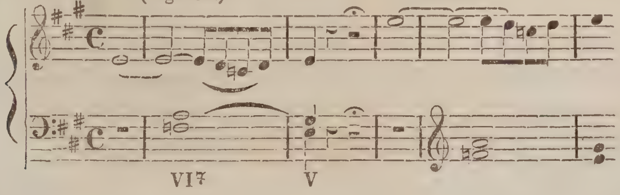
(Fig. 394.) Adagio. ♪ 18. BEETHOVEN.



Here the first harmony 𝕮⁷ is foreign to the key; and thus the symphony properly begins in *F*-major, though, indeed, it immediately runs into *C*-major, and from that point onward *C*-major is treated as the principal key.

We have another like instance in Cherubini's *Faniska,* namely in the commencement of the beautiful terzett in *A*-major: fig. 395:

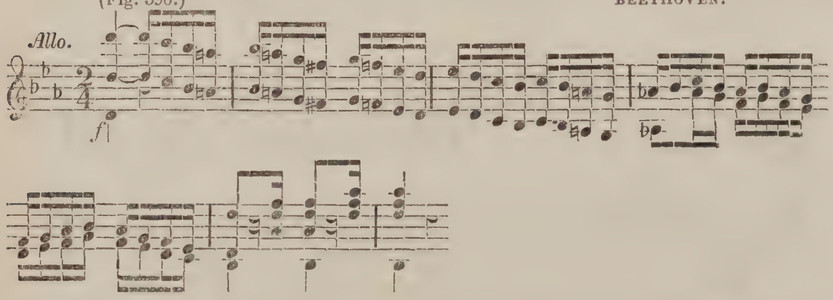
(Fig. 395.)



This commencement really indicates *a*-minor, and does not pass fully into *A*-major until in the ninth measure.

In like manner, though less successfully, Beethoven begins the finale of his *sinfonia eroica* in E♭-major: fig. 396:

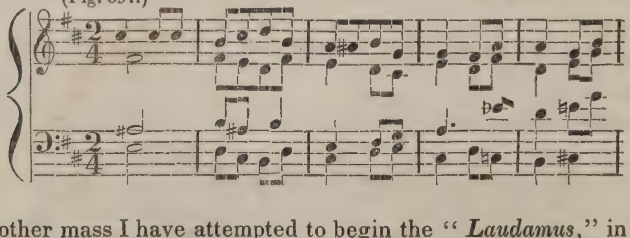
(Fig. 396.)



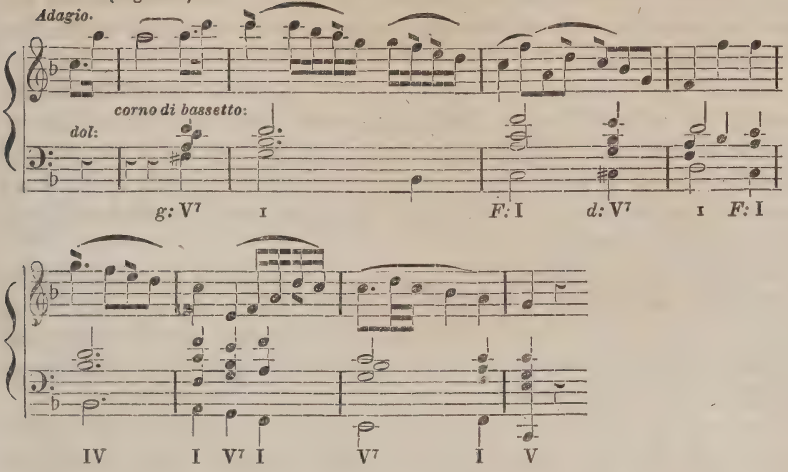
This commencement certainly does not excite the feeling of E♭-major, (nor is it of very peculiarly happy effect.)

So also in my mass, No. 3, I have commenced the "*Domine,*" in *D*-major with the harmony 𝕱♯⁷, and thus apparently in *b*-minor, which, however, is soon supplanted by *D*-major and is accordingly shown to have been only a secondary key: Fig. 397.

(Fig. 397.)



In another mass I have attempted to begin the "*Laudamus,*" in *F*-major, in the manner exhibited by fig. 398, (Fig. 398.) MY MASS. NO. 4.



and thus as if in *g*-minor; soon afterwards, however, the succession shows, that this *g*-minor is not to be permanent, but that the principal key is to be *F*-major, and that *g*-minor merely opened the scene as a secondary key.

DIVISION III.

MODULATION IN THE COURSE OF A PIECE.

§ 296.

There are pieces of music, particularly very small and short pieces, in which no digressive modulation of any species occurs, from beginning to end. But these, for the most part, are only very unassuming trifles and little songs, such, e. g. as "*Enjoy life*" ("*Freut euch des Lebens*,") — "*Bloom dear little violet*," ("*Bluhe liebes Veilchen*"), &c., or hunting pieces for horns, and the like,—pieces whose whole modulatory change usually consists simply in the fact, that one period closes with the chord of the dominant and the following with that of the tonic. Sometimes, indeed, there is still less variety than even this, as, e. g. in the second of the above mentioned songs, in which all the periods uniformly end with the tonic harmony.

§ 297.

But, with the exception of such cases, it is usual to introduce into every piece of music, especially those of the longer species, in addition to the principal key, half and whole digressive modulations into the accessory keys; and the larger and more extended the piece, the more it admits and even requires digressive modulations and those too of the more remote and complete character.

In small pieces, namely, we usually do not introduce many digressions, scarcely any *entire* digression, preferring,in such cases, merely half digressions and these too, only into the nearly related keys,—for the obvious reason, that such a short piece of music would be rendered, by so many transitions, especially into remote keys, altogether too diversified and heterogeneous in its character.

We, therefore, usually satisfy ourselves in such pieces with half digressive modulations into the key of the dominant, from which we soon return again into the principal key.—Even the more important pieces of composition sometimes limit themselves to this most simple modulatory structure as e. g. Mozart's "*In diesen heil'gen Hallen,*" ("*In these sacred halls.*")

Large and more elaborate compositions, on the contrary, admit and require more digressive modulations and more important ones, as is very obvious, for a reason the opposite of that for which shorter pieces would not bear them, namely, because a long piece, if kept incessantly in one key, would be entirely too uniform and monotonous.

We very properly here, therefore, not only transiently introduce sundry digressive modulations, and, among others, those into the more remote keys, but even full and complete transitions, which for a time entirely erase the impression of the principal key, (though the latter must, indeed, at last be brought back again.)

§ 298.

The most usual digressive modulations of this species are as follows:

In pieces composed in the large key, it is usual to make a full digression into the large key of the dominant, towards the middle of the piece. Thus, e. g. in a symphony or sonata in *C*-major, a digressive modulation is almost always formally made, in the first half, into *G*-major, and the first part usually comes to a perfect close in this key. (To adduce an example which is at hand, a principal section in the fourth measure of fig. 228, p. 391, is closed in this manner.—The same occurs also in fig. 229, p. 392. Other like instances are found in measures 14—24 of fig. 230, p. 393. Then again in measures 12—20 of fig. 231, pp. 395 and 396;—also in measures 4—8 of fig. 232, p. 397.)

Besides this digression into the dominant, there are also several others into more nearly or more remotely related keys, less usual, indeed, but yet not absolutely unusual or the less valuable; they are, namely, all the digressive modulations into the other most nearly related keys. Thus, e. g. in a piece of music in *C*-major, we at one time make a formal transition into *F*-major, or into *a*-minor, or *c*-minor.

Among the transitions which are not positively unusual, belong those into other keys whose tonic harmonies are to be found in the scale of the principal tonic; thus, e. g. transitions into *d*-minor or *e*-minor, in a piece in *C*-major, because the three-fold harmonies 𝔡 and 𝔢 are found in the scale of *C*-major.

More rarely, transitions are made into still other keys, e. g. into the large key of the small third, thus in the key of *C*-major, for instance, into *E*♭-major,—or into *A*♭-major, in a piece in *F*-major, (as in the example quoted in fig. 245, p. 422:)—or into the large key of the large third, and thus in a piece of music in *C*-major, for example, into *E*-major, (as in Beethoven's symphony in *c*-minor, whole passages in *C*-major occur, in the andante in *A*♭-major;)—or into the large key of the small sixth, and thus e. g. into *A*♭-major, in a piece in *C*-major, etc.

All these and similar complete modulations are more rare than those before mentioned, but they are not on this account, positively unused and much less disallowed.

§ 299.

In pieces of music written in the small key, likewise, the complete digression into the small key of the dominant is very common; and, accordingly, in a piece of music in *a*-minor, for example, it is usual, towards the middle, to make a transition into *e*-minor, and indeed to terminate the first principal section of the piece with a full close in this key.—Meanwhile, however, this species of transition is not so universal, as is that into the large key of the dominant in pieces in the large key, (in part, perhaps, because the tonic harmony of *e*-minor, the small three-fold chord 𝔢, does not belong to the scale of *a*-minor (comp. § 298,) and hence we pretty frequently find pieces in the small key, in which a transition is made into the large key of the third, rather than into the small key of the dominant, so that in a piece in *a*-minor, e. g. the principal digression is not into *e*-minor, but into *C*-major.

Next to this, the most usual complete digressions occurring in pieces of music in the small key, are those into the large key of the sixth, and thus, e. g. into *F*-major, in a piece written in *a*-minor, (comp. the 20th measure of fig. 234, p. 401:)—or those into the small key of the under-dominant, into *d*-minor, in *a*-minor,—or even those into the large key of the previous tonic note: into *A*-major in *a*-minor, (comp. measure 37 of fig. 234, p. 402.) It has already been observed at the end of § 289, p. 492, that we not unfrequently, after a transition of this last species, from a small key into a large, continue the piece on to the end in the large key and formally terminate it in this key, (as is actually done in the piece just referred to.)

It is less usual, in pieces written in the small key, to meet with complete transitions into the large key of the dominant, as, e. g. into *E*-major, or of the small second, as, e. g. into *B*♭-major,—etc. But still, these transitions are neither disallowed nor entirely unused. On the contrary, these and other similar less usual transitions may sometimes be employed with perfectly good effect.

§ 300.

All that has been observed from § 296 to the present place, may and should be regarded only in the light of general hint, and not as furnishing an unalterable and universal rule.

It is true indeed, that our old theorists believed and taught differently on this point. They were not only very particular upon the questions, *into what accessory keys may we digress, in the course of a piece of music, how long may we continue in each?* &c., but we often find in their works even formal prescriptions on this point—regular labels, showing how many measures one may continue in this accessory key, how many in that, &c.*

But such an exactness borders very closely upon pedantry. Art is free, ought to be free, and does not tolerate such an admeasurement of its limits by rod and chain. (Comp. remark on § 301, below.)

To a man of sense it is superfluous to say, that he is not, without necessity, without object, and without a sufficient reason, always to be passing from key to key at random, that he is not to be incessantly skipping about in every piece of music into every possible key, even the remotest, like a frantic person, etc. All this, with sensible men, is self-evident.—But, that very wide, bold, and even harsh and frequent leaps into widely remote keys, may, when taken in the right place, be of striking and of very happy effect, has already been shown by examples quoted in § 275, p. 479. Every thing here depends upon the sentiment which we wish to express by the piece of music, upon the more or less simple or multifarious, calm, or restless and impassioned character which we would give to our composition.

For this reason, the present consideration is less appropriate to the technics, than to the Aesthetics, of the musical art. In this latter connection, we shall recur to the subject again.

§ 301.

So much as this, however, may be said even here, in a technical point of view, namely that, in order to produce great effects by digressive modulations, one must use them sparingly. Digressions are always the spicing of modulation;† and a composer who, in a large or in a small musical production, digresses too often or too much, necessarily thereby blunts the ear of his hearer to the effect of the digression; and if, in this case, he would produce some particular effect by means of a digressive modulation, would express some marked and striking sentiment by a bold transition, means already spoiled by use would fail to be of any service to him, merely because the same thing has already been employed too much before; whereas, had he heretofore practiced a more wise economy in the use of digressive

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*e. g. in Kirnberger's *Kunst des reines Satzes*, Th. 1, Seite 119 n. fig.—in Rousseau's *Diction. de Musique, artic. Modulation*,—in Sulzer's Theorie d. K. Art. Ausweichung, &c.

†It will be observed, that the word "*modulation*" is here used in the sense of harmonic progression. TR.

modulations, it would have afforded him double the effect, even from its striking contrast to the previous simplicity of the modulation—[harmonic progression.]

REMARK.

Vogler is most pedantically strict relative to the question, into what keys transitions may be made. According to him, we may, in general, pass into no other keys, in a piece of music, than into those most nearly related to the principal key! In his treatise on composition, § 68, we read as follows: "Every piece whether of vocal or of instrumental music is named from a certain tone, and must, in order to preserve its unity, digress into no tone which is several degrees remote; consequently, a piece of music in *C*-major must neither pass into *D*-major nor into *B*♭-major, for, should a piece digress into these two tones, the small keys *B* and *G* would be equally near, and of course all unity would be gone, and indeed it would no longer be true that the piece is in *C*, but merely that it begins and ends in *C*." He says, again, in § 70: "It has sometimes been supposed, that we may pass from the large to the small key in the same piece of music; but if we reflect, that even the signature makes a brake of three degrees, and then consider the peculiar affinities of the other tone, we must conclude, that we may either digress from *C* e. g. into all other tones, or into none beyond the six above named." Thus he here forbids, not only the immediate skip over a degree of relationship (see § 189, remark, p. 335,) but even every over-stepping of the circle of the closest relationship, even though it be but that of individual diatonic degrees! Indeed, we must not, in a piece in *c*-minor, e. g. pass at all into *C*-major, or the reverse!

After all that we have heretofore said on this subject,—after all that follows from Vogler's own beautiful compositions, the refutation of such an interdict would be superfluous.

§ 302.

The more frequently digressive modulations occur in a piece of music, the more chromatic changes must of course occur in it (§ XXXV, pp. 46 and 47;) and hence it is usual to say of a passage which digresses much, that *it is very chromatic*. This may do as a technical expression; only it is to be observed, that a passage or piece of music may also be chromatic in wholly a different sense, namely by its containing many chords which are in themselves chromatic (§§ 86 and 93.) (Cases of this kind might be termed *harmonic* chromatics.) But, in the third place, a piece may be chromatic by containing many chromatic transitions, of which we shall speak hereafter. (We call cases of this species *melodic* chromatics.)—In contra-distinction from both these varieties, the one first mentioned might be denominated *modulatory* chromatics.)—Indeed, in a certain sense we might call every piece of music which is in a transposed, chromatic key (§ 132,) chromatic. (Comp. remark on § XVII, p. 30.)

DIVISION IV.

ENDING OF A PIECE OF MUSIC.

(A.) AUTHENTIC ENDINGS.

§ 303.

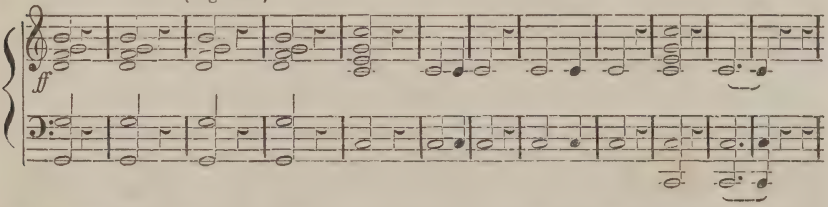
It results from the nature of the case, that a piece of music should not only close with that harmony which has been the principal harmony of the whole, and thus with the tonic harmony, but also with such a harmonic step as is most satisfactory to the ear. This latter property is possessed to the greatest extent by *the principal natural cadence;* and for this reason it is usual to close most pieces of music with such a cadence in the principal key of the piece.

An ending of this species has received from antiquity the appellation of *authentic cadence.*

§ 304.

For the reason stated in the commencement of the foregoing section, it is usual also to present the cadence with which a piece closes, in the most perfect possible form (comp. § 255, p. 459,) namely *in the fundamental position* of both harmonies: fig. 399:

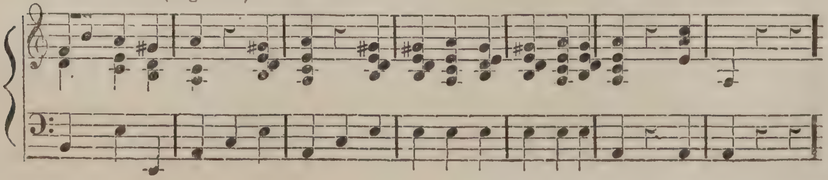
(Fig. 399.)



and indeed the greater, the more elaborate and important, the piece of music, the more perfectly and forcibly does this close become it.

Such a cadence, moreover, is often with propriety several times repeated, as in fig. 400, etc.

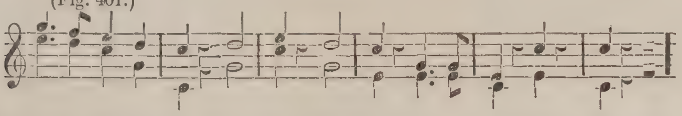
(Fig. 400.)



We are accustomed to denominate these full endings of a piece or principal part of a piece of music, *perfect* or *entire*, *complete closes.*

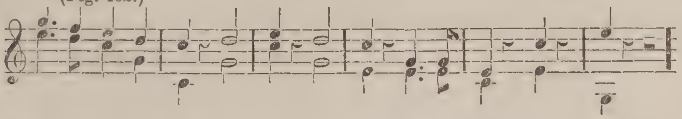
Not unfrequently, however, we satisfy ourselves with less perfect cadences in the close of a piece. Indeed, in many cases, such effectual, decided closes are impossible, as e. g. in mere two-voiced pieces, say merely for two horns, where, as also at the commencement, one must necessarily content himself at one time with this and at another with that transformation of the one or the other harmony, at one time with omissions of intervals, and at another with inverted positions of chords: e. g. fig. 401:

(Fig. 401.)



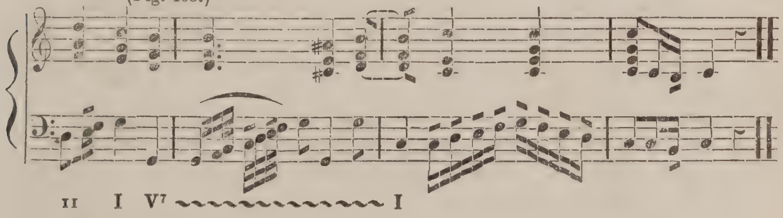
We can scarcely close a piece, however, with *the second inversion* of the tonic chord: fig. 402:

(Fig. 402.)



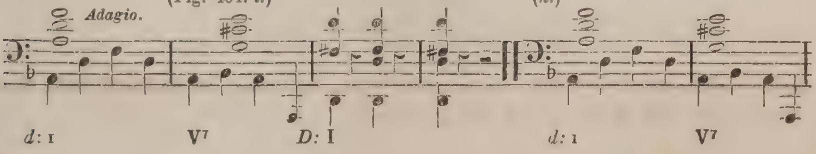
We frequently find the close decorated with tones of every species foreign to the harmony, with transition-tones, apparent chords, and suspensions; e. g. fig. 403:

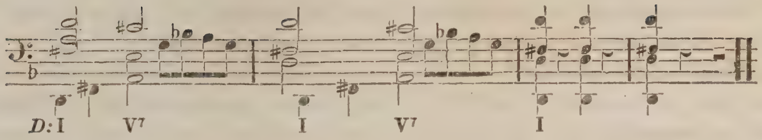
(Fig. 403.)



§ 305.

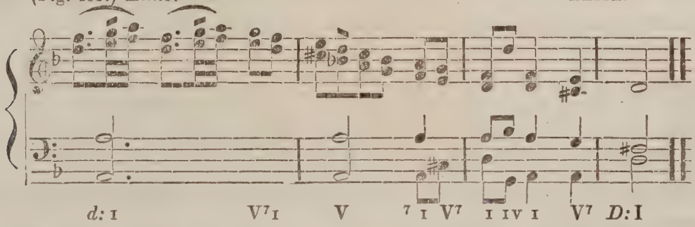
Another very peculiar variety of authentic cadence occurs not unfrequently in pieces in the small key. That is to say, instead of ending the piece with the appropriate cadence V^7—ɪ, it is closed with the cadence properly belonging to the large key, namely with V^7—I; and thus the piece in the small key does not, as was suggested in § 299 p. 503, pass into the large key in its second half, but merely at its close employs the large threefold chord instead of the small: e. g. fig. 404:


(Fig. 404. *i.*) (*k.*)



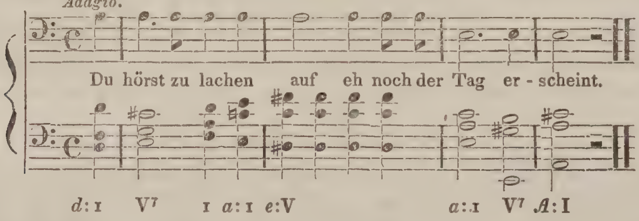
In the same way, John A. Hasse terminates the *Crucifixus* of his Mass in *d*-minor, with the large three-fold chord 𝔇: fig. 405:

(Fig. 405.) *Lento.* HASSE.

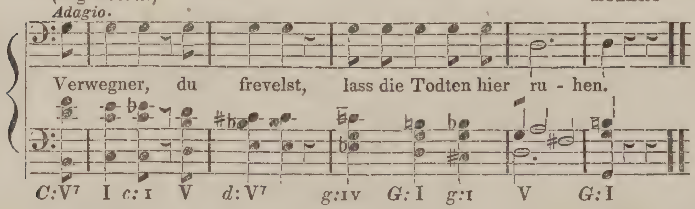


So also, in Mozart's *Don Juan*, the frightful words of the ghost in the church-yard are of a similar species: fig. 406, *i. k:*

(Fig. 406. *i.*) *Adagio.* MOZART.

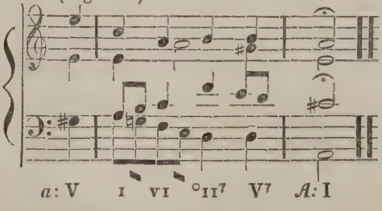

Du hörst zu lachen auf eh noch der Tag er - scheint.
d: I V⁷ I a: I e:V a: I V⁷ A: I

(Fig. 406. *k.*) *Adagio.* MOZART.


Verwegner, du frevelst, lass die Todten hier ru - hen.
C:V⁷ I c: I V d: V⁷ g: IV G: I g: I V G: I

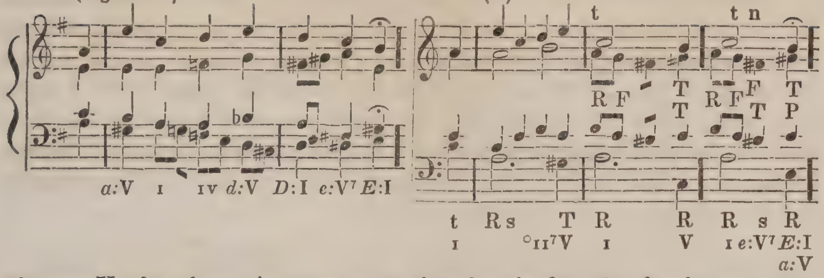
In like manner, Sebastian Bach closes a choral in *a*-minor, as in fig. 407:

(Fig. 407.) SEB. BACH.



and so also one in *e*-minor (or at least one *beginning* in *e*-minor) with the large three-fold chord 𝔈, as in fig. 408, *i:*

(Fig. 408. *i.*)



whereas Vogler closes the very same choral as in fig. 408, *k*, above.

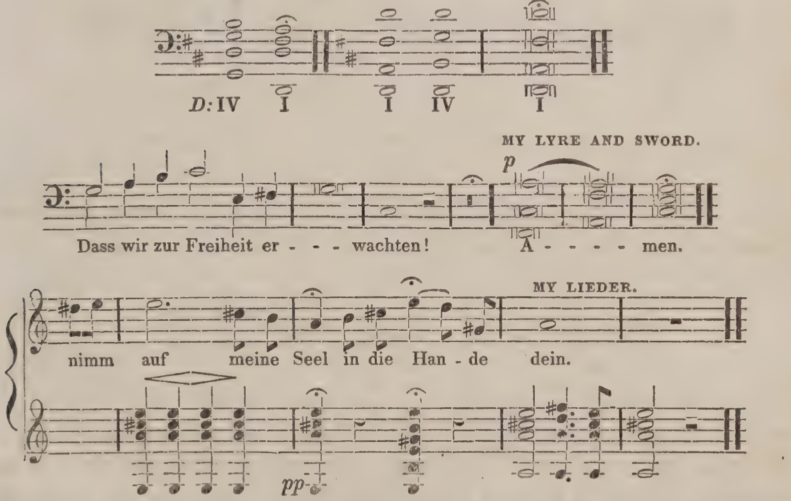
(B.) PLAGAL ENDINGS.

§ 306.

The mode of ending a piece of music already mentioned, is the most usual, but still not the only one.

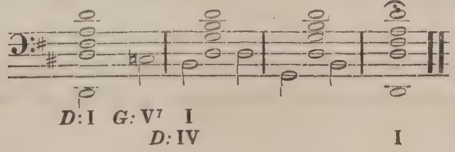
We may, namely, terminate a piece of music by the harmonic succession IV—I. Such an ending, as already observed in § 248, *d*, p. 450, is usually termed *a plagal cadence:* fig. 409:

(Fig. 409. *i.*)


D:IV I
I IV I
MY LYRE AND SWORD.
p
Dass wir zur Freiheit er - - - wachten!
A - - - - men.
MY LIEDER.
nimm auf meine Seel in die Han - de dein.
pp

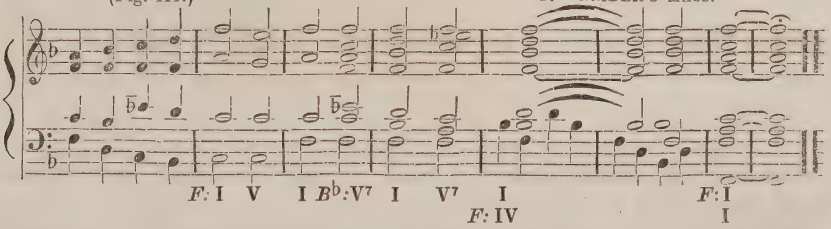
It is not uncommon to precede such an ending with a transient digression into the under-dominant, so that the last chord but one, which appears in the foregoing examples as a three-fold harmony of the fourth degree, presents itself in this case, for a moment, as a tonic harmony. Thus e. g. in fig. 410,

(Fig. 410.)



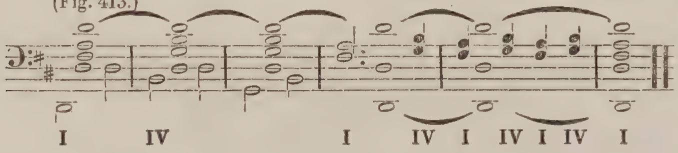
a digressive modulation is really made at the chord $\mathfrak{D}^7$ from the principal key *D*-major into *G*-major, and the piece is closed by the chord $\mathfrak{D}$ without any formal return of the modulation into *D*-major, while the ear is left to re-tune itself into *D* and to understand the chord $\mathfrak{G}$ again, which it must have taken, after the harmony $\mathfrak{D}^7$, for a new tonic harmony, as the harmony of the fourth degree of the previous key *D*-major, and thus the following chord $\mathfrak{D}$ as the old tonic harmony, (§ 211, p. 360.)—The examples in figs. 411 and 412 are of a similar species:

(Fig. 411.) F. SNEIDER'S MASS.



This plagal cadence is not unfrequently several times repeated. Fig. 413:

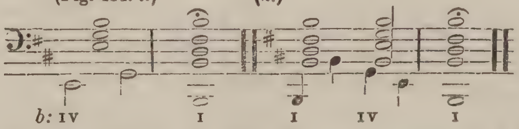
(Fig. 413.)



§ 307.

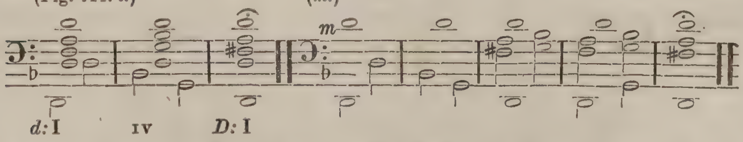
The close iv—i in a small key is more rare than the above mentioned plagal cadence IV—I in a large key. Fig. 414, *i*, *k:*

(Fig. 414. *i.*) (*k.*)



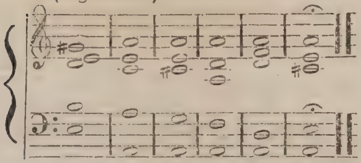
Instead of this, (as also in the case of the authentic, § 305, p. 507,) it is preferred rather to close with the large three-fold chord, in the place of the small, and thus, in a manner, with a union of the large key and the small, as in fig. 414, *l*,—

(Fig. 414. *l.*) (*m.*)

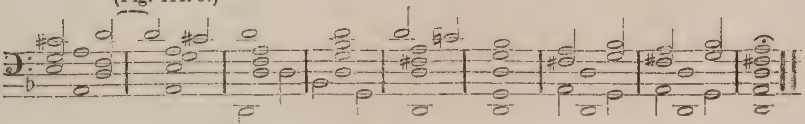


or by several times repeating this latter harmonic succession, as in fig. 414, *m*, above; or in such a form as is mentioned in § 306, p. 509: fig. 414, *n*, *o*, *p*, *q*,

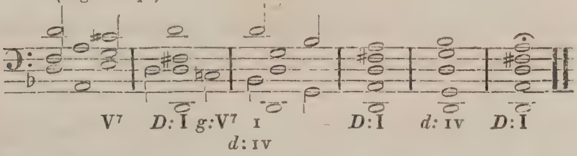
(Fig. 414. *n.*)



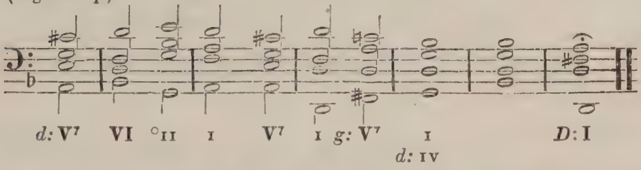
(Fig. 414. *o.*)



(Fig. 414. *p.*)

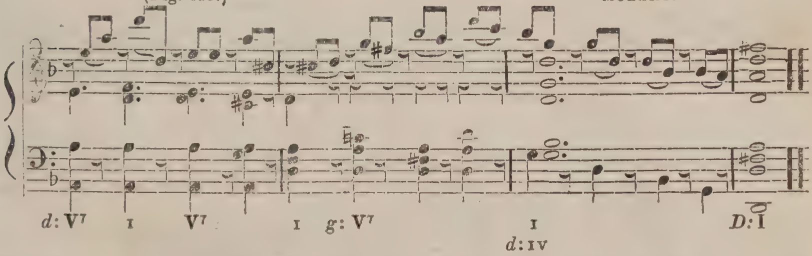


(Fig. 414. *q.*)



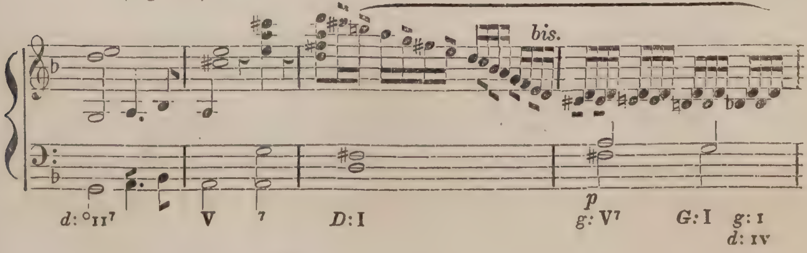
The last number of the *dies irae* in Mozart's ***Requiem***, in *d*-minor, ends in this way: fig. 415:

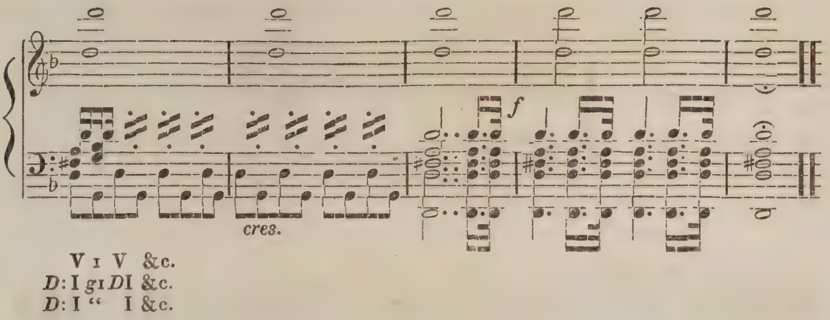
(Fig. 415.)



In the same manner also he closes the chorus in *d*-minor, where Don Juan is whipped to hell by the furies, in the large key. Fig. 416:

(Fig. 416.)

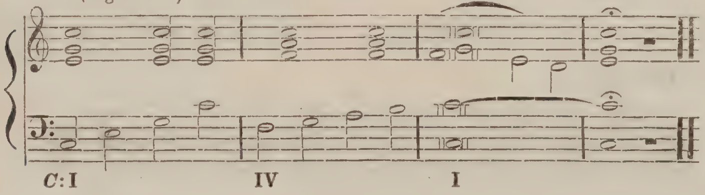




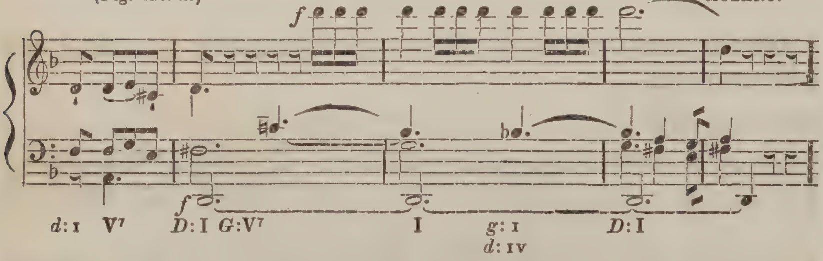
§ 308.

We often find the plagal endings likewise decorated by *transition-tones*, *suspensions* and *apparent chords*, as in figs. 417—426.

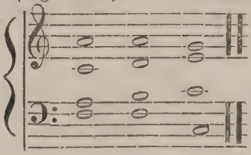
(Fig. 417. *i.*) MOZART.



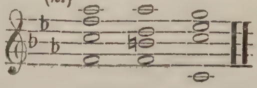
(Fig. 417. *k.*) MOZART.



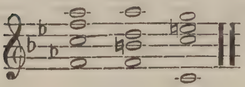
(Fig. 418. *i.*) VOGLER.



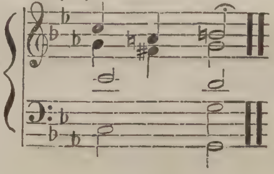
(*k.*)



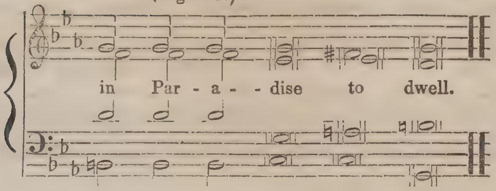
(Fig. 418. *l.*)



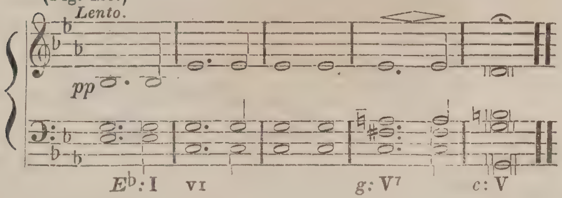
(*m.*)



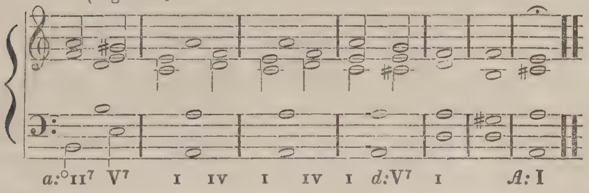
(Fig. 419.)



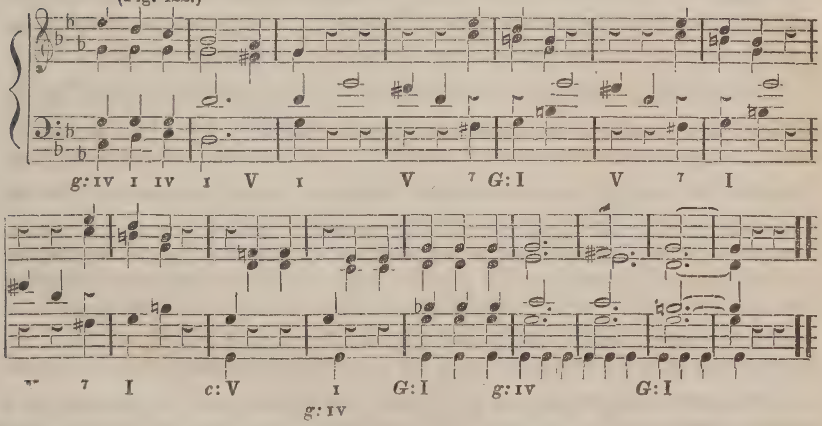
(Fig. 420.)



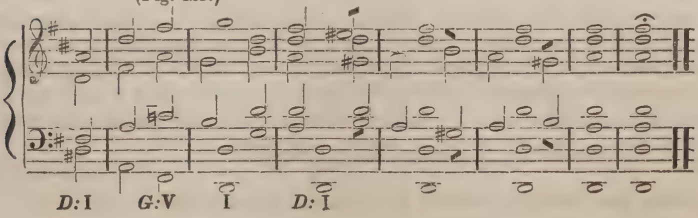
(Fig. 421.)



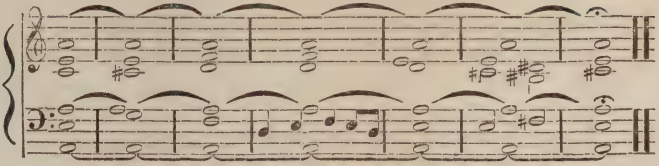
(Fig. 422.)



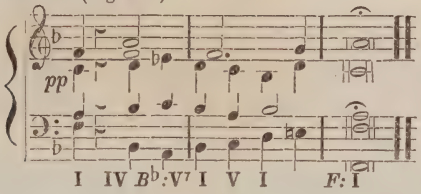
(Fig. 423.)



(Fig. 424.)

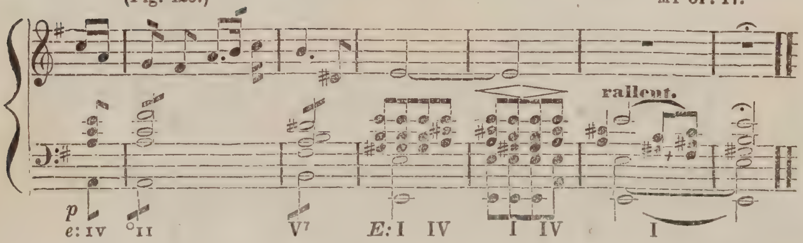


(Fig. 425.)



(Fig. 426.)

MY OP. 17.



In fig. 417, *i*, the tones g and b, in the second measure, and the tones f and d, in the third, are merely transition-tones; so are also the tones g and e in fig. 417, *k*, and likewise the tones b and d̄, in fig. 418, *i*, *k*, *l*.

The harmonic combination [f b d̄ ā] in fig. 418, *i*, might, indeed be explained also as $\mathfrak{G}^7$, and so might also the chord [f b d ā] in fig. 418, *k* and *l*, in which case the tone f would be the fundamental seventh, b the fundamental third, d̄ the fundamental fifth, and ā or ā♭ the ninth, while the fundamental tone itself—g—would be omitted. But if f̄ were the fundamental seventh, it could not (as we shall see in the doctrine of resolution) or least not with propriety, be treated as it is here treated; and therefore the first mentioned mode of explaining this succession of chords is preferable to the latter,—and consequently the combination [f b d̄ ā] or [f b d̄ ā♭] must continue to be explained as 𝔉 or 𝔣, just as if the mere transition-tones b and d were not present at all. And thus Kirnberger,* in the case of a similar passage—fig. 418, *m*, above, explains the great sixth of the base tone, namely the tone ā, and so also its large fourth f♯ ("the subsemitonium modi of the following tonic") as being merely transition-tones and as serving to render the close more pungent and effective. Vogler also† lays down the above mentioned close—fig. 418, *i*, p. 512, as a model for a *plagal* cadence, and thus as IV—I, and consequently recognizes the combination [f b d̄ ā] as the large three-fold chord 𝔉.

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* In Seiner Kunst des reinen Satzes Th. I, in der Zugabe, S. 249.

† In Seinem Choralsystem, Tabelle I.

The examples in figs. 419—421, p. 513, are of a similar species, (comp. § 317, p. ——.) So is also the ending of Joseph Haydn's ***Salve Regina*** in g-minor, fig. 422, p. 513. (The note $\bar{f}$♯, in the last measure but two, is a transition-tone.)

So also the harmonic combinations [d b $\grave{d}$ $\bar{g}$♯ $\bar{d}$ $\bar{e}$♯], [d g♯ $\bar{d}$ $\bar{b}$ $\bar{\bar{d}}$ $\bar{\bar{f}}$♯] and [d b $\grave{d}$ $\bar{g}$♯ $\bar{\bar{d}}$ $\bar{\bar{f}}$♯], in the succession of chords in fig. 423, p. 513, with which I close an eight-voiced Fugue written for the Berlin Singing Academy, arise merely from the decorations of the tonic chord 𝔇 by tones foreign to the harmony. In like manner, I have also decorated the plagal close of another hymn, *a:* IV—*A:* I, as in fig. 424, p. 514; as also the close of the "*Kyrie*" and "*Agnus Dei*" of my mass, No. 1., fig. 425, *i*, *k*, p. 514, and another song, as fig. 426, p. 514, &c.

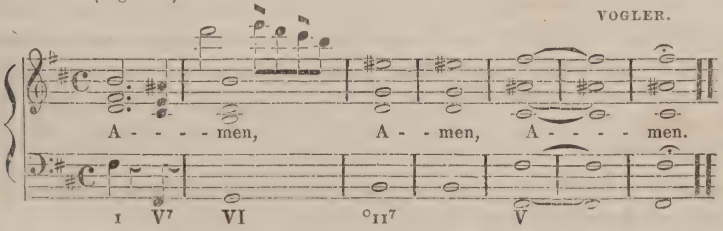
(C.) OTHER ENDINGS.

§ 309.

Besides the closes enumerated in §§ 303—308, we find in the works of composers, particularly the composers of church music, and very especially the professors of the so called Greek modes or keys, still many other endings, which sound even more peculiarly, than those already mentioned. In particular, we find pieces which, so far at least as we can comprehend, do not even close with a three-fold harmony on the tonic. Of these endings we will, at least, present a few examples.

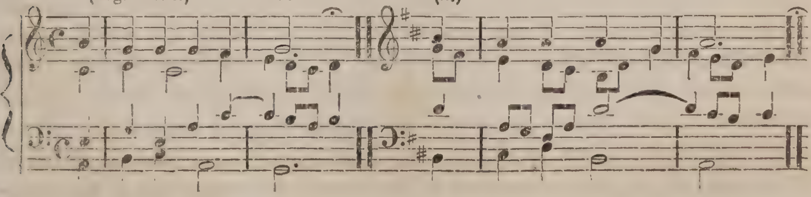
Vogler, for instance, in his *Pastoral mass* in *E*-major, closes the *credo*, which is otherwise very definitely in *b*-minor, with a succession of harmonies, the last of which, at least so far as we can see, cannot be called a tonic harmony at all. Fig. 427:

(Fig. 427.)

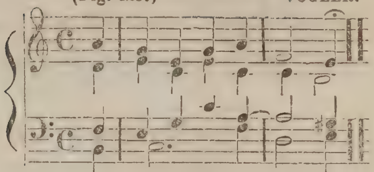


The endings in fig. 428, 429, 430, 431, 432 *i* and *k*, and 433, are of a like species.

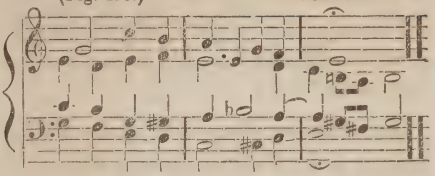
(Fig. 428. *i.*)



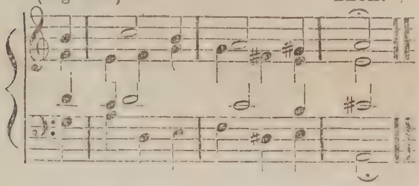
(Fig. 429.) VOGLER.



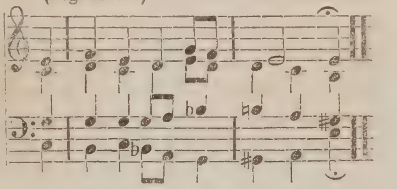
(Fig. 430.) VOGLER.



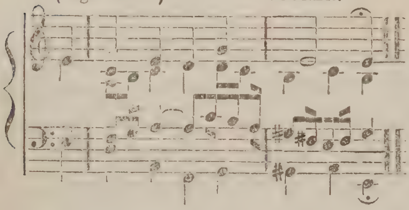
(Fig. 431.) BACH.



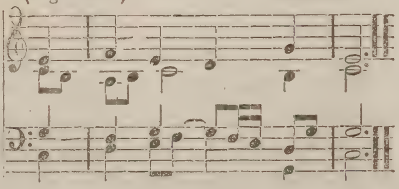
(Fig. 432. *i.*) BACH.



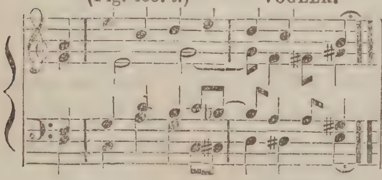
(Fig. 432. *k.*) VOGLER.



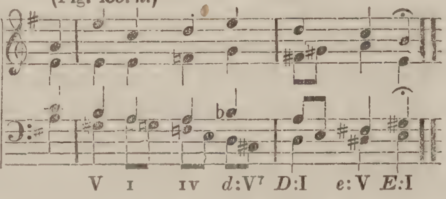
(Fig. 432. *l.*) S. BACH.



(Fig. 433. *i.*) VOGLER.



(Fig. 433. *k.*)



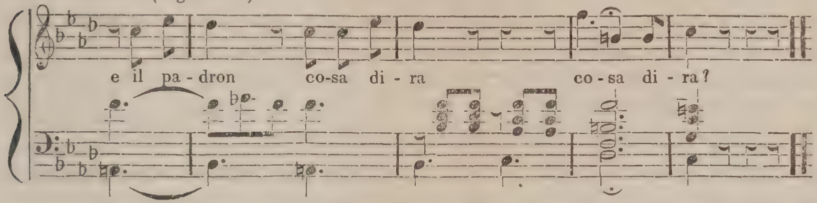
We freely acknowledge, that it would not be very easy for us to unravel the modulatory structure of all such closes in a satisfactory manner, particularly in this place, before we come to the doctrine of transitions and apparent chords. They may, therefore, stand here, meanwhile, merely, as it were, in a historical way, just to show that there are pieces of music with such endings.

Indeed, we might say, in a manner, that pieces of this description really end without a proper close.

§ 310.

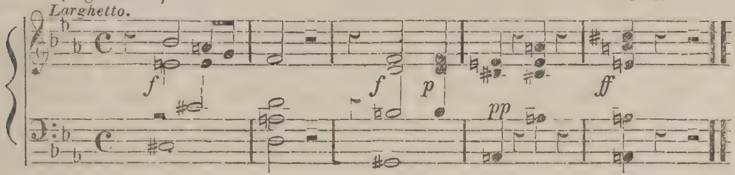
But in fact it may sometimes, under particular circumstances, be entirely proper, to end a piece of music, and that too, not merely one which passes immediately into a following piece (§ 289, p. 491),but even a distinct and independent piece, really without any proper close; particularly in cases where one has to express the idea of something abruptly broken off. Thus, e. g. in Mozart's *Nozze di Figaro*, Barberina's arietta in *f*-minor, abruptly terminates in the commencement of the fourth act, when she is searching for the lost pin and is suddenly interrupted by the intervention of Figaro; the ending here is entirely without any proper close, like a speech broken off without its closing word or period; fig. 434, *i:*—

(Fig. 434. *i.*) MOZART.



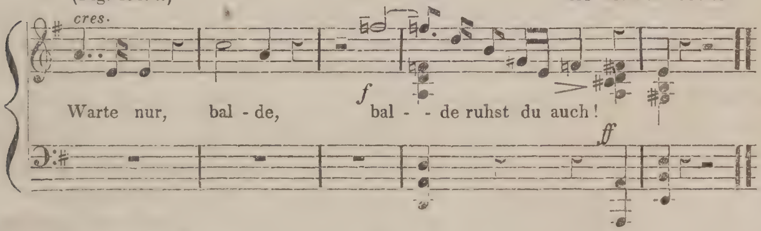
So also the scene in Salieri's *Axur,* where Tarar Astasien is missed, fig. 434, *k;*

(Fig. 434. *k.*) SALIERI.



and so also fig. 434, *l:*

(Fig. 434. *l.*) MY SONGS. OP. 23.



Such abrupt endings as these in fig. 434, *i* and *k*, above, are the less repulsive, because—at least according to the original construction, a recitative immediately succeeds, so that though the piece itself terminates, still the music goes on, and consequently the ear is not obliged to regard the modulation as ended. But the unsatisfactoriness of such endings becomes far more palpable in cases where, as is the fact at the present day in most theatres, the dry recitative is entirely omitted, and thus, in the passages referred to, the music actually ceases and the dialogue commences.—Still, however, these passages really make a rather repulsive impression, though by no means one that is positively undesirable; and it is the result of very limited views, that on many stages these pieces have been botched up with regular closes.

(D.) REMARKS UPON THE DIFFERENT EFFECTS AND MERITS OF THE DIFFERENT SPECIES OF ENDINGS.

§ 311.

Every one perceives, that the endings presented in §§ 306—310 are always rather unnatural and foreign in their effect, or at least less satisfactory to the ear, than the most common of all closes, namely the principal natural cadence. The technical cause of this fact lies in the circumstance, that this latter species of cadence, as we have already remarked (§ 255, p. 459,) is the most unequivocal and decisive of all harmonic successions and therefore is the most satisfactory to the ear, since it contains a final confirmation of the principal key—and fully puts the feelings to rest. The plagal cadence, however, consisting, as it does, merely of two three-fold chords, is far less determinate and unequivocal. And finally, the other closes, instead of directly settling the ear, at the conclusion of the piece, upon the principal key, rather carry it away from the same; and indeed sometimes, as if for the very purpose of throwing it into uncertainty, they even repeatedly and in rapid succession bound off from the principal key into some new one, and then again from this into some other, and in this way they present us with chords, one of which always belongs to the previous key and the other to the new key, and they often carry with them also a pretty variegated interchange of the large and the small key, as is shown by the diversity of figures which have occasionally been set under the foregoing examples.—Indeed, it is impossible to say, *with absolute certainty*, of many of the endings above mentioned, that the harmony with which they close is actually I or I, and not perhaps V; — or they even end with a harmony which *clearly is* NOT I or I.

Our ear, however, has become accustomed to hear pieces end with closes of this kind, and though they are not in their own nature satisfactory to it, yet, through the force of custom, it acquiesces in them. (The least satisfactory closes are such as occur in fig. 427, etc., p. 515, &c.; but for this reason these endings are called *Greek* or *ancient cadences*, and if they do not always sound very finely, yet they appear very learned, especially to those who are profoundly unlearned.—We shall recur to this subject again.)

On the other hand, even the less satisfactory, the less definite and less natural, even the unusual, the rare and the singular, the extraordinary and sometimes even the positively strange, that which deviates from the ordinary, the, as it were, mystical character which such endings carry with them,—all this, I say, gives to these closes, at least to the better of them, a certain peculiar and often really imposing character, which may be employed on many occasions with great advantage, when one has something peculiar, something aside from and above what is ordinary, to express.

Such closes are particularly appropriate to church pieces, (whence they have derived the name *church cadences.*) In fact, most of the above examples are borrowed from church pieces.

It would, however, involve a pitiful partiality and limitedness of view, to suppose, that such closes belong exclusively to *church music:* just as much so as it would to maintain, that this or that color, e. g. red and blue, belong wholly to sacred pictures and not at all to profane. As if art had not the power to produce different effects with one and the same material!

There is no want of examples, moreover, where our best composers have employed these endings in other than church pieces. Thus, e. g. J. Haydn terminates his well known variations upon the emperor's march with such a close. So also Mozart, as we have seen in fig. 417, *k*, p. 512, ends a rather trifling finale of a violin quartett with a close of this species,—and the same author lets *Don Juan* go to perdition with such a so called church close: fig. 416, p. 511. And in like manner closes the air of the vengeance breathing hunter in *Weber's Freischütz.*

The same partial and limited views have also given birth to the current and sweeping remark, that the endings of small key pieces in the large key (§§ 305, 307, pp. 507—510,) have a *soft* and *soothing* character. It is indeed true, that they often admit of being used for this purpose with good effect, as is shown by several of the above examples, among others; but surely no sensible man will, for this reason, be so one-sided in his views, as to maintain, that such closes in the large key once for all bear this and only this character and are to be used only for this purpose. Here again applies the simile of the red and blue colors; and here also Mozart teaches us, that the threats of the ghost in *Don Juan* can, with perfect propriety, be expressed by the so called "soothing church cadences," yes, and even that the cry of murder by Don Juan tumbling into hell may form a cadence in the large key. A similar instance is found in the aforementioned passage from the Freischütz, &c.

(E.) CHARACTERISTICS OF THE KEY OF A PIECE OF MUSIC.

§ 312.

On the occasion of the question proposed in § 190, many a reader perhaps recollects to have heard from his music master, if not even to have read in celebrated books of instruction, that in order to know in what key a piece of music is written, or, in other words, what is its principal tone or key note, one has only to look at the signature,—and then at the last note, or at most at the last chord of the piece. Such an old woman's rule, it is true, is easy and short; but for this very reason it is also incorrect, fallacious and inadequate, as are a thousand others like it.

It can only be said in general, that *a piece of music, as a whole, is in this or that key, when this or that key is the predominant one in it.*—The question, by what means the ear is led, on hearing a piece of music, to recognize the piece as being in this or that particular key, we have thoroughly examined in §§ 192—224, pp. 337—376, and have found that the answer to this question is not to be dispatched by a mere single short sentence.

REMARK.

It can scarcely be necessary to add a word in confirmation of what has been said in the foregoing section.

For, in the first place, as it respects the signature, it is well known that every key can be written with every signature, at pleasure, and even without any signature whatever. (§ 143, p. 282.) In the second place, the rule is still less capable of showing the key of each individual period, of each single passage in the middle of a piece, because digressive modulations are continually occurring in the course of a piece of music without any change of signature. (§§ 143, 144, pp. 282, 283.) And thirdly, according to the usual method of constructing the signature of the small or minor scale, (§ 142, p. 281,) the rule in question is doubly uncertain.

Equally fallacious is the method of ascertaining the key and scale from *the last note* or *last harmony* of a piece. For, in the first place, it is far from being true, that every piece of music ends with the tonic harmony. It not unfrequently happens, on the contrary, that a piece, even though it terminates with a regular close and that too with *a* tonic harmony, still does not terminate with the harmony of that tonic which was the tonic of the piece, as a whole, but with some other; some pieces in the small key, e. g. end with the *large* three-fold chord of the tonic,—of all which, we have found examples above.—Secondly, as it respects the favorite maxim "*in fine videbitus cujus toni*"—*the key will be found at the end of the piece*, many pieces terminate wholly without any regular close, and in such cases it could not be ascertained at all, in what key the piece is,—and equally impossible would it be to determine the key of this or that section of a piece. Here again applies the humorous passage quoted from old J. B. Doni in the remark on § 221, "*Or questa è una delle più strane cose del mondo, e proprio come dire, che, per discernere un Lione da Cavallo, bisogni guardargli la coda; che se al povero animale sarà stata tagliata, non si potrà connoscere di qual specie sia. E se in una modulazione mancherà l'ultima nota, non si potrà discernere, in qual modo è composta*:" "*Pray! this is one of the strange things of the world; it really amounts to saying, that in order to distinguish a lion from a horse, it is necessary to look at his tail; and if, by any means, the poor animal should happen to have lost that, it would no longer be possible to recognize him or to tell of what species he might be. So, if, in a modulation, the last note happens to be wanting, it will be impossible to tell in what key it is written.*" But, thirdly, it is still less true, that the tonic note in the end of a piece of music is uniformly the highest, or that it is always exclusively found in the base.

A rule of this kind, i. e. one which is partially correct and applicable in many cases, might always do very well, provided it were given only as one that would apply in many cases but not as being universally appropriate and fully adequate; because, in this case, it would really furnish no certain index, and thus, though it should confer no aid, it still would not deceive the learner, and therefore would at least do him no injury; but, given as a real and certain guide, it is not only unsuitable, but positively fallacious and deceptive, (Comp. remark on § 99.)

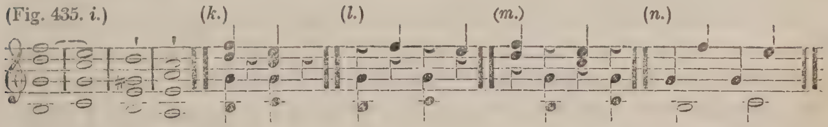
CHAPTER VII.

RESOLUTION.

§ 313.

Many tones exhibit, in certain cases, a perceptible tendency to move in one particular way and in no other. In other words, they have the peculiarity that a voice which has once given such a tone cannot, under certain circumstances, from that point onward, proceed at pleasure gradually or by skips up or down, but must, or at least in order to the production of the best effect, proceed in one certain definite manner. As a preliminary example by way of illustrating our meaning, it may be sufficient to observe, that, in the following passage, fig. 435, *i*,

(Fig. 435. *i.*)



the voice which gives the tone b in the first measure, tends, in the progression from the first to the second measure, to proceed a small second upward to the tone c̄, and not to move otherwise than so. The tone b ordinarily tends upward to c̄. The tone f̿, of the upper voice, has a tendency downward to e̿. So also in the following measures, the tone ḡ♯ inclines to move upward, and the tone d̿ to move downward.

A progression according to such a tendency is called *resolution.* The tone f, in the above example, as we are accustomed to say, resolves itself into e̿, the tone b into c̄, the tone ḡ♯ into ā, &c.

The tone into which an interval, having this special tendency, resolves itself, may be called the *tone of resolution*, or briefly *the resolution.*

So far as a tone manifests the above mentioned tendency, it may be termed a *restricted tone* or *interval.*

The doctrine of the resolution of restricted intervals, or of limited progressions, is to be the subject of the seventh chapter.

We will consider, in general,

(I.) The different ways in which a voice may be carried from such a restricted interval to its tone of resolution, and the various forms in which the resolution of restricted tones may take place,—and then,

(II.) Those harmonies which contain one or more of such restricted intervals. If we do not prosecute this examination to the fullest extent and in all its details, still we will attend to what is most worthy of remark.

DIVISION I.

THE DIFFERENT FORMS OF THE RESOLUTION OF HARMONIC INTERVALS.

§ 314.

In the passage already quoted, fig. 435 *i*, p. 521, the principal seventh $\bar{f}$, as before observed, tends, in the fundamental progression V^7—— I, to move downward to $\bar{\bar{e}}$.

Now this movement of the voice from $\bar{f}$ to $\bar{\bar{e}}$ may take place in different ways, and may thereby give birth to various forms of such resolutions, namely :

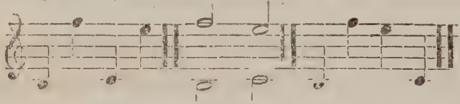
(*A.*) The voice at one time moves from the restricted tone to the tone of resolution in a gliding, legato manner, as from $\bar{f}$ to $\bar{\bar{e}}$ in fig. 435 *i*, p. 521, and at another with an interrupted or staccato movement, as from $\bar{\bar{d}}$ to $\bar{\bar{c}}$ in the following measures of the same example.

(*B.*) Moreover, the two tones may also *be separated by rests*, as, for example, in fig. 435, *k*, *l*, *m*, p. 521.

(*C.*) *An intermediate tone* may also be first inserted between the two others. This may be done, for example, as in fig. 435, *n*, p. 521. The inserted tone may perhaps be regarded as another interval of the harmony, and then this form of resolution would become a species of broken progression of a voice, (§ 21, p. 139.)

In like manner also in fig. 436 *i*,

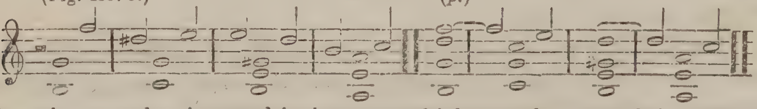
(Fig. 436. *i.*) (*k.*) (*l.*)



the principal seventh $\bar{\bar{f}}$ is not immediately followed by its resolution into $\bar{\bar{e}}$, but the breaking voice first makes a skip down to $\bar{c}$. A voice which moves in this manner becomes, as we know from the doctrine of the broken progression of a voice, virtually two, as in fig. 436 *k*, above. It is not to be denied, however, that the form in fig. 436 *l* above, where $\bar{f}$ is immediately followed by $\bar{\bar{e}}$, always appears more smooth and flowing than that in fig. 436 *i*.

The inserted tone may also be one that is entirely foreign to the harmony, perhaps a transition-tone, as in fig 435 *o* :

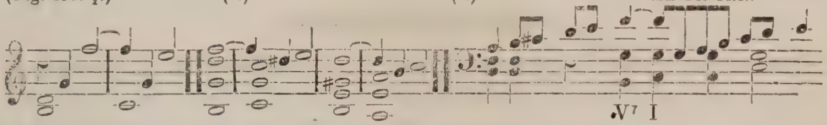
(Fig. 435. *o.*) (*p.*)



When the tone thus inserted is the same which was the seventh in the chord, as in fig. 435, above, it is usual to call this a *retardation* of the resolution or a retarded resolution, because, on the introduction of the harmony 𝕮, the tone $\bar{f}$ continues stationary for a time as an incidental tone before $\bar{\bar{e}}$

and as a tone foreign to the harmony, — it waits to resolve itself into this e subsequently. (We shall recur to this retarded resolution in § 424.) In fig. 435, q,

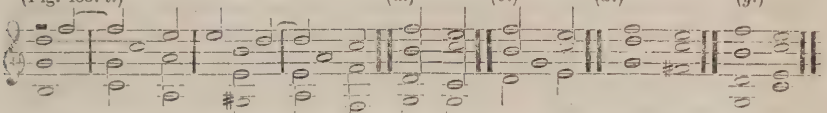
(Fig. 435. q.)



A retardation and the insertion of a harmonic tone both occur together, and in fig. 435 r, a retardation together with an inserted tone foreign to the harmony. Still other inserted tones are found in fig. 435 s, above.

In fig. 435 t,

(Fig. 435. t.)



the first half-note f, as the principal seventh, should at the moment that the tonic three-fold chord 𝕮 makes its appearance, resolve itself into e, but instead of this, the resolution is retarded until another harmony appears. (The more specific treatment of this entire subject forms a part of the doctrine of suspensions,) (§ 499 &c.)

(*D.*) A resolution occurs, moreover, at one time into one, and at another time into another interval as reckoned from the base tone. For example, in fig. 435 *i* p. 521, the tone of resolution, namely, e, is *the third* of the base tone,—in fig. 435, *u*, above, it is *the sixth* of the base tone, — in fig. 435 *v.*, above, it is *the octave* of the base tone, — in fig. 435 *t*, above, it is *the fifth* of the base tone, — in fig. 435 *x* it is *the seventh* of the base tone, &c., &c. (Compare remark.)

(*E.*) The tone of resolution is likewise at one time a so-called consonant tone, (§ 101, p. 230,) as in all the above examples in fig. 435 *i*,—*v*, pp. 521 and 523, and at another time a dissonant tone, as in fig. 435 *x*, above.

(*F.*) It is perceived, further, that, during the resolution, *the other voices*, either *likewise move* or *remain stationary*. In fig. 435 *i*, p. 521, a middle voice remains stationary during the resolution, — in fig. 435 *n*, p. 521, the Base does ;—in fig. 435 *y*, above, all the voices move together. (Compare remark.)

(*G.*) The resolution occurs, finally, at one time on a heavy portion of the measure, and at another on a light ; — a distinction which, as we shall soon see, is of special importance in the resolution of the secondary sevenths and of suspensions, (§§ 326 1-2, 427, and 455.)

REMARK.

What is said under (*D.*) and (*F.*) will indeed appear to many as somewhat trivial, adventitious, wholly unessential, and hence as scarcely worthy of mention, and that too very properly. But one would be still more surprised to learn, that in all our books of instruction, great importance is everywhere attached to the question, whether, for example, the seventh is resolved into the sixth, into the fifth, into the fourth, &c. (Compare remark on §§ 99, 320, and 354.) As it respects the phantom called *exchange* of resolution, see the remark on § 320.

DIVISION II.

PROGRESSION OF THE INTERVALS OF THE FOUR-FOLD CHORDS.

(A.) OF THE PRINCIPAL FOUR-FOLD CHORD.

§ 315.

Having taken the foregoing general survey of the resolution of harmonic tones, we will now proceed to inquire, what intervals of the different harmonies exhibit, in certain cases, a peculiar *tendency* of the above mentioned species, and what intervals do not and in what cases they do not exhibit this tendency, but move *freely*.

We will commence this examination of the different intervals with reference to the progression peculiar to *the intervals of the four fold harmonies:* — and first, the intervals of the *principal fourfold chord.*

We will consider the principal four-fold chord throughout on all points, [with merely the exception of the case in which its fifth is arbitrarily lowered (§ 94 p. 215,) which particular case we will hereafter consider in a separate appendix, (§§ 334 — 338.)

Two particular intervals of the principal four-fold chord are, in certain cases, subjected to a definite resolution, namely, (1) its *seventh*, and (2) its *third.*

We will first attend to the *seventh.*

(1.) *Progression of the principal seventh.*

(*a.*) *Restricted Progression.*

§ 316.

The seventh of the principal four-fold chord has a tendency to move either a small or a large second downward in all those cases in which the principal four-fold chord is followed by another harmony in the same scale which [harmony] contains the tone, situated either a small or large second below. In all such cases, the seventh tends, *at the moment that the harmonic step is taken,* to resolve itself into this tone.

In the more specific treatment of this subject, we will examine in order all the different cases of harmonic progression in the same scale which can arise from the principal four-fold chord.

A principal four-fold chord may be followed, namely, by

((I.)) Either *the tonic harmony*, (*natural* principal cadence, § 254, 1, *a*, p. 458 ; § 255, p. 459 ; —) or

((II.)) *Some other three-fold chord* of the same key, (*false* principal cadence, § 254, 1, *b*, p. 458 ; § 256, p. 460 ; § 264, p. 470 ; —) or

((III.)) *Another four-fold chord in the same key*, (*evitated* principal cadence, § 269, p. 474 ; § 270, 1, p. 474.)

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§ 317

((I.)) *In the natural cadence.*

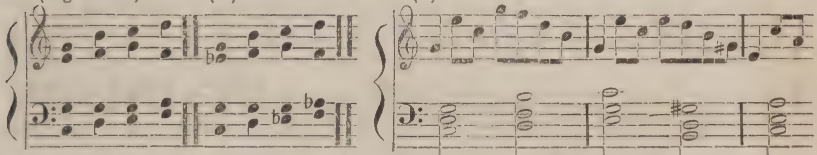
Accordingly, the first case in which the principal seventh tends to move one degree downward, is that in which *a natural cadence* is made after the principal four-fold chord, (§ 255 p. 459.)

((*A.*)) It is in conformity with this tendency that the seventh moves in the examples already mentioned in fig. 435, where we have seen this resolution occur under many different forms.

This resolution of the seventh one degree downward in the natural principal cadence, is the most natural and smooth of all : accordingly, we will name it the *normal progression.*

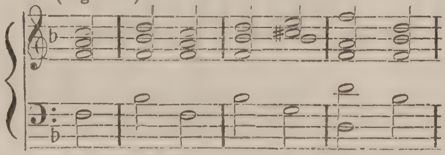
((*B.*)) This progression of the seventh, however, is not the only admissible one. (For it is nowhere written, that, in art, merely the most simple and natural is universally and in all cases the best.) Our ear teaches us, on the contrary, as we are also taught indeed by the example of our greatest composers, that no evil is involved in this interval's occasionally proceeding *upward* also, or even *by skips ;* and that too not only in middle voices, but also in the Base or Soprano. Thus, for example, in fig. 437 *i* and *k*,

(Fig. 437. *i.*) (*k.*) (*l.*)



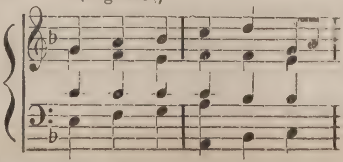
the tone f̄, in the Alto, moves upward to ḡ, — in fig. 437 *l*, above, the tone f, of the Tenor, moves up to g, — in fig. 438,

(Fig. 438.)



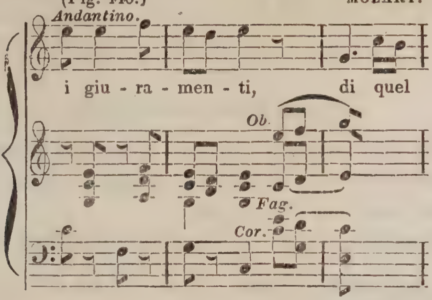
the tone g, of the Base, makes a skip upward to d, — and in fig. 439,

(Fig. 439.)



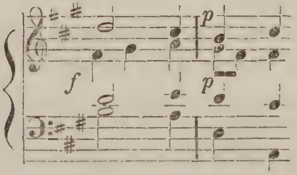
the tone b̄, of the Soprano, goes upward to c̿. In fig 440,

(Fig. 440.) MOZART.



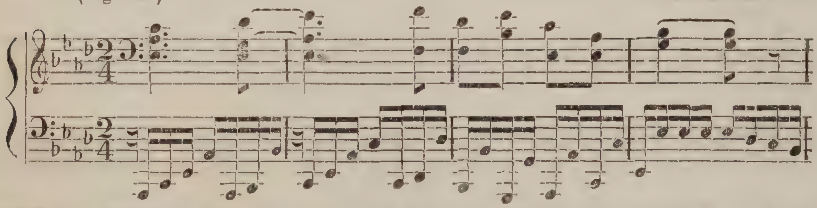
the tone f̿, of the Oboe, moves, in like manner, up, instead of down ;—in fig. 441,

(Fig. 441.) VOGLER.



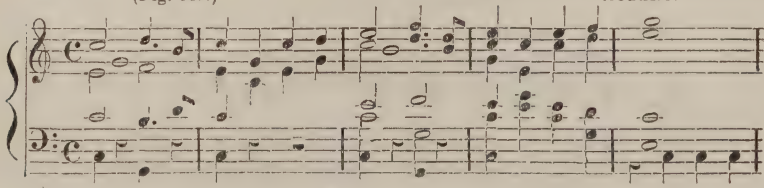
the tone d̄ does the same ; — in fig. 442,

(Fig. 442.) BEETHOVEN.



the tone d̄♭, — in fig. 443,

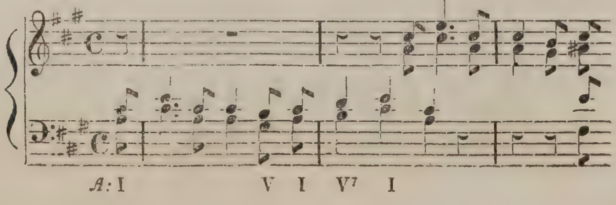
(Fig. 443.) MOZART.



the tone f̿ passes upward into g̿.

I have attempted a similar mode of resolutions in fig. 444,

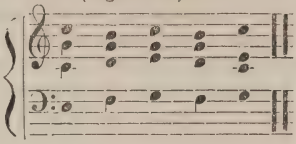
(Fig. 444.) MY OP. 16.



where the principal seventh d̄ moves upwards, (unless, by the bye, one chooses to regard the tones d̄ and b̄ as mere transition-tones.)

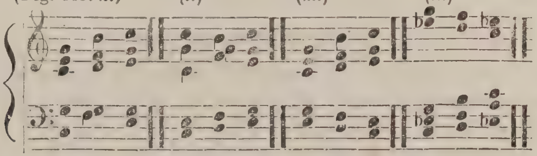
The gradual* ascending progression of the seventh f, lying in the Base, in fig. 445, *i*,

(Fig. 445. *i.*)



sounds less agreeably, and indeed one may say, positively ill.

The ascending or skipping movement of the seventh is attended with the least liability to fault when it (the seventh) occurs doubled, as in fig. 445, *k--n*,

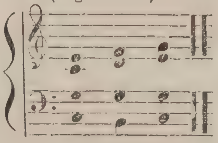


(Fig. 445. *k.*) (*l.*) (*m.*) (*n.*)

or even in fig. 441, p. 526. In this case, it is quite sufficient, to carry the seventh gradually downward in one voice. In the other, it may, without inconvenience, proceed otherwise. For, the natural progression of the former secures a sufficient degree of naturalness in the progression as a whole, and the normal movement which attends the *one* seventh satisfies, or at least pacifies, the ear.

Indeed the different progression of the seventh is even *necessary* in such cases, in order, as will appear farther on, to avoid faulty parallel progressions of octaves, (§ 70 at the end and § 547.) On the contrary, such a movement of the seventh is especially to be avoided, when it would bring with it a forbidden parallelism of fifths, as we shall perceive hereafter (§ 529.) See fig. 445, *o* :

(Fig. 445. *o.*)



In general, a correct taste and a cultivated ear must here determine in each individual case that occurs, whether such a carriage of the seventh is repulsive to the ear or not ; and wherever this is not the case, such a progression of the seventh cannot rationally be forbidden on technical grounds.

In the examples fig. 419 and 420, p. 513, if we regard the next chord to the last [c a ē♭ f̄♯] or [c f♯ a e♭] as the principal four-fold chord $\mathfrak{D}^7$ with the small added ninth $\bar{e}^\flat$ and omitted fundamental tone D, the skip of the Base from c (the fundamental seventh) to G is a progression of this seventh by skips. (Moreover, the chord in question can also be explained as a mere transition chord or apparent chord, by regarding the tone $\bar{f}\sharp$ only as the tone of transition to $\bar{g}$ of the following chord, and the a as a tone of transition to the following b. According to this view, the next chord to the last depends upon no peculiar new fundamental harmony, but merely upon that of the foregoing chord, and thus the tone c should be regarded, not as the fundamental seventh, but as the fundamental tone, still continuing on as in the third chord from the end. Regarding the matter in this point of view, there would indeed be no seventh at all and of course no irregular progression of a seventh.) In fig. 418, p. 512, the tone f moves in the same way, by skips, to c; and such progressions are found also in figs. 421 and 427, pp. 513 — 515. (Compare also fig. 308 and 398, pp. 464 and 501.)

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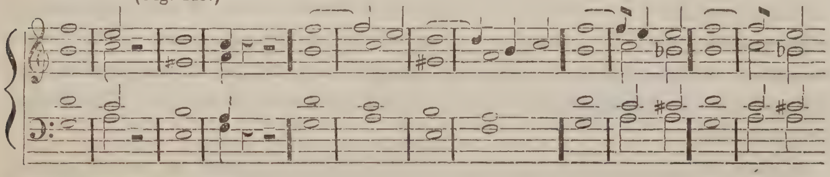
* The word " *gradual*, " as here used, means " *by the successive steps or degrees of the scale, from some one tone of the scale to the next one above or below.*" Tr.

((II.)) *In false cadences.*

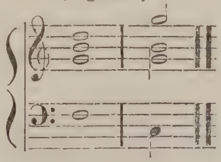
The second case in which the seventh of the principal four-fold chord tends to resolve itself into the next lower tone, is that of *false cadences* (§ 256, p, 460,) namely all those cases in which the tone of the next lower degree occurs in the three-fold chord following the four-fold chord. One case of this kind is the false cadence V⁷ — vi or V⁷ — VI, as is fig. 446:

(Fig. 446.)



Another is found in V⁷ — iii, fig. 447:

(Fig. 447.)



(More examples may be found in figs. 297 — 304, pp. 461 — 463, and in figs. 312 — 317, pp. 465 and 466.)

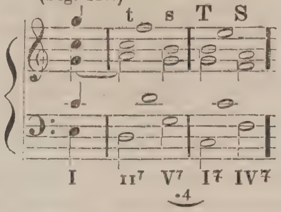
This tendency of the principal seventh is still stronger in such false cadences, than it is in the *natural* cadence; for, it would not be easy to find examples in false cadences where the principal seventh could assume any other movement without offending the ear.

§ 319.

((III.)) *In the evitations of cadences in the same scale.*

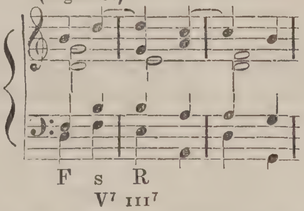
The third case in which the principal seventh requires to be carried gradually downward is that in which the principal four-fold chord is followed by another four-fold chord belonging to the same key and containing the next lower tone, (§ 269, p. 474.) Accordingly, the principal seventh f̄ in fig. 448,

(Fig. 448.)



requires to be carried downward, as does also the tone f in fig. 449 :

(Fig. 449.)



I find no example where the principal seventh can be carried otherwise, in such harmonic progressions, without injuring the effect.

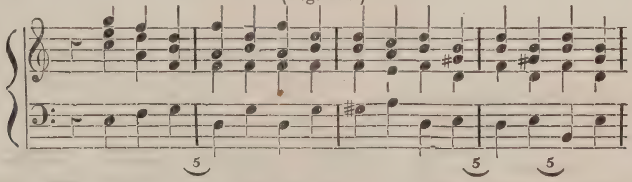
(*b*) *Free progression of the principal seventh.*

§ 320

It is only in the three cases mentioned in §§ 316 — 319, that the seventh of the principal four-fold chord exhibits a tendency to move gradually downward.

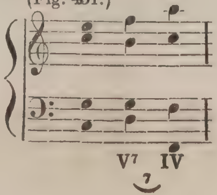
((I.)) In the first place, then, it is self-evident, that such a downward tendency of the seventh does not take place in all those cases where a harmony follows the four-fold chord which *does not contain* the next lower tone. A case of this kind is found in those false principal cadences which involve the step of a fifth or a seventh (§ 257,) as, for example, in V^7 — II, or V^7—°II, — (Comp. figs. 306 — 311, pp. 464 and 465,) fig. 450

(Fig. 450.)



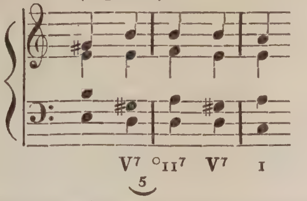
And in V^7 — IV, or V^7 — IV, fig. 451 :

(Fig. 451.)



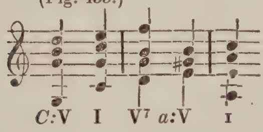
and also in other similar evitations of cadences in the same scale, as, for example, in fig. 452 :

(Fig. 452.)

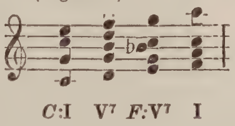


((II.)) But, in general, the principal seventh does not exhibit any decided tendency downwards, when the principal four fold chord is followed by *some harmony that is foreign to the scale*, and thus when the cadence is avoided by a digressive harmonic progression (§ 269) as in fig. 453 :

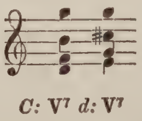
(Fig. 453.)



(Fig. 454.)

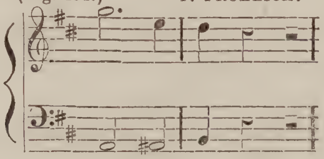


(Fig. 455.)



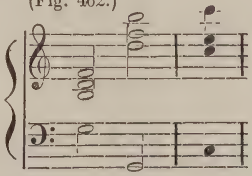
(Comp. also fig. 461.)

(Fig. 461.) T. FROKLICH.



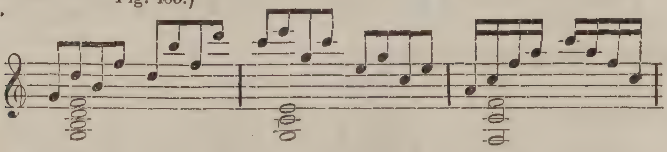
((III.)) Finally, as was observed at the commencement, the downward tendency of the principal seventh takes place *only at the moment that the harmonic step is taken*, and consequently so long as no harmonic step occurs, but *the principal four-fold chord still continues on, the progression is free.* For example, fig. 462 :

(Fig. 462.)

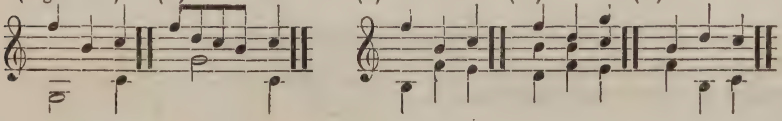


(Comp. also figs. 463 and 464.

Fig. 463.)



(Fig. 464. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



REMARK.

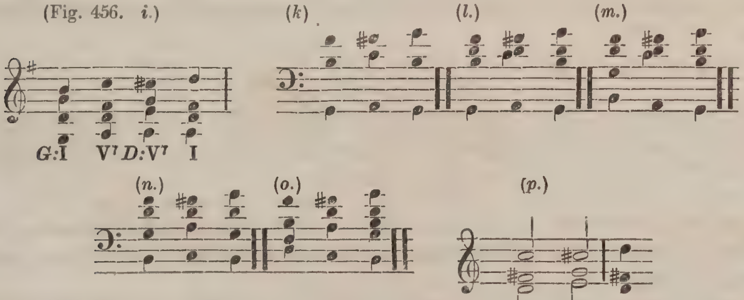
Having thus far exhibited the laws of the resolution of the seventh, as much as possible according to the experience and nature of our ear, and having referred them to simple fundamental principles, we will now for a moment consider the manner in which our theorists present this doctrine; and it will be seen that here again they have been in the utmost degree partial, inconsiderate and hasty in the establishment of their theorems.

They observed, in many cases, that the seventh tends to proceed downward, and forthwith they came to the conclusion that they must at once deduce the rule from this fact and promulgate it as of universal application, that *every seventh must in every instance* (or, as Türck expresses himself, p. 213, "in every case according to the rule!") *proceed one degree downwards!*

It is true indeed, that cases must have occurred to them, and that too not unfrequently, in which the seventh proceeded otherwise without the slightest ill effect to the music; but instead of allowing their eyes to be thereby opened to the inaccuracy of their abstraction, and to the propriety of recalling their rashly propagated and incorrect law, and of first inquiring rather of the nature of our ear, in what cases such downward progression of the seventh is properly required and then adjusting the law to these cases, — they preferred rather, perhaps from slothfulness or obstinacy, to let the once established rule remain, and, even to this day, they have exhausted their ingenuity in the invention of subtle shifts, to explain cases running counter to their prohibition, though faultless in their own nature, and consequently condemnatory of the interdict, as entirely disconnected *exceptions* to the rule; and all this merely for the purpose of keeping still in honor the once established prohibition! And, in like manner as those who created the interdict in question, had not the courage to abandon it, so we, in pious deference to our venerated ancestors, still adhere to rules which they, if they had better considered the subject, would never have laid down.

But how very much the theory of composition is encumbered with uncertainty, confusion, and difficulty to beginners, by rules which are so incorrect, as universal principles, and inapplicable in so many cases, it is easy to see.

Thus, for example, *Kirnberger*,* and, after him, Türck † could justify the progression of the seventh in such cases as those in fig. 456, *i*—*p*, only as exceptions to the rule — as omissions of resolution — as elliptic or catacretic resolutions. The tone $\bar{\bar{c}}$ in fig. 456 *i*, above, must, says Türck, according to the rule, proceed one degree downward and resolve itself into $\bar{b}$: Instead of this, it is true, the next tone is $\bar{c}\sharp$; but one has only to conceive to himself that the first chord is followed by the three-



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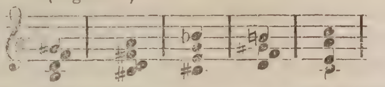
* In der K. d. S. I. Th. 5. Abschnitt, S. 85, so wie auch in S. W. Grunds. beim Gebr d. Harmonie, § 19.

† Generalb. § 47 u. 145.

fold chord of 𝔊 and that c̄ in this way moves down to b̄, and then the rule would be exactly followed. Now this three-fold chord of 𝔉 and the resolution of c̄ into b̄ are only omitted and the present case is, accordingly, a mere — *ellipsis.*

In a similar manner, Kirnberger * allows such cases as occur in fig. 457,

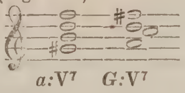
(Fig. 457.)



only under the idea of an omitted chord of resolution.

So also Türck, in the places above quoted, considers the passage in fig. 458 :

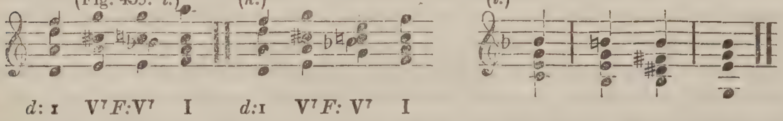
(Fig. 458.)



which he has discovered in Sebastian Bach, allowable only as a catachretic resolution and to be justified only as an exception to the rule, as a licence " which the profoundest composers sometimes allow themselves !'' while, in point of fact, the celebrated Bach does not, by this passage, in the slightest measure contravene the rule, if the latter be but correctly understood, — does not allow himself the smallest deviation from the true principle and hence needs no justification, especially so miserable an one as is made in this case.

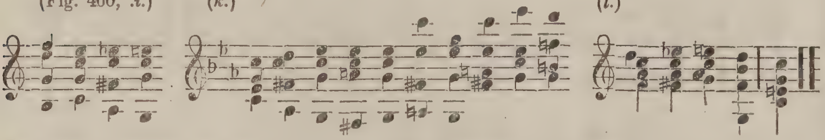
Türck, moreover, knows how to justify the case fig. 459, *l :*

(Fig. 459. *i.*) (*k.*) (*l.*)



which likewise commits an offence against his rule, but in which, as already remarked above, there is really no downward tendency of the seventh at all, only on the ground of the ingenious fiction, that the tone b̄♭ is enharmonically exchanged for the tone ā♯. Also the case in fig. 460,

(Fig. 460, *.i.*) (*k.*) (*l.*)



(in which moreover the tone e♭ is not at all the seventh of the fundamental harmony, but either a transition tone or a ninth,) he excuses only as an allowable licence or as an enharmonic exchange.

Equally without necessity is the passage in fig. 461, page 530, represented in the General Encyclopaedia of Arts and Sciences† as an instance of *an exchange* (*Austauschung*) of resolution.

In the same way, Marpurg ‡ finds himself able to justify the skip of the upper voice from the seventh f̄ down to b̄. in fig. 464, *i*, page 530, only as a *concealed* resolution !

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* W. Grunds. b. G. d. Harm. § 19.

† In der allgem, Encyclopädie d. Wiss. u. K.

‡ Generalbass, 1. Th. 1 Abschn. IV Absatz, § 42, S. 60.

Moreover, Kirnberger,* and with him, Türck † conceives himself under necessity of justifying such cases as those in fig. 464 *k*, *l*, *m*, page 530, which do not in the least contravene our rule, as particular *licences*, as allowable exceptions and *deviations* from the rule.

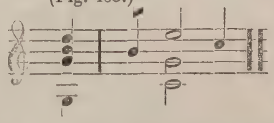
In the justification of so many cases which are counter to their rules, the gentlemen theorists discover an amount of casuistic subtlety which would obviously be capable of excusing, in similar ways, the grossest real faults, as they have succeeded so happily in exculpating mere imaginary ones.

But what answer would they give to a pupil whom they should charge with a really irregular resolution, in case he were to reply to them, that he wished for once to make an "ellipsis" — a catachretic resolution, for the sake of becoming practiced in such catachreses and ellipses ? Perhaps they may say to him in reply, that the principle does not here apply ! In this case, he will farther ask, pray, where then does it apply ? and where does it not ?

But why do all these difficulties exhibit themselves ? Why this anxious daubing, botching and plastering up of an edifice that cannot in its own nature be supported ? Why these miserable casuistics ? Why all these ingenious, troublesome, motley, fanciful, and forced justifications of pretended exceptions from a rule which, though claimed to be universal, is in fact only erroneously given out as such : while we can spare ourselves, together with the unnecessary rule, also the unnecessary trouble of laboriously seeking out unsatisfactory apologies for progressions, as exceptions to the rule, while those progressions are really faultless in themselves and need no justification whatever.

But still more ! Theorists have not confined themselves simply to the task of making it requisite that the seventh of the fundamental tone should always move one degree downwards, but they have been inconsistent enough even to regard it as an exception to the rule, if any tone, accidentally situated on the seventh degree from the base tone, though not really the seventh of the fundamental harmony at all, does not resolve itself gradually downward ! (Compare remark on § 99, p. 222.) This fact has been observable in several of the cases already quoted, but it is still more strikingly so in those that follow. Koch,‡ for example, says, that, in fig. 465,

(Fig. 465.)



the seventh, that is the tone $\bar{b}$, which, as reckoned from the base tone, is indeed the seventh, though very far from being the seventh of the fundamental harmony, but an adventitious tone having even a decided tendency upwards to its principal tone $\bar{\bar{c}}$, — I say, this pretended seventh $\bar{b}$ *can* be resolved also one degree upwards ! Perhaps, however, as an exception and a licence ? !

Of the same species is the pitiful ingenuity with which our musical literati seek to apologise for the so called *stationary seventh*, (Compare remark on § 268, p. 473,) as in fig. 466 *i* :

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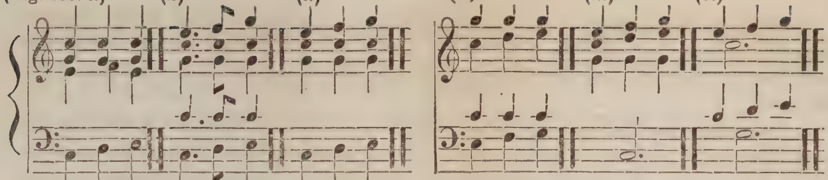
* K. d. r. S. I. Th. 5 Abschn. S. 83.

† § 70.

‡ Anl. z. Comp. § 2.

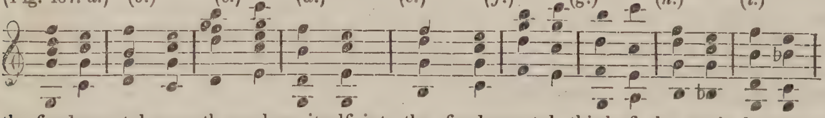
(Fig. 466. *i.*) (*k*) (*l.*) (*m*) (*n.*) (*o.*)



They never seem exactly to understand how to make the stationariness of this seventh chime with the universal marching order which they have once suffered to pass upon all the sevenths and by virtue of which these sevenths are all required to move so and so together. In my opinion, however, all this trouble is quite unnecessary. For the tone c̄, here remaining stationary at every third quarter-note is, for the admiration and astonishment of those learned gentlemen, not the seventh of the fundamental harmony, but the fundamental tone of the uninterruptedly continued harmony of 𝕮 and is only by accident the seventh tone from the tone d, through which (d) the Base proceeds from c to e, (while the Tenor, instead of uninterruptedly retaining the tone ē, makes, in a like manner, a momentary transition to the tone f, in order to return immediately again to the tone ē.) Regarding the matter in this point of view, there can be no occasion for any thing to be said as to the necessity for resolving the tone c̄, at the third quarter, into b̄. The examples in fig. 466, *k—o*, above, also, admit of being explained in the same way, without having recourse to any ingenious fiction, and without rendering it necessary to seek out some solution that is peculiar and to regard this pretended seventh as being catachretically resolved. (We shall recur to this subject of a stationary seventh again in (§ 392.)—As it respects the expression itself "*stationary seventh*," it would apply much more appropriately rather to such cases as that in fig. 451, p. 529.

Equally without necessity, the gentlemen above referred to make a great ado also about the question, *into what interval* (that is, into what degree from the base tone,) the seventh resolves itself. For, when we know, that in fig. 467 *a —f*,

(Fig. 467. *a.*) (*b.*) (*c.*) (*d.*) (*e.*) (*f.*) (*g.*) (*h.*) (*i.*)



the fundamental seventh resolves itself into the fundamental third of the tonic harmony (§ 314, D, p. 523,) in fig. 467, *g*, above, into the fifth of the harmony vi, and, in fig. 467 *h* and *i*, above, into the third of the harmony *F :* V^7, &c., — we know something that is more substantial and definite, than when they tell us that in fig. 467 *a* the seventh resolves itself into the third, in fig. 467 *b*, the third into the third, in fig. 467 *e*, the fifth into the third, in fig. 467 *f*, the prime into the prime, in fig. 467 *g*, the seventh into the fifth, in fig. 467 *h*, the fifth of the fifth-sixth chord into the fourth of the second-fourth-sixth chord, &c. All the resolutions from fig. 467 *a* to 467 *f* inclusive, are substantially alike and differ only in the accidental, unimportant circumstance, that the Base voice remains stationary on the tone g in fig. 467 *d*, while it moves upward or downward during the resolution of the seventh, in fig. 467, *a*, *b*, *c*, *e*, *f*. On the contrary, the seventh resolves itself as well in fig. 467 *d*, as in fig. 467 *i*, into the sixth, and yet these two cases are *essentially* diverse, namely, *C :* V^7 — I, and *C :* V^7 — *F:* V^7 (Comp. also remark on § 99, p. 222, § 314 p. 523, and § 454, p. 530.)

As it respects the commonly received dogma, that *the resolution of the seventh must take place on a light portion of the measure*, it is true just so far as it is also true, that the preparation must be made on a light part of the measure, while the discord must be struck on a heavy part of the measure, (§ 114, p. 246,) in which case the resolution naturally occurs on a light portion of the measure. (§ 326 1-2.)

(2.) *Progression of the third of the principal four-fold chord.*

(*a*) *Restricted Progression.*

§ 321.

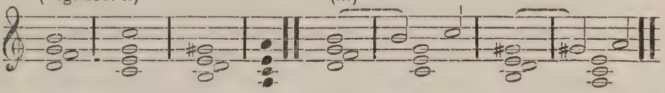
((1.)) *In the natural cadence.*

There is still another interval in the principal four-fold chord, besides the seventh, which, in certain cases, requires a definite progression, namely *the fundamental third,*— the subsemitone (subsemitonium) of the key.

This interval tends *to move a small second upwards when the principal seventh is followed by another harmony which belongs to the same scale and which contains the tone of that next higher degree.*

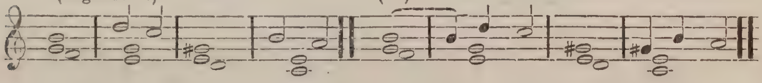
First, in the natural principal cadence. (§ 255, p. 459.)

((*A.*)) In fig. 468 *i*,


(Fig. 468. *i.*) (*k.*)

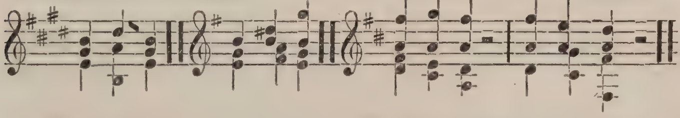
$\bar{b}$ moves into $\bar{\bar{c}}$, thus a small second upwards ; and in like manner $\bar{g}^\sharp$ afterwards ascends to $\bar{a}$.

A similar progression attends the subsemitone in fig. 468 *k*, above, except that it is somewhat retarded ; also in fig. 468 *l*,


(Fig. 468 *l.*) (*m.*)

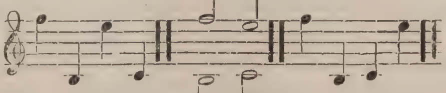
though interrupted by a transition-tone ; and also in fig. 468 *m*, though retarded and interrupted both.

But in fig. 469 *i*,


(Fig. 469. *i.*) (*k.*) (*l.*) (*m.*)

where the proper third of the principal four-fold chord decidedly moves downwards or upwards by skips, the progression gives but very little satisfaction to the ear.

In the following passage, fig. 470 *i*, *k*, *l*,

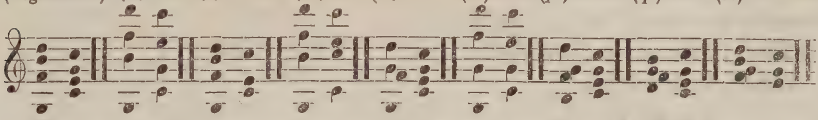

(Fig. 470. *i.*) (*k.*) (*l.*)

the tone $\bar{\bar{c}}$ does not immediately follow the subsemitone b, but the breaking voice first makes a skip upwards to $\overset{=}{e}$, though the broken under-voice moves regularly, as in fig. 470 *k*, p. 535. The progression in fig. 470 *l*, p. 535 is always more smooth than it is in fig. 470 *i*, p. 535, (§ 27, p. 147, and § 471, p. 683.)

((*B.*)) But, however decided is the gradual ascent which forms the most natural progression to the subsemitone in the natural principal cadence, still it is not the only possible one.

In the first place, the third of the principal four-fold chord may, in the natural principal cadence, often very properly descend by skips into *the fifth of the following three-fold chord*, particularly when it (the third) lies *in a middle voice*. For example, fig. 471 :

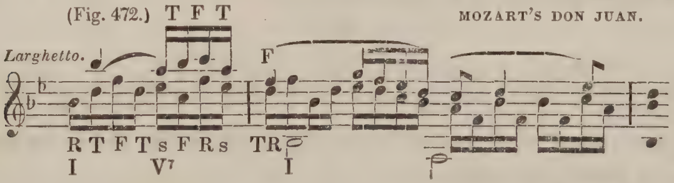
(Fig. 471. *i.*) (*k.*) (*l.*) (*m*) (*n.*) (*o.*) (*p.*) (*q.*) (*r.*)



We frequently have occasion to avail ourselves of this freedom in the progression of the third, particularly in those cadences which are to form a full close and where we must otherwise, even if we have only four voices, be deprived of the fifth of the tonic chord, as in fig. 471 *l* and *m* above, or of the third of the four-fold chord itself, as in fig. 471 *n* and *o* above, or we should be compelled to put the four-fold chord in an inverted position, as in fig. 471 *p* and *q* above, or the three-fold chord, as in fig. 471 *r* above, &c.

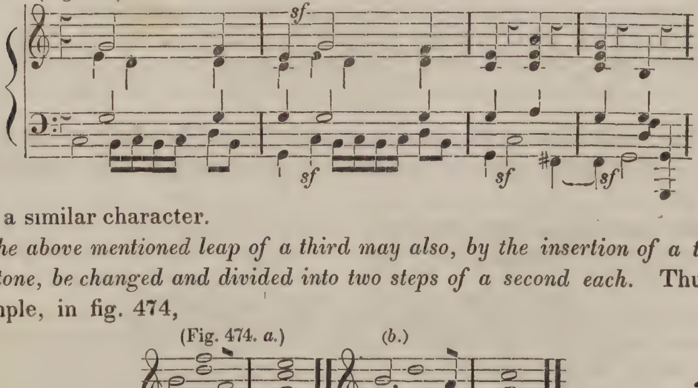
But, moreover, the subsemitone is sometimes allowed to take this progression even in *the outer voices*. Thus, for example, Mozart, in fig. 472,

(Fig. 472.) MOZART'S DON JUAN.



carries the tone $\overset{=}{a}$ of the upper voice by a skip down to $\overset{=}{f}$.—Fig. 473,

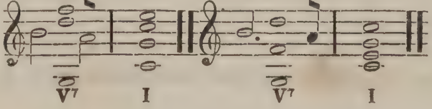
(Fig. 473.) BEETHOVEN'S SONATA.



is of a similar character.

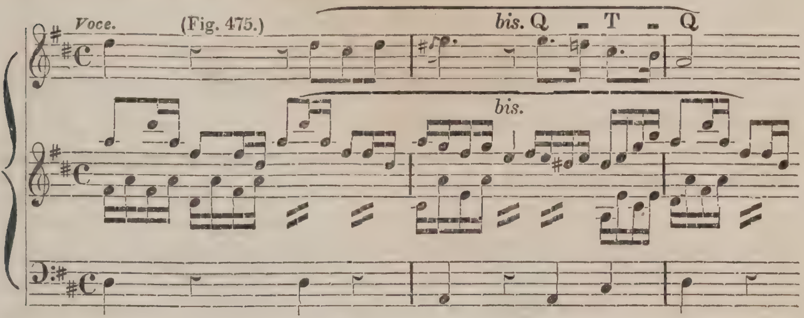
The above mentioned leap of a third may also, by the insertion of a transition-tone, be changed and divided into two steps of a second each. Thus, for example, in fig. 474,

(Fig. 474. *a.*) (*b.*)

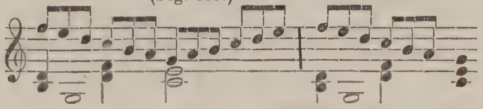


the tone $\bar{b}$ moves down through $\bar{a}$ to the fifth $\bar{g}$ of the following harmony $\mathfrak{C}$. The same interval moves in a similar manner in figs. 475—478 :

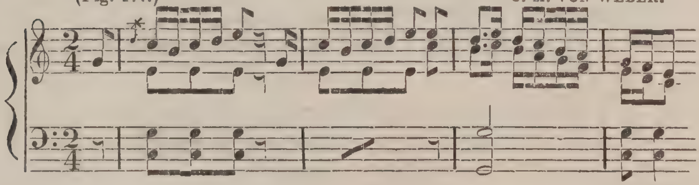
(Fig. 475.)



(Fig. 476.)

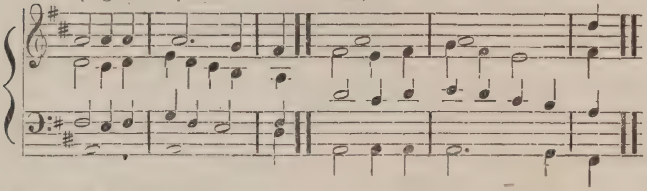


(Fig. 477.)



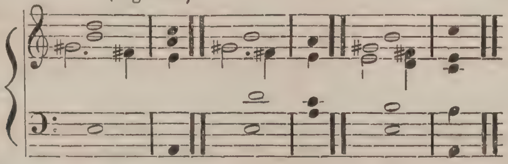
C. M. VON WEBER.

(Fig. 478. *a.*)



This gradual downward progression sounds rather disagreeably in *the minor key*, as may be seen from fig. 479 :

(Fig. 479.)



The disagreeable effect in this case arises from the tone f♯, which is foreign to the scale of *a* — minor, (§ 31, p. 151.). Vogler *, however, gives the passage in fig. 480,

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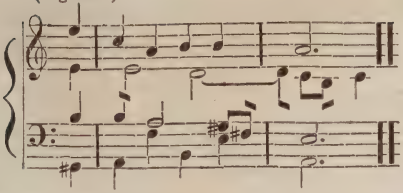
* in s. Choralsystem Tab. IV.

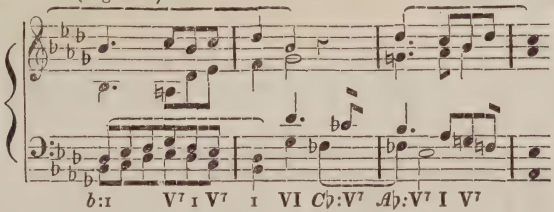
(Fig. 480.) VOGLER.



as *a model* of an ancient musical close.

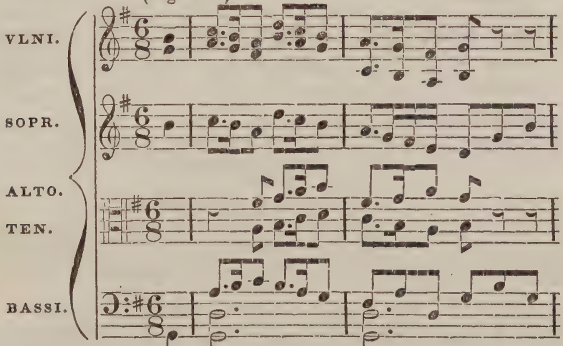
Still other progressions of the subsemitone may be seen in the following examples; namely, in fig. 481,

(Fig. 481.) VOGLER.



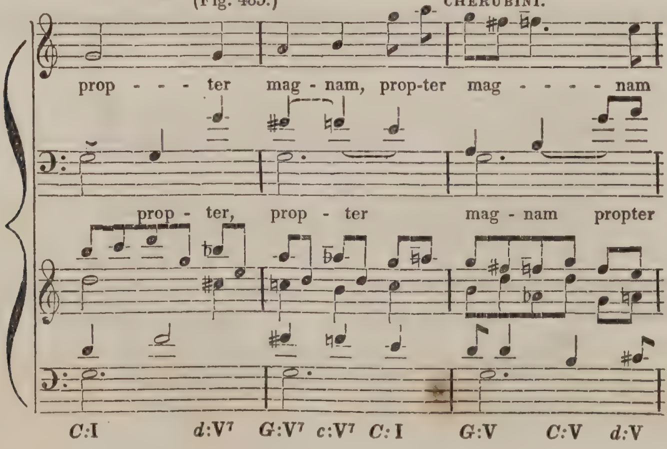
from a to $\bar{d}^b$, and then from g to e♭, — in fig. 482,

(Fig. 482.) VOGLER.



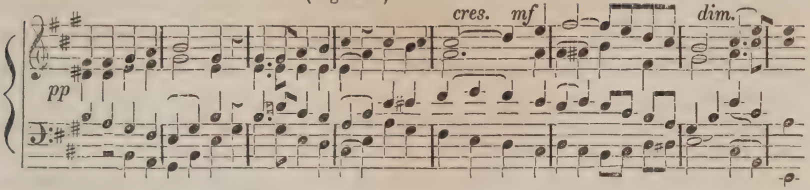
in the second violin, from $\bar{f}$♯ to $\bar{b}$, — in fig. 483,

(Fig. 483.) CHERUBINI.


prop - - - ter mag - nam, prop-ter mag - - - - nam
prop - ter, prop - ter mag - nam propter
C:I
d:V⁷
G:V⁷
c:V⁷
C:I
G:V
C:V
d:V

from $\bar{b}$ to $\bar{\bar{g}}$,— in fig. 484,

(Fig. 484.)



MY OP. 31.

even in the Base, from g♯ to e.

Each of the usual anomalous progressions of the subsemitone involves the least liability to fault *when the subsemitone occurs doubled* and one of the two takes the natural movement ; in which case, for reasons already mentioned (in § 317, ((*B*)) p. 525,) such different progression is not only more safe, but even absolutely *necessary*, as in fig. 484 above.

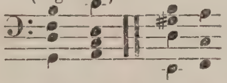
In fig. 482, p. 538 moreover, it might also be taken into account, that the anomalous progression of the tone f♯ of, the second violin, in the second measure, is compensated by the movement of the Alto voice, — and so also the downward movement of the Soprano voice in the following measure, by the progression of the tone f♯ in the first violin, — at any rate by the fact that the Alto voice here ascends above the Soprano, by which means the Soprano, in a manner, ceases to be an outer voice.

§ 322.

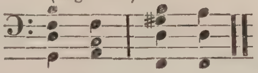
(II.) *In false cadences.*

((*A.*)) In like manner as the third of the principal four-fold chord tends to ascend in the *natural* cadence, so it tends to take this course also in all those false cadences, (§ 256, p. 460) where the principal four-fold chord is followed by a three-fold chord which contains the tone of the next higher degree ; accordingly, in the false cadence V⁷ — iv or VI, fig. 485, below, and in V⁷ — IV or V⁷ iv, fig. 486 :

(Fig. 485.)

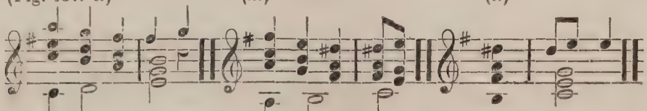


(Fig. 486.)



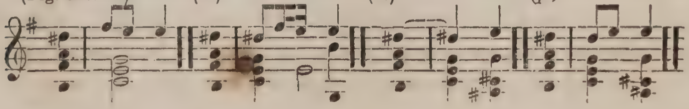
A retardation of such a progression in the false cadence V⁷ — vi or VI may be found in fig. 487 *i*, *k*, *l* :

(Fig. 487. *i.*) (*k.*) (*l.*)



In fig. 487 *m*,

(Fig. 487. *m.*) (*n.*) (*o.*) (*p.*)



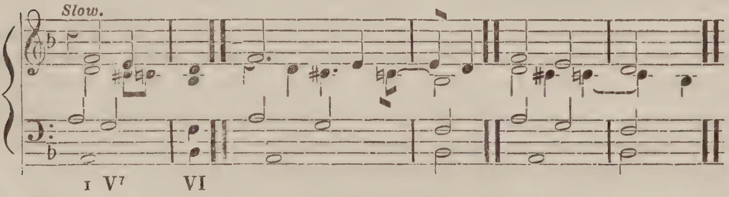
an interpolated transition-tone is found between the subsemitone and the resolution; in *n*, both a retardation and an inserted accessory tone; in *o*, a two-fold retardation, namely both that of the progression of the subsemitone and that of the note of suspension itself, — that is to say, the form is as in *o*, instead of being as in *p*.

Similar examples of the false cadence V^7 — IV^7, or V^7 — iv, the reader can form for himself.

((*B.*)) The inclination of the third of the principal four-fold chord to move one degree upwards at the moment of this false cadence's taking place, is so strong, that it is difficult to find examples where any other progression would be of good effect.

One way, however, in which this interval admits of being carried downwards, is shown by fig. 488,

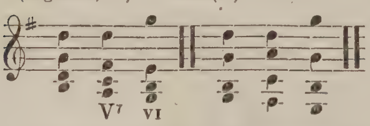
(Fig. 488. *a.*) (*b.*)



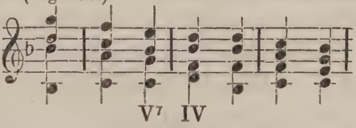
where, in the false cadence V^7 — VI^7, the third c̄♯ of the principal four-fold chord 𝔄^7 descends to b♭ through the transition-tone c̄. (Comp. § 257, p. 461, and fig. 302, p. 462.)

Other examples, whose faultlessness I will not vouch for, one may find and examine for himself in figs. 489 and 490 :

(Fig. 489. *a.*) (*b.*)



(Fig. 490.)



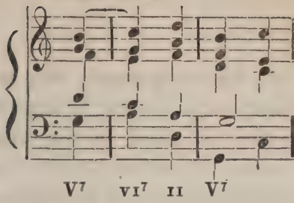
One may also compare with the present section all the examples in figs. 297 — 321, pp. 461 — 467.

§ 323.

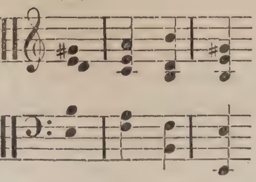
((III.)) *In the evitations of cadences in the same scale.*

((*A.*)) Moreover, when a principal four-fold chord is followed by another four-fold chord in the same scale and thus a principal cadence is *avoided*, the third of the principal four-fold chord tends to go up a small second, in case the tone of this degree is contained in the following harmony. This is the case in the harmonic successions V^7 — vi^7 or V^7 — VI^7, V^7 — ii^7 or °ii^7, — and V^7 — IV^7 or iv^7 ; for example in figs. 491 and 492 :

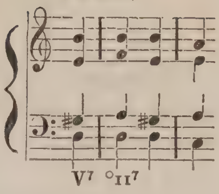
(Fig. 491. *i.*)



(*k.*)



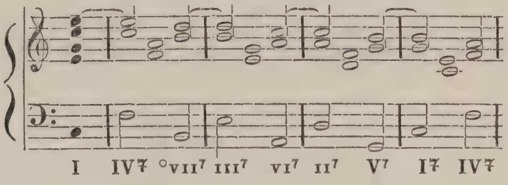
(Fig. 492.)



(As it respects the succession V^7 — I^7, see what follows in *B.*)

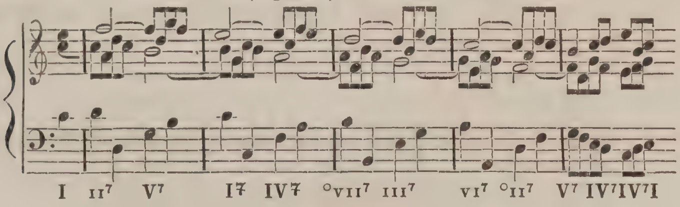
((*B.*)) The third of the principal four-fold chord cannot easily proceed otherwise in such an evitation of a cadence, than one degree upwards ; except in the harmonic succession V^7 — I^7, that is, when the principal four-fold chord in major keys, is followed by the large four-fold chord on the key-note, as in fig. 493, from the third to the fourth measures,

(Fig. 493.)



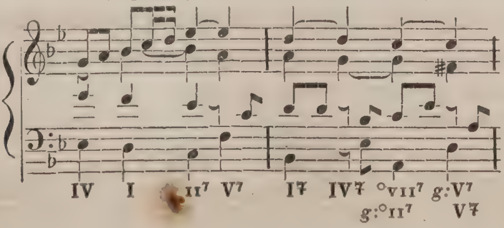
when, namely, it is preferred to let the b̄ continue on, in order that it may serve as a preparation of the large seventh of the following chord ;— so also in fig. 494, in the second voice, (not in the Base) ;

(Fig. 494.)



— in fig. 495, from the first to the second measure, &c.

(Fig. 495.) HAYDN'S MASS, NO. 1.

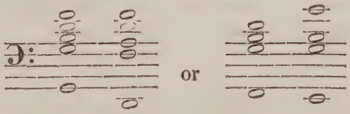


(*b*) *Free progression of the third of the principal four-fold chord.*

§ 324.

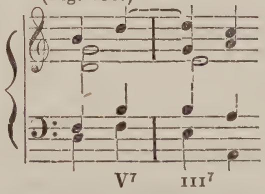
The tendency of the subsemitone to proceed one degree upwards does not take place in any other cases than the three that have already been mentioned. It moves, rather, so far as other circumstances do not stand in the way, either gradually or by skips either upwards or downward, at pleasure.

((I.)) First, then, in *those* harmonic successions where *the tone of this degree* is *not contained* in the second chord ; consequently (*A.*) in all those false cadences where the principal four-fold chord is followed by the three-fold chord of the *second* degree of the same scale, or of the *third*, or even of the *seventh*, namely in the false cadences V^7— II or °II, V^7 — III, and V^7— VII, (figs. 305—317, pp. 463, 466.)



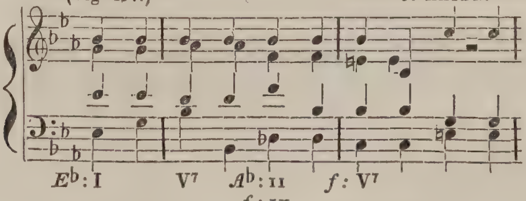
(*B.*) in similar evitations of cadences in the same scale, namely in V^7 — III^7, and V^7 — VII^7, fig. 496,

(Fig. 496.)



as also (*C*) in various digressive harmonic successions where the third cannot in the nature of the case, have a gradual progression ; as for example, in fig. 497 (Comp. § 494, p — ,)

(Fig. 497.)

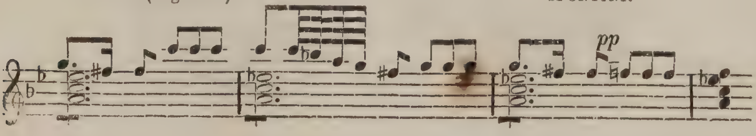


J. HAYDN.

where the tone $\bar{d}$ cannot possibly be resolved by a gradual movement, and when it accordingly has full liberty to move by skips to $\bar{f}$. In like manner, the tone $\bar{\bar{f}}$♯, in the third measure of fig. 498,

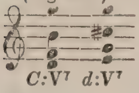
(Fig. 498.)

SPONTINI.

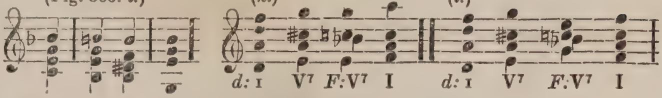


moves downwards to f̿. — The cases in figs. 499 and 500

(Fig. 499.)



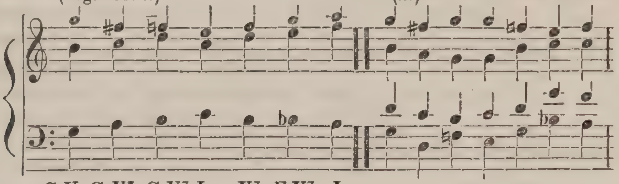
(Fig. 500. *i.*) (*k.*) (*l.*)



are of a similar description.

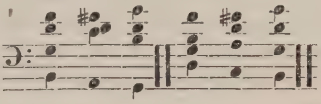
((II.)) But, in general, the subsemitone does not exhibit a decided tendency to move one degree upwards where the principal four-fold chord is followed by any harmony that is *foreign to the scale*, and where, accordingly, the principal cadence is avoided by a digressive harmonic succession. Thus, for example, in fig. 501 *i*,

(Fig. 501. *i.*) (*k.*)



the tone f̿# of the upper voice proceeds, at the second harmonic step, without hesitation, to f̿, instead of resolving itself into g̿, and subsequently the tone b goes in like manner to b$^{\flat}$. — Precisely the same free progressions of this interval is found also in fig. 501 *l* and *m*,

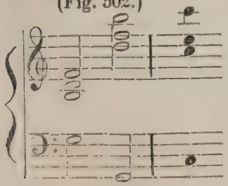
(Fig. 501. *l.*) (*m.*)



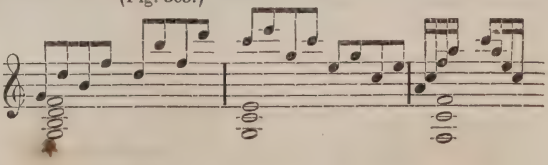
namely the tone B goes down to A, and b down to a. — Indeed, in many cases, as for example, in fig. 501 *i*, above, it would sound positively ill to carry the subsemitones f̄# and b one degree upwards, as in fig. 501 *k* above, because in that case another voice must carry the seventh of the following harmony by *a skip*, which, as we shall learn when we come to the subject of *the squinting position*, (*Querstand*,) would not be of good effect. (§ 490, p.— .)

((III.)) Finally, the fundamental third of the principal four-fold chord is free so long as no harmonic step is taken, but the principal four-fold chord continues on unchanged ; for example, figs. 502, 503 and 504 :

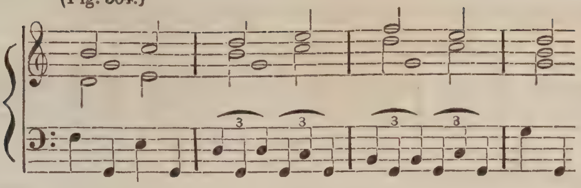
(Fig. 502.)



(Fig. 503.)



(Fig. 504.)

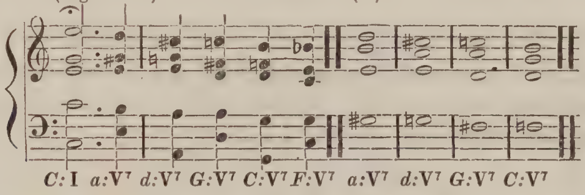


REMARK.

The musical literati are not agreed, moreover, in respect to the above mentioned instances of free progression. Not that they have been in the habit of explaining all those and other like progressions as incorrect and disagreeable to the ear ; no ! they only find them *to contravene their rules*, and in order to be able to justify them without marring the integrity of their rules, they again exhaust their ingenuity in subtle evasions and apologies.

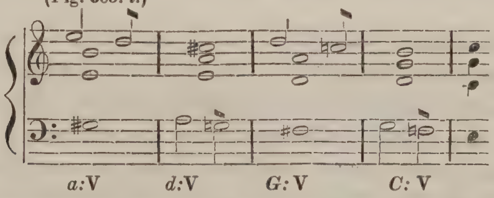
Hear, for example, how Kirnberger,* Türck,† and Koch ‡ fancy themselves obliged to explain such cases as are found in fig. 505 *i* and *k*,

(Fig. 505. *i*.) (*k*.)



(in which, moreover, they have discovered a still farther irregularity, namely the unprepared introduction of the principal seventh ! [See Remark on § 107, p. 241.]) We must, they say, imagine fig. 505 *k*, not to be as it is, but otherwise, namely as it is in fig. 505 *l* :

(Fig. 505. *l*.)



Such a passage, continue they, would not be contrary to our rules : the tones marked with an oblique stroke would be only *transition-tones*. — Now we have only to conceive, they add, that the transition-tone in question always introduces itself half a measure sooner than is the case here, (thus again as in fig. 505 *k*.) This earlier introduction of the transition-tone, we denominate again "an anticipation of a transition-tone" ; we say, "the transition-tone stands here instead of the principal," — this anticipation, and this putting of the transitition-tone in the place of the principal, we allow as "a licence"; — and *now* the example can pass, for it has now a learned name, it is called "*an Anticipation of a transition-tone*" — "*the transition-tone instead of the principal*" — "*a licence*"*!* Mark it now, ye novices! we may substitute the transition tone for the principal, and this is called *a licence*.—Now do you know it? And *what* do you know? —

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* R. S., 1. Bd., 5 Abschn., S. 89 flg.

† Generalb. § 45.

‡ Anleit — Comp. I Bd. Anm. zu § 132. and Handb. § 188.

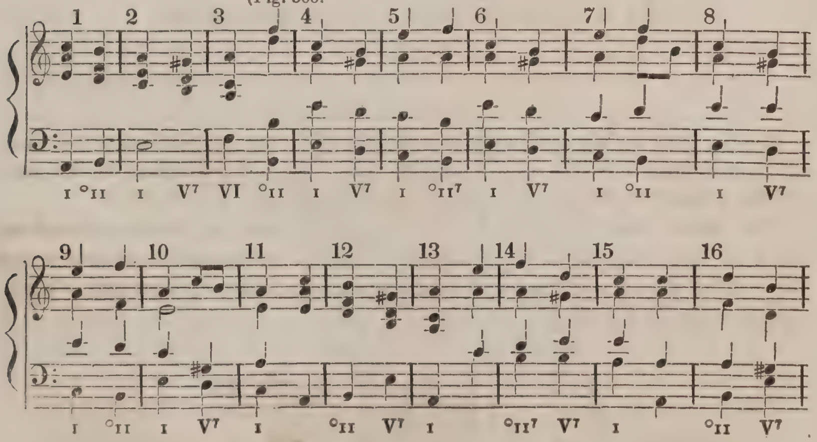
Besides, if this *one case* of a downward progression of the subsemitone rendered it necessary to be at so much pains for an apology, what a huge labor must it be to furnish a similar justification for all *the innumerable other cases* of natural or false cadences or evitations of cadences in which we should find the interval in question so frequently proceeding *otherwise* than by one degree upward, or even *not at all*, and of which those gentlemen, in framing their rules, have obviously never dreamed! What a mass of learned lore might have been elicited upon all those cases of harmonic progression! What a prize of new catachretic progressions and *non*-progressions, licences, and the like! and, in respect to the latter, what a fine opportunity again to invent a new technical term: a stationary subsemitone, as a counter-part to stationary seventh! &c. &c.

But the confusion becomes twice confounded, when one takes the law laid down by theorists in the manner in which they express it, namely according to the wretched thorough-bass figures.

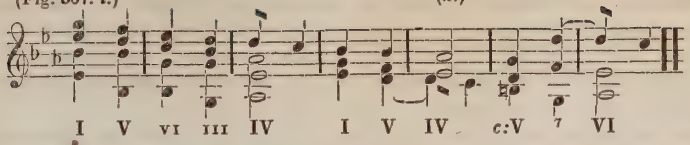
Here it is, as expressed in the approved books of instruction: "Every note which has a false (small, § XXXVI, p. 56,) fifth over it, must move a (small) second higher, while the false fifth resolves itself one degree downwards.—Every note which bears a superfluous (large) fourth must go down one degree, while the superfluous fourth goes one degree upwards"; or, briefly, "the small (diminished, as it is called) fifth resolves itself downwards, whereas the large (superfluous, as it is called) fourth resolves itself upwards."

Now this rule, like many others of the same stamp, does indeed apply in *many* cases; but it proves false not only in numberless others (namely not only in all the cases of §§ 321 (*B.*) and 322 (*B.*), also § 323 at the end, and in all the cases of § 324;) — but, in addition to these, in such cases also as are found in figs. 506 and 507,

(Fig. 506.


1
2
3
4
5
6
7
8
I °II I V7 VI °II I V7 I °II7 I V7 I °II I V7
9
10
11
12
13
14
15
16
I °II I V7 I °II V7 I °II7 V7 I °II V7

(Fig. 507. *i.*) (*k.*)



and many others which are likewise comprehended under the rule, as it is above expressed, and in which, as in fig. 506, above, the tone B several times moves upwards by skips, while the tone f moves in like manner downwards, and as also in fig. 507, above, the large (or so called superfluous) fourth (the tone d̄) *descends*, while the Base-tone *remains stationary*,— also in fig. 507 *k*, above, the small (so called diminished) fifth, ā♭, *remain stationary*, while the Base-tone, instead of ascending, makes a progression *downwards*.

Finally, the *still more incorrect*, though common expression, "all superfluous intervals, resolve themselves upward, while all diminished intervals resolve themselves downward," is really worthy of no critical examination at all. This rule, in order to be, in reference to the interval here in question, namely the the third of the principal four-fold chord, even as true as the one mentioned in the foregoing paragraph, must at least be constructed as follows :

" The upper end of all the so called superfluous intervals resolves itself upwards, while the lower end resolves itself downwards, — whereas the upper end of all diminished intervals resolves itself downwards, while the lower end resolves itself upwards " — or briefly : " The two ends of surperfluous intervals tend to move away from each other in their resolution, whereas the two extremes of diminished intervals tend to approach each other ;" — or : "the former tend to diverge, whereas the latter tend to converge." The rule, stated in the former, even if, in its universal application, it were as false as the one mentioned in the preceding period, *still would not, at least, be so incorrect.* (Comp. more — over the remark on § 341, p.— , and the remark on § 99, p. 222.)

(3.) *Progression of the independent ninth.*

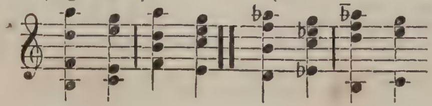
§ 325.

(*a.*) *Restricted progression.*

Having thus far considered the progression of the seventh and the third of the principal four-fold chord, we will now turn our attention to the progression of the ninth which is independently added to this harmony.

The independent ninth, whether large or small, tends, at the time of making the next harmonic step, to proceed one degree downwards, whenever the tone of this next lower degree is contained in the following harmony. Thus, for example, in fig. 508 *i*,

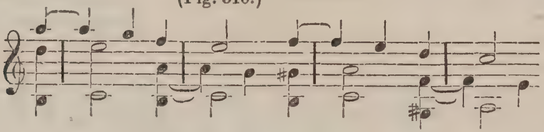
(Fig. 508. *i.*) (*k.*



the tone $\bar{a}^\flat$ very preceptibly tends to go down to $\bar{\bar{g}}$,—and so also in fig. 508, *k* above, the tone $\bar{\bar{a}}^\flat$ tends downwards to $\bar{\bar{g}}$.

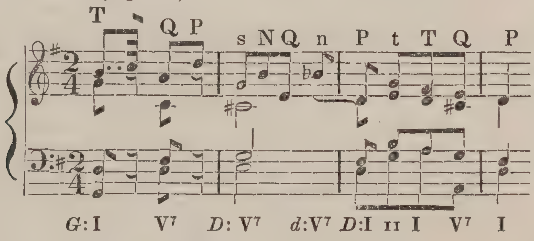
The same species of progression, only retarded, are found in fig. 510:

(Fig. 510.)



An instance, however, in which such a small ninth, at the moment of making the cadence, does not proceed gradually, but arbitrarily by skips, may be seen in fig. 511:

(Fig. 511.) HAYDN.



Added ninths are not likely to occur in false cadences (§ 257, p. 461.) Such a case might perhaps occur in the false cadence V^7 — vi, or V^7— VI; but here the tone of the next lower degree is not contained in the second harmony. (§ 326, below.)

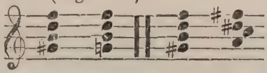
§ 326.

(*b.*) *Free progression.*

The movement of the independent ninth is *free*.

(I.) In cases where the tone of resolution * does not occur in the following harmony. For example, in fig. 512:

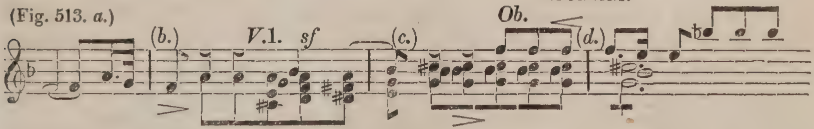
(Fig. 512.)



In the sixth measure of fig. 513 also,

SPONTINI.

(Fig. 513. *a.*)



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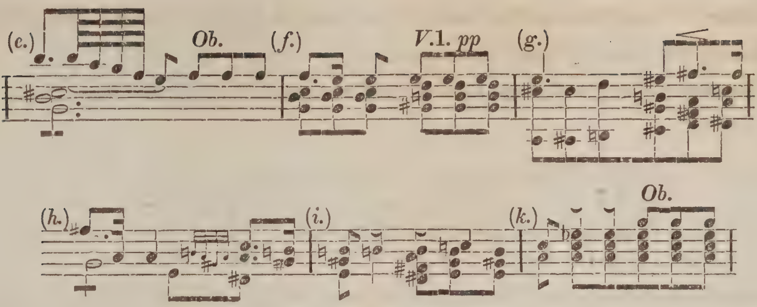
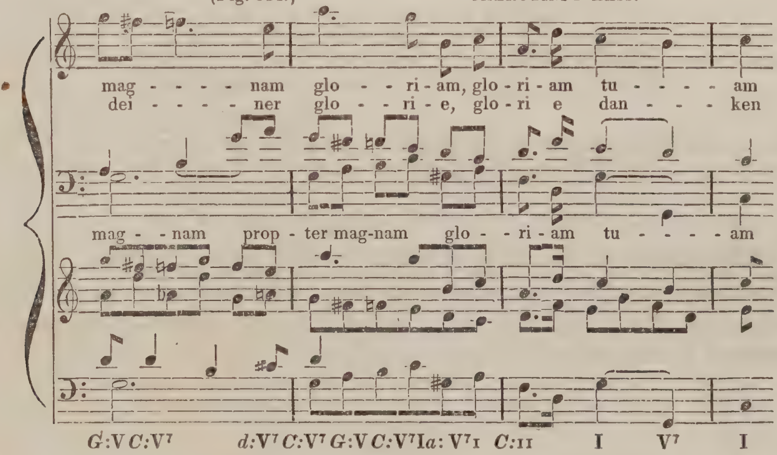
* The tone of resolution is the tone into which some previous discordant tone resolves itself. Tr.



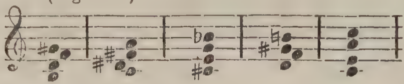
the ninth, ($\bar{b}^b$) of the harmony $\mathfrak{A}^7$ proceeds upwards to $\bar{b}$ as the fifth of the following harmony $\mathfrak{E}^7$.— In fig. 514,

(Fig. 514.) CHERUBINI'S MASS.

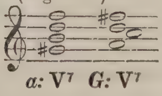

mag - - - - nam glo - - ri - am, glo - ri - am tu - - - - am
dei - - - - ner glo - - ri - e, glo - ri e dan - - - ken
mag - - nam prop - ter mag-nam glo - - ri - am tu - - - - am
G:V C:V7 d:V7 C:V7 G:V C:V7 I a: V7 I C:II I V7 I

at the commencement of the second measure, the tone a is a large ninth of the harmony $\mathfrak{G}^7$; in the digressive harmonic step which is made from the first to the second eighth, this tone a does not move at all, but remains stationary as a proper fifth of the three-fold harmony of $\mathfrak{D}$. A similar freedom of the ninth is found in figs. 515 and 516 :

(Fig. 515.)

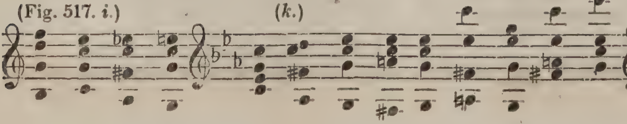


(Fig. 516.)

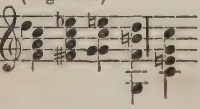


If, in such cases as those occurring at the third chord of fig. 517 *i*, and at the fourth, sixth and eighth of fig. 517 *k*, and also at the second chord of fig. 518,

(Fig. 517. *i.*)



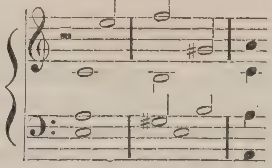
(Fig. 518.)



we regard the tones e and e$^{\flat}$ as ninths, of a 𝔇^{7}-harmony, we shall find these ninths, on the appearance of the tonic fourth-sixth chord, at one time to ascend and at another to remain stationary.

(II.) The movement of the independent ninth is also free so long as the principal four-fold chord still continues on (without resolving itself into some other chord.) Accordingly, in fig. 519,

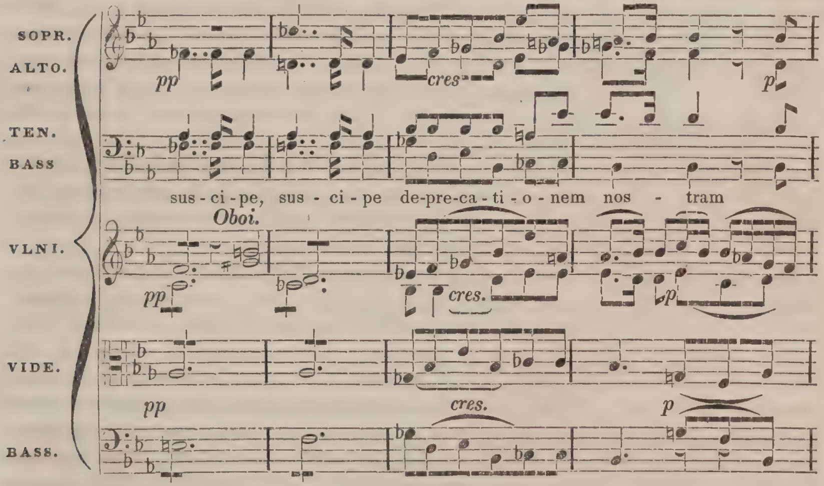
(Fig. 519.)



the tone $\bar{f}$ may, without hesitation, skip down to $\bar{g}\sharp$.

So likewise, in the second measure of fig. 520,

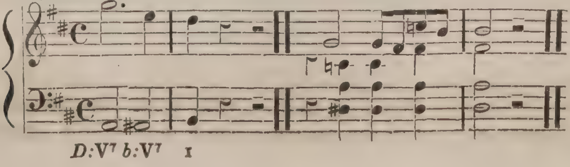
(Fig. 520.) NEP. HUMMEL'S MASS, NO. 1.


SOPR.
ALTO.
pp
cres.
p
TEN.
BASS
sus - ci - pe, sus - ci - pe de-pre-ca - ti - o - nem nos - tram
Oboi.
VLNI.
pp
cres.
p
VIDE.
pp
cres.
p
BASS.

the tone $\bar{c}^{\flat}$ of the Soprano voice skips, without hesitation, during the continuance of the principal four-fold chord 𝔅$^{\flat 7}$ down to d, (meanwhile, however, the tone $\bar{c}^{\flat}$ of the accompaiment — a tone which continues stationary to the end of the measure, must, at the moment of the harmonic step's being taken, move down to b$^{\flat}$.)

So likewise, in fig. 521 *i*,

(Fig. 521. *i.*) (*k.*)



the ninth $\overset{=}{\text{g}}$ moves freely, during the continuance of the harmony, into $\overset{=}{\text{e}}$,— and in fig. 521 *k*, above, the ninth $\overset{--}{\text{c}}$ has a free progression upwards to f# during the continuance of the first measure.

The ninths also which occur in figs. 103, p. 196, and 105 — 109, pp. 196 and 197, have a similar free progression.

REMARK.

After the review which we have taken of the cases mentioned in the foregoing sections, the reasons will be quite apparent, why we consider the free addition of a ninth as a peculiar transformation and such added ninth not (as many others have done) as a note of transition,— and also why we regard these transformations as exclusively appropriate to only two harmonies. (Comp. Remark on § 88, p. 208.)

In the first place, it is very easily perceived, that the view of these theorists is incorrect who regard all such ninths as transition tones, or suspensions. Were the above mentioned ninths suspensions, they could move no otherwise than gradually to the next principal tone lying either one degree above or below, but not by skips to a remote interval.— Nor could they proceed chromatically upwards or downwards, or remain unresolved, &c. An interval which has thus a free movement, cannot be reckoned in the class of those tones whose presence is no where justifiable except in case of their immediate connexion with, and resolution into, a principal tone situated on the very next degree,—not in the class of those tones which can exist only as forenotes to an immediately proximate principal one, in which class they would make but an ill figure, deviating as they do from all the laws of progression appropriate to such tones. In order to explain the ninths of the foregoing examples as suspensions and to justify their entire deviation from the laws pertaining to the resolution of suspensions, one must again call in to his aid all those equivocal evasions and technical phrases about elliptic and catachretic resolutions, licenses, &c. !

Now under all these circumstances, it certainly was well to adopt, as we have done, the most simple and natural way on this point, and to recognize such ninths as being independently added to the harmony and thus, in a manner, as holding the attitude of harmonic tones.

But, *secondly*, it will also be readily seen, that such an addition of a ninth can take place only in the case of the principal four-fold chord and in such harmonies as are mentioned in § 89 &c., but not in the case of other harmonies, when it is considered, that every ninth of the fundamental tone of any other harmony can actually never move otherwise than according to those laws which we recognize as the laws of progression for transition-tones. This fact shows, with sufficient clearness, that ninths of the latter description belong by all means to the class of those mere incidental tones from which they differ in no material point, and that it would be very incorrect to speak of the independent ninths of other harmonies, since the reason for which our independent ninths must be recognized as something else than a transition-tone, does not apply to the ninth tone of any other harmony whatever.

(B.) PROGRESSION OF THE INTERVALS OF THE SECONDARY FOUR-FOLD CHORDS.

§ 326½.

It may here be remarked in general, in respect to the doctrine of the resolution of the secondary four-fold chords, that such resolution usually occurs on the lighter portion of the measure, on a part of the measure which is lighter than that on which the dissonant harmony was struck, since, as shown above in §§ 114 — 117, pp. 246 — 253, we are inclined to concede the heavier portion of the measure to the striking of the discords. (Comp. remark on § 320, at the end.)

After this general preliminary, we will proceed to examine the various ways in which, in certain cases, one and another interval of the secondary four-fold chords tends to proceed.

(1.) *Progression of the secondary sevenths.*

§ 327.

(*a.*) *Restricted Progression.*

The secondary sevenths, like the *principal* seventh, have a tendency, in many cases, to proceed one degree downwards ; and that too, not as in the case of the former, merely in harmonic progressions in the same scale, but generally *whenever the secondary four-fold chord is followed by any harmony which contains the tone of the next degree below the seventh of the former.*

In order fully to examine the cases in which this downward tendency of the sevenths in question takes place, or the reverse, we will first conceive to ourselves, in general, what harmonies may follow a secondary four-fold chord.

Every secondary four-fold chord may be followed by

((I.)) The three-fold chord situated a fourth higher and belonging to the same scale, (*natural secondary* cadence, § 254, 2, *a*, p. 458 ; § 263, p. 468 ; —) or by

((II.)) Some other three-fold chord belonging to the same scale, (*false secondary* cadence, § 254, 2, *b*, p. 458 ; § 266, p. 471 ; —) or by

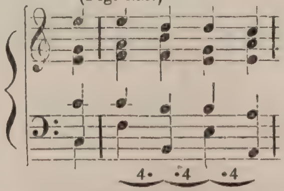
((III.)) Another four-fold chord belonging to the same scale, (*an evitation of a secondary cadence in the same scale*, § 269, p. 474 ; § 270, 2, p. 475 ;) or by

((IV.)) Some harmony belonging to another key, (*an evitation of a secondary cadence by means of a digressive modulation*, § 269, p. 474.)

We will now proceed in the order above proposed, to examine the cases in which the above mentioned tendency of the secondary sevenths takes place, (with the exception, however, of the harmony $^{\circ}\mathrm{II}^{7}$ with an elevated third : this will be expressly treated in § 334.)

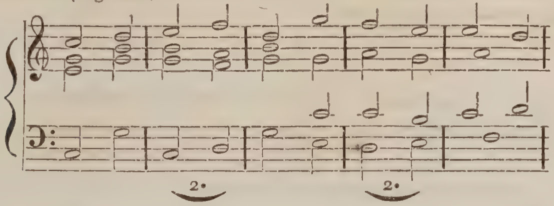
((I)) In the *natural* secondary cadence, the secondary seventh, according to this tendency, proceeds one degree downward, as in fig. 522 :

(Fig. 522.)



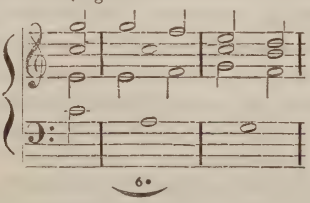
((II.)) Also in the *false* secondary cadences, the secondary sevenths rather incline to move downwards, where the tone situated one degree below occurs in the second harmony. This is the case in the second and sixth harmonic successions in each line of the table in § 266, p. 471, i. e. in all those which consist of the step of a *second* or *sixth* of the fundamental harmony. For examples of the *former* species, see fig. 523 :

(Fig. 523.)



examples of the *second* species are found in fig 524 :

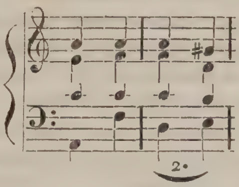
(Fig. 524.



((III.)) Moreover, in *evitations of cadences in the same key*, the secondary seventh exhibits a tendency to the next lower tone, wherever the latter is contained in the following harmony. Such is the case in the first, third and fifth successions of each line in the second table under § 270, p. 475 ; i. e. in all those which consist of the step of a *second, fourth*, or *sixth* of the fundamental harmony.

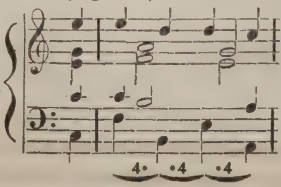
Instances of the progression of the fundamental harmony by steps of a *second* may be seen in fig. 525 :

(Fig. 525.)



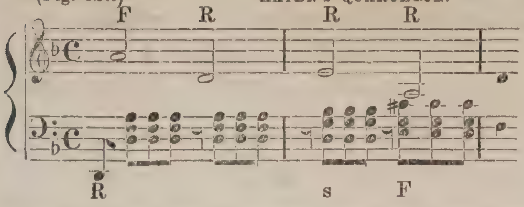
Examples of progressions by steps of a fourth may be found in fig. 526 :

(Fig. 526.)

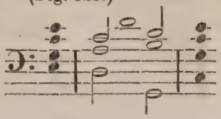


—Meanwhile, however, such examples as those in figs. 527 and 528,

(Fig. 527.) HAYDN'S QUARTETTE.



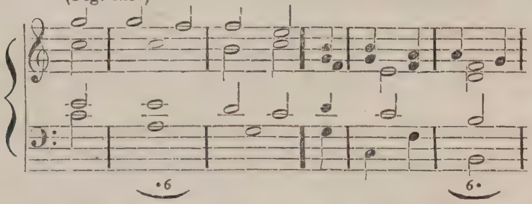
(Fig. 528.)



show also that deviations from this mode of resolution are not of ill effect.

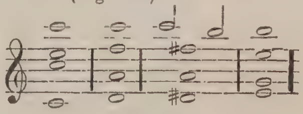
Instances of progressions by steps of a sixth are to be seen in fig. 529 :

(Fig. 529.)



((IV.)) Finally, the gradual downward tendency exhibits itself *whenever the secondary four-fold chord is succeeded by a harmony which belongs to another key and which contains the next lower tone*, for example in fig. 530 :

(Fig. 530.)



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§ 328.

(*b.*) *Free progression.*

In all other cases but those above mentioned the progression of the secondary sevenths is free; and here it is obvious, that

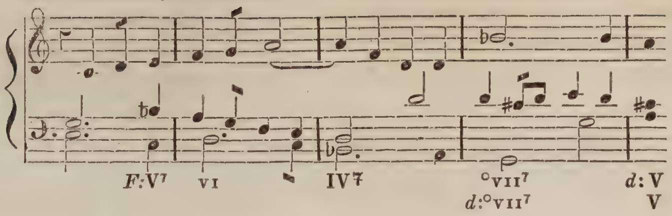
((I.)) the secondary sevenths cannot be resolved into the next lower degree in all those harmonic successions in which the second harmony *does not contain the tone of this degree;* consequently,

((*A.*)) in none of those false secondary cadences which involve a progression of the fundamental harmony by the step of a *third*, a *fifth*, or *a seventh;*

((*B.*)) in none of *those evitations of cadences in the same key* which involve a progression of the fundamental harmony by the step of *a third* or *a fifth;* and likewise

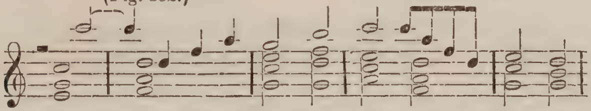
((*C.*)) not in many *digressive harmonic successions.*

((II.)) The secondary seventh is free *so long as no harmonic step is taken* Consequently, in fig. 531, third measure, (Fig. 531.) HAYDN'S CREATION.



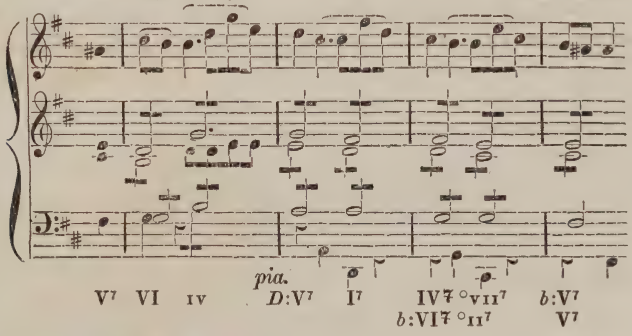
the upper voice makes a skip from the large seventh $\bar{a}$ of the harmony $\mathfrak{B}^{b7}$ down to $\bar{f}$, — and the secondary seventh in fig. 532,

(Fig. 532.)

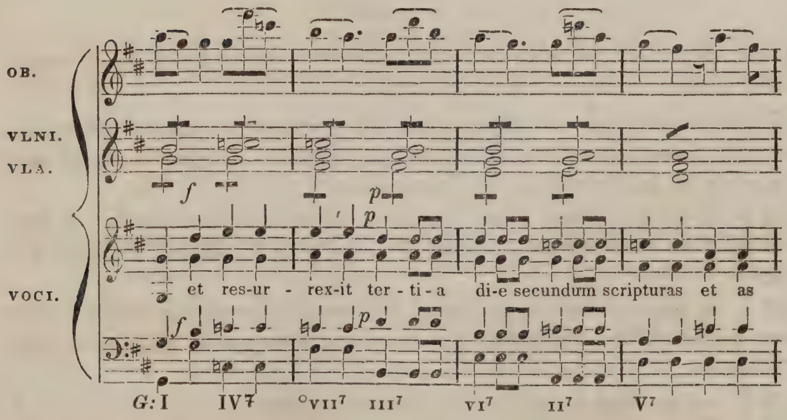


moves, with equal freedom, during the stationary continuance of the secondary four-fold chord. — In like manner also in fig. 533,

(Fig. 533. *i.*) VOGLER'S MASS.



(Fig. 533. *k.*) VOGLER.


OB.
VLNI.
VLA.
VOCI.
f
p
et res-ur - rex-it ter - ti - a di-e secundum scripturas et as
G: I IV7 °VII7 III7 VI7 II7 V7

the secondary seventh of the upper voice moves about with entire freedom during the stationary continuance of the four-fold chord. The free carriage of the seventh in this last case, however, is here indeed rendered the more justifiable by the gradual downward progression of the same in the vocal part, and still more by the fact that the two last eighth-notes of the measure in the upper instrumental part may be regarded as intermediately inserted harmonic notes. (§ 314, *C*, p. 522.)

(2.) *Progression of the* THIRD *of the secondary four-fold chords.*

§ 329.

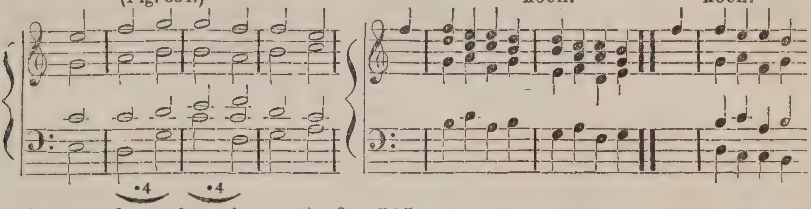
The third of the secondary four-fold chords is, upon the whole, less restricted by the laws of progression, than that of the principal four-fold chord.

The third of a secondary four-fold chord moves, namely

((I.)) in *natural* secondary cadences — at one time gradually downward, as in fig. 534,

(Fig. 534.)

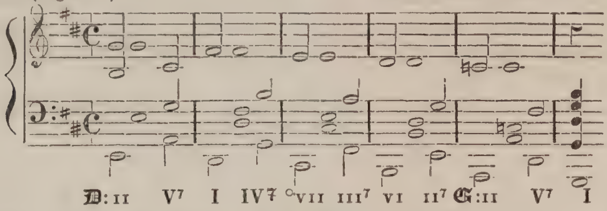
KOCH. KOCH.



and at another otherwise, as in fig. 535,

(Fig. 535.)

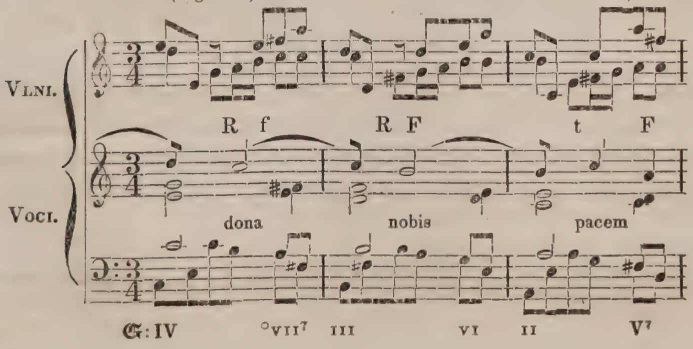
BEETHOVEN'S SONATA.



where, from the second measure to the third, the third b of the harmony $\mathfrak{G}^7$ skips upwards to the third $\bar{c}$ of the following harmony, — and so also in the following cadences,— or as in fig. 536,

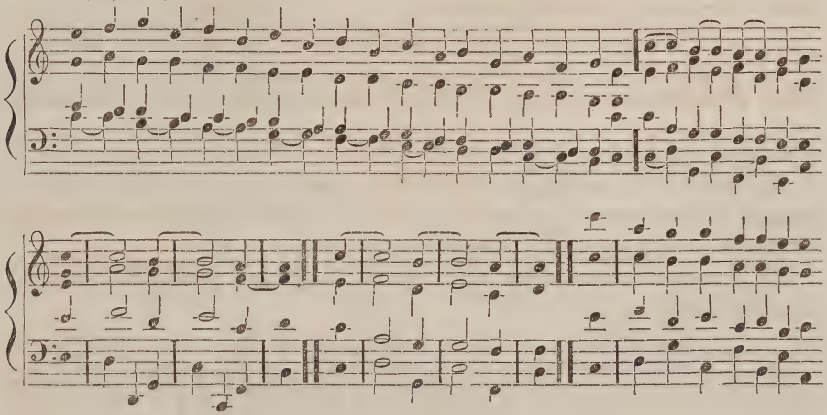
(Fig. 536.)

HAYDN'S MASS, NO. 2.



where, in the part of the first violin, the third of the secondary four-fold chord moves downward by a skip. Similar free progressions are shown also by fig. 537 :

(Fig. 537.)



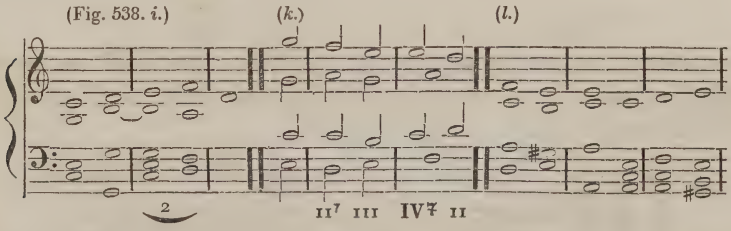
§ 330.

((II.)) As it respects the progression of the third in the *false* secondary cadences, we will again examine the different possible cases severally.

The false secondary cadences result, as we know, from the progression of the fundamental by the step of a second, a third, a fifth, a sixth, or a seventh. (§ 266, p. 471.)

((*A.*)) In steps of a *second*, the third moves at one time gradually upward, as in fig. 538 *i*,

(Fig. 538. *i.*)



and at another, otherwise, as, for example, in fig. 538 *k* and *l;* above.

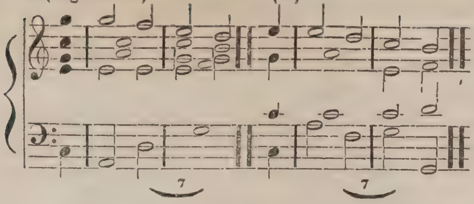
((*B.*)) In steps of *a third*, the gradual ascent of the third is impossible, because the tone of the next higher degree is *not contained* in the second harmony.

((*C.*)) The same is true of steps of *a fifth*, and

((*D.*)) So also of steps of a *sixth*.

((*E*)) In steps of *a seventh*, the third at one time moves gradually downward, as in fig. 539 *i*,

(Fig. 539. *i.*) (*k.*)



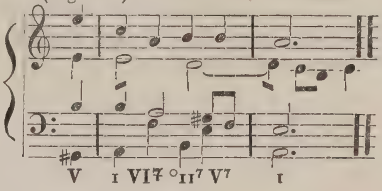
and at another upward, as in fig. 539 *k*, above.

---

§ 331.

((III.)) *In evitations of cadences in the same scale*, the third moves at one time gradually upward, as from ā to b̄ in the upper voice of fig. 540,

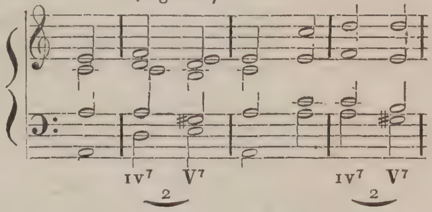
(Fig. 540.) VOGLER.



and at another time otherwise, as, for example,

((*A.*)) in progressions of the fundamental harmony by the step of *a second*, fig. 541,

(Fig. 541.)

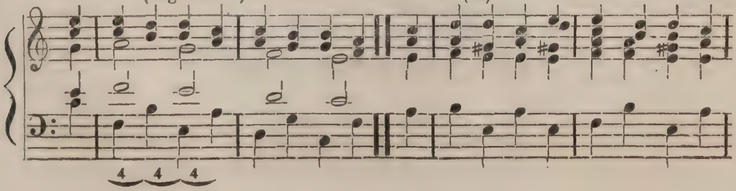


where, in the upper voice, the small third f̄ of the harmony 𝔡^7, in the evitation iv^7 — V^7, proceeds upwards ;

((*B.*)) in progressions by the step of *a third*, the gradually ascending resolution is impossible.

((*C.*)) Also in those evitations of cadences in the same scale which are made by the progression of the fundamental harmony by *fourths*, it is usual often for the third of the secondary four-fold chord to move freely. For example, in fig. 542 *i*,

(Fig. 542. *i.*) (*k.*)

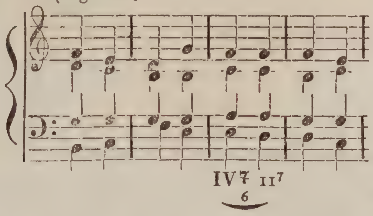


the third of each secondary four-fold remains stationary as a preparation of the following seventh: Such is also the case in fig. 542 *k*, p. 557.

((*D.*)) Progressions by skips of *a fifth*, as evitations of secondary cadences, are not likely to occur.

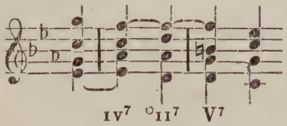
((*E.*)) In progressions by steps of *a sixth*, the gradual upward progression of the third is again impossible. See, for example, fig. 543,

(Fig. 543.)



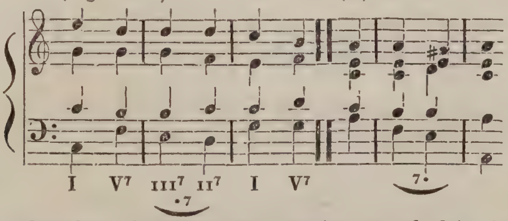
where, in the middle voice, the third a of the chord 𝔉^7 in the harmonic succession IV^7 — II^7 remains stationary.—See also fig. 544 :

(Fig. 444.)



((*F.*)) Progressions of the fundamental harmony by steps of *a seventh* also are not likely to occur as evitations of secondary cadences. If we regard fig. 545 *i*

(Fig. 545. *i.*) (*k.*)



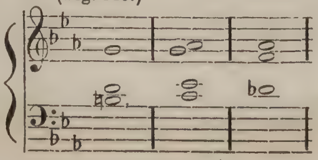
as an example of such an harmonic succession, we find in it a case where the proper third of the third chord moves downward. The same is true also of fig. 545, *k*, above.

---

§ 332.

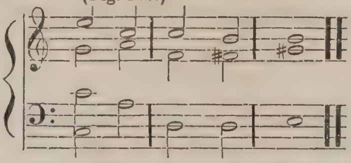
((IV.)) Moreover, in *digressive* fundamental successions, the third of the secondary four-fold chords will not readily be found to proceed otherwise than gradually upwards, as, for example, fig. 546,

(Fig. 546.)



except in case the tone of resolution *is not contained* in the second harmony. as in fig. 547,

(Fig. 547.)



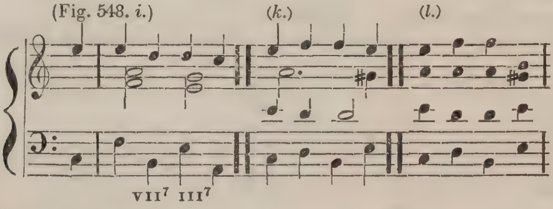
where the third of the secondary four-fold chord of the second degree of the major key does not proceed upwards one degree in the following harmonic step, but remains stationary on the same degree, with a mere chromatic elevation.

(3.) *Progression of the* FIFTH *of the secondary four-fold chords.*

§ 333.

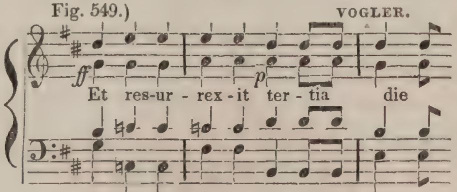
The *fifth* of the secondary four-fold chords, in general, exhibits no particular tendency to be resolved in any one direction rather than another; except that in those four-fold chords which have the *small* fifth, (namely in those of the seventh degree in Major and of the second degree in Minor) this small fifth for the most part inclines to move downwards in the progression of the harmony, as, for examples in fig. 548 *i* and *k*,

(Fig. 548. *i.*)



and that too even if it were to descend by *a skip*, as in fig. 548 *l*, above, (and also fig. 508, p. 546.) This fifth very seldom tends *upwards;* in fig. 549, however,

Fig. 549.)



an example of this kind may be found in the progression of the Tenor from c to d, — an example which is not likely otherwise to occur.

(C.) APPENDIX.

Progression of the intervals of the principal four-fold chord with lowered fifth or of the four-fold with small fifth and elevated third.

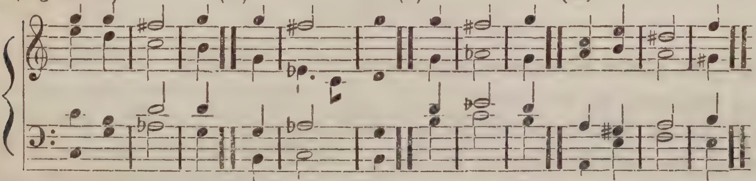
§ 334.

Thus far we have left unnoticed the progression of the intervals of those chords which we have (in §§ 89 — 96, pp. 211 — 220) regarded as springing from a four-fold chord with lowered fifth or from a four-fold chord with small fifth and arbitrarily elevated third, in order that we might make them a distinct subject of consideration afterwards. To this subject we will now turn our attention.

It is first of all to be remarked, in general, of the intervals of these chords, that almost entirely the same laws of progression apply to them *as to those of the principal four-fold chord*, as will appear from the following considerations.

(1.) When the harmony in question is followed by a natural cadence, as in fig. 550 *i*

(Fig. 550. *i.*)

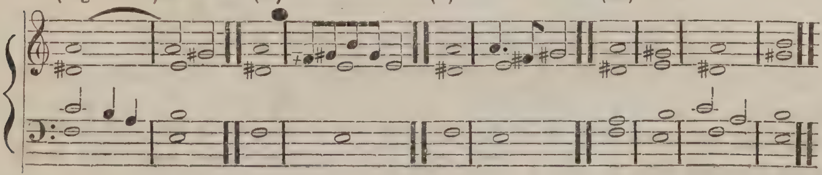


then

(*a.*) *the seventh*, precisely like a principal seventh, exhibits a tendency to move one degree downwards. Hence,

((*A.*)) the seventh in fig. 550, above, is found, according to this tendency, everywhere to descend. This resolution is found retarded in fig. 551 *i*;

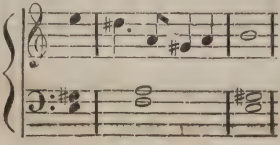
(Fig. 551. *i.*)



interrupted by a note foreign to the harmony in 551 *k* above; — both retarded and interrupted in fig. 551 *l*, above.

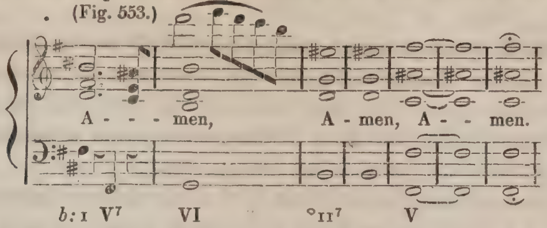
((*B.*)) *Deviations* from this normal progression are most free from liability to error in middle voices, — especially when the seventh occurs doubled, as in fig. 550 *k* and *m* above, and fig. 551 *m* above, and fig. 552:

(Fig. 552.)



— In fig. 553, the skip of the Base from b to f♯ is rather odd in its effect.

(Fig. 553.)

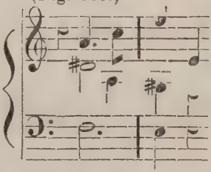


(*b.*) *The third* moves, in the natural cadence, as already observed in the principal four-fold chords, not easily otherwise than to the fundamental tone of the second harmony, as the above examples every where show.

(*c.*) *The fifth* has the peculiarity of inclining to move downward one degree in the harmonic step now under consideration, as, for example, in all the cases of figs. 550 and 551, p. 560; and it sounds rather odd to hear this interval in the Alto of the above mentioned fig. 553, p. 560 proceed a superfluous second upwards.

(*d.*) When *a ninth* is added to the chord in question, it has also a tendency to move gradually downward, as in all the examples quoted above; though even here sometimes *another* progression takes place, as, for example, in fig. 554,

(Fig. 554.)



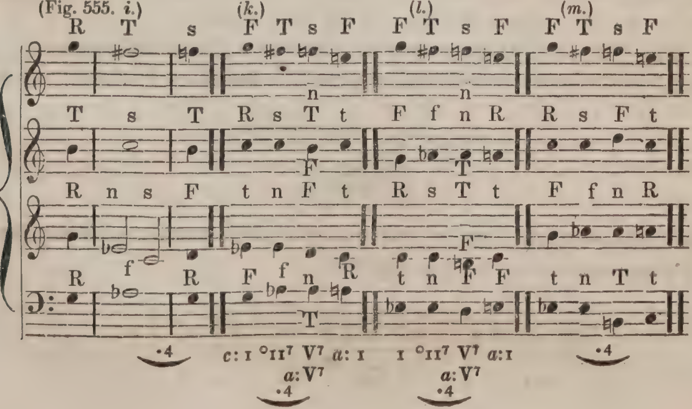
where the ninth $\overset{=}{c}$ does not proceed gradually downwards but makes a skip upward to $\overset{=}{e}$.

§ 335.

(2.) When the harmony in question is followed by *a four-fold chord situated a fourth above*, we hear

(*a.*) the seventh, at one time, proceed one degree downward, as in fig. 555 *i* — *l*,

(Fig. 555. *i.*)


(k.)
(l.)
(m.)
R T s F T s F F T s F F T s F
n
n
T s T R s T t F f n R R s F t
F
T
R n s F t n F t R s T t F f n R
F
R f R F f n R t n F F t n T t
T
·4
c: I °II⁷ V⁷ a: I
a: V⁷
·4
I °II⁷ V⁷ a: I
a: V⁷
·4
·4

and at another upward, as in the Alto of fig. 555 *m* above, and in the Tenor of fig. 555 *i*, p. 561.

(*b.*) *The third*, in these cases, most conveniently moves down to the tone of the same degree chromatically lowered, inasmuch as this tone occurs in the next following chord. The progression in this case, like the similar one already mentioned in § 325, (II.), is designed to avoid a squinting position (§ 490. Examples are found in fig. 555, p. 561.

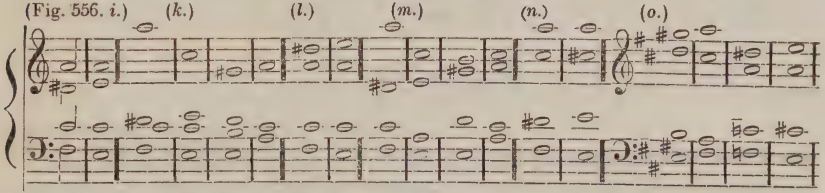
(*c*) *The fundamental fifth* proceeds most naturally one degree downward, as in fig 555 *i*, p. 561; unless it should remain stationary at a small ninth of the following harmony, as in fig. 555 *k*, p. 561, where the tone a♭, in the Base voice, continues stationary from the second chord to the third,— as does also the tone a♭ in the Alto voice in fig. 555 *l*, p. 561, and so likewise in the Tenor voice in fig. 555, *m*, p. 561.

(*d.*) *The ninth*, on the contrary, resolves itself at one time gradually downwards as in fig 555 *l*, p. 561 the tone e♭ in the Base goes down to d, and in fig. 555 *k* p. 561, the tone $\bar{e}^{\flat}$ in the Tenor resolves itself into $\bar{d}$; — and at another it takes a different progression, as in fig. 555 *m*, p. 561 where the Base makes a skip from e♭ to B.

§ 336.

(3.) In such cases as occur in fig. 556,

(Fig. 556. *i.*)



where, namely after the chord in question, the step of a seventh is made either to the previous or to a new tonic harmony,

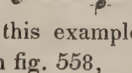
(*a.*) *the seventh* cannot indeed go one degree downward, because such tone of resolution does not occur in the following chord :

(*b.*) *The third*, on the contrary tends here also to move one degree upwards, as is every where the case in fig. 556, above;

(*c.*) *The fifth*, in all these examples, exhibits a downward tendency.

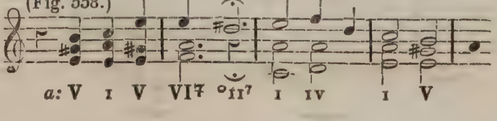
Kirnberger brings forward an instance of a deviation from this rule in fig. 557;

(Fig. 557.) KIRNBERGER.



but one will scarcely find in this example very much to please the ear. Such a progression as occurs in fig. 558,

(Fig. 558.)



might rather perhaps be justifiable on the ground of the hold which takes place between the two harmonies. (§§ 241, No. 7, p. 422.)

(*d.*) *The ninth* moves freely in all these cases, at one time remaining stationary, and at another skipping either up or down, as in fig. 556 *i* — *m*, p. 562.

It is only in such cases as occur in fig. 556 *n* and *o*, p. 562, cases in which the next following chord contains the tone of the same degree, chromatically elevated, that the ninth cannot well move otherwise than into this tone situated a small second above. (§ 490.)

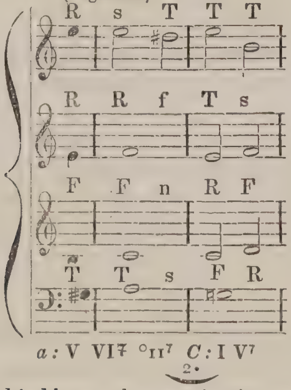
---

§ 337.

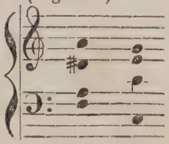
(4.) *Also in other digressive harmonic progressions.*

(*a.*) *the seventh* tends to resolve itself gradually downward whenever such tone of resolution is to be found in the following chord, as, for example in figs. 559 and 560:

(Fig. 559.)



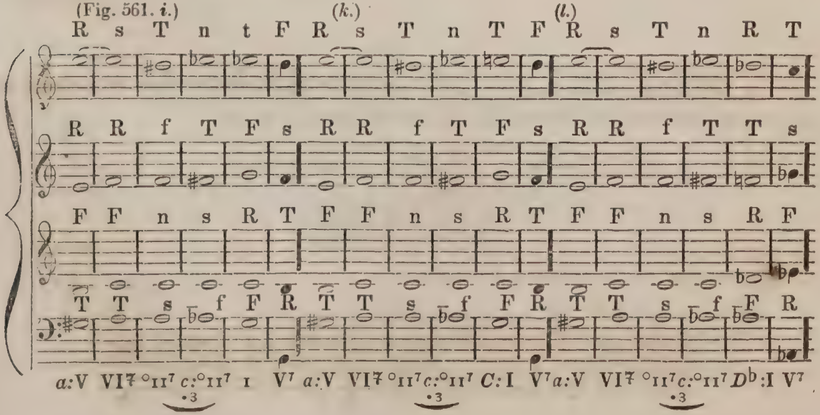
(Fig. 560.)



(*b.*) *The third* here also retains its tendency to proceed a small second upward, as in figs. 559 and 560 above; unless this tone of resolution should be wanting in the following chord.

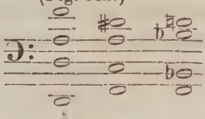
In fig. 561, for example,

(Fig. 561. *i.*)


(k.)
(l.)
R s T n t F R s T n T F R s T n R T
R R f T F s R R f T F s R R f T T s
F F n s R T F F n s R T F F n s R F
T T s f F R T T s f F R T T s f F R
a:V VI7 °II7 c:°II7 I V7 a:V VI7 °II7 c:°II7 C:I V7 a:V VI7 °II7 c:°II7 Db:I V7
•3
•3
•3

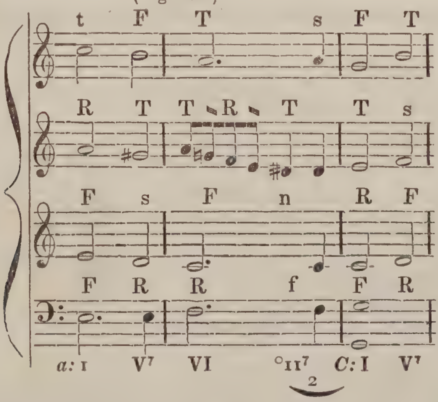
in the fundamental progression from the third measure to the fourth, the upper voice clearly cannot proceed from the tone $\bar{\bar{d}}\sharp$ to $\bar{\bar{e}}$, because no e occurs in the second harmony. And it would be equally impossible also, in the progression from the fourth to the fifth measures of fig. 461 *l*, above, for the Alto to ascend from $\bar{f}\sharp$ to $\bar{g}$. — So also in fig. 562, &c. :

(Fig. 562.)



(*c.*) *The fifth,* on the contrary, does not always, in such successions of chords, necessarily proceed a small second downward, but also sometimes upwards, as it does in the Base in fig. 563,

(Fig. 563.)



or as it uniformly does in the second voice in fig. 561, page 563.

(*d.*) *The ninth,* in such cases, for the most part continues stationary, as in figs. 559, 561, and 563, pp. 563 and 564.

The progression of the ninth is free in all cases where the following harmony does not contain the tone of the next lower degree.

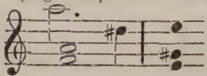
---

§ 338.

(5.) But in general, *so long as no harmonic step is made,* the movement of all the aforementioned intervals, is *free* as may be seen.

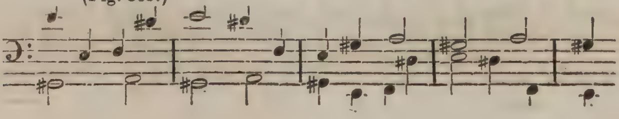
(*a.*) in the case of *the seventh* in fig. 564, —

(Fig. 564.)



(*b.*) in that of *the third* in fig. 565, —

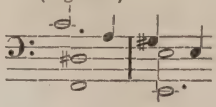
(Fig. 565.)



(*c.*) in that of *the fifth* in fig. 465, above, —

(*d.*) in that of *the ninth* in fig. 566 :

(Fig. 566.)



DIVISION III.

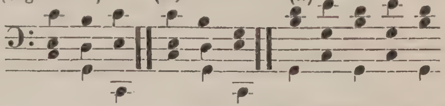
PROGRESSION OF THE INTERVALS OF THREE-FOLD CHORDS.

§ 339.

The progression of the intervals of three-fold chords is almost universally free. I have been able to discover only a few cases in which these intervals manifest a perceptible tendency to move in one certain direction. The cases of this kind, most worthy of remark, are as follows :

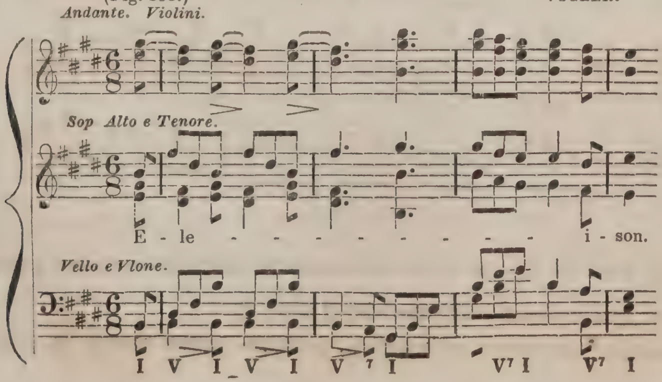
The third of the dominant three-fold chord has nearly the same tendency as that of the principal four-fold chord, to proceed one degree upward in the harmonic step V — I or V — i, as may be seen by comparing fig. 567 *i* with fig. 567 *k :*

(Fig. 567. *i.*) (*k.*) (*l.*)



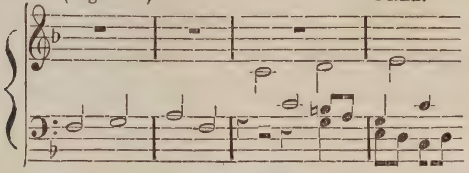
It is, however, sometimes practicable, especially in middle voices, to carry this third by a skip three degrees downward, as in fig. 567 *l*, above. and in the Soprano voice of fig. 568.

(Fig. 568.) VOGLER.

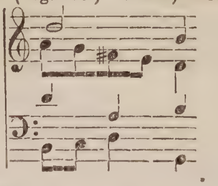

Andante. Violini.
Sop Alto e Tenore.
E - le - - - - - - - - - - i - son.
Vello e Vlone.
I V I V I V 7 I V7 I V7 I

and also with the insertion of an intermediate note, as in figs. 569 and 570:

(Fig. 569.) FREX.

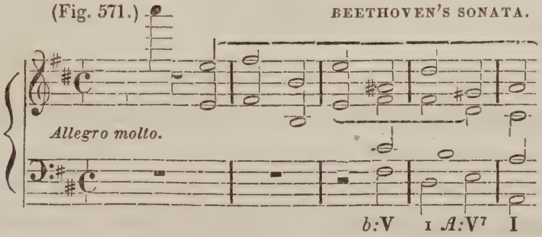


(Fig. 570.) BACH, CHORAL.



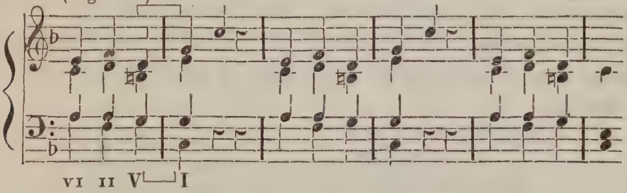
Still other progressions of the subsemitone by skips may sometimes also be adopted with good effect. Thus, for example, in fig. 571,

(Fig. 571.) BEETHOVEN'S SONATA.



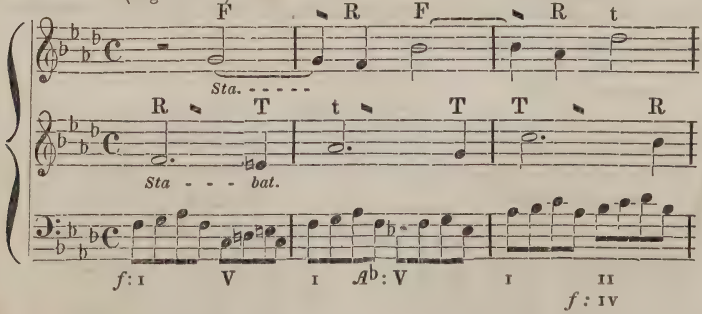
the tone $\bar{a}^{b}$ skips upwards to $\bar{\bar{d}}$; — so in fig. 572,

(Fig. 572.) MOZART'S FIGARO.



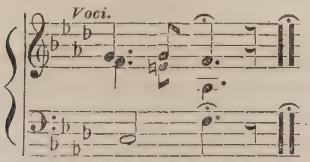
the tone b skips up to $\bar{e}$, — and in fig. 573 *i*,

(Fig. 573. *i*.) PERGOLESI.



in passing from the first to the second measure, the tone $\bar{e}$ makes a skip upward to $\bar{a}^{b}$, and subsequently the tone $\bar{g}$ goes up to $\bar{\bar{e}}$.

An example less worthy of imitation, perhaps, occurs also in fig. 573 *k*, (Fig. 573 *k.*) PERGOLESI'S STABAT MATER.

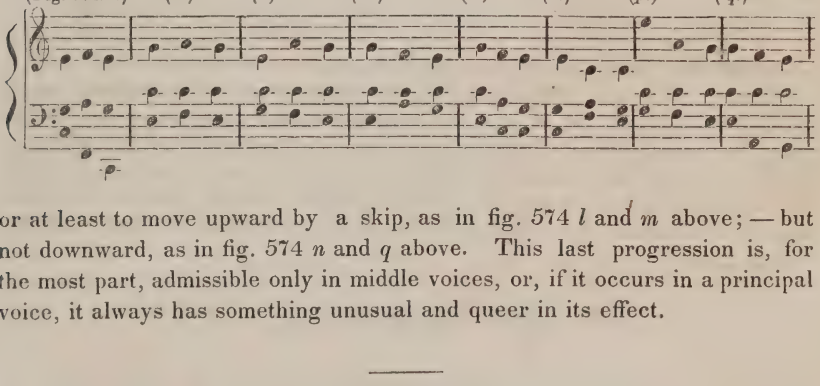


where, in the second vocal part, the tone $\bar{c}$ skips down to $\bar{a}^{\flat}$.

§ 340.

In like manner as the third of the dominant three-fold chord, as above mentioned, most naturally tends, at the moment that the fundamental harmony accomplishes the step of a fourth V — I or V — I, to move one degree upward, so also a similar tendency of the third of the tonic harmony takes place also in the step of a fourth I — IV or I — IV, namely a tendency either to move one degree upward, as in fig. 574 *i* and *k*,

(Fig. 574. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*) (*p.*) (*q.*)



or at least to move upward by a skip, as in fig. 574 *l* and *m* above; — but not downward, as in fig. 574 *n* and *q* above. This last progression is, for the most part, admissible only in middle voices, or, if it occurs in a principal voice, it always has something unusual and queer in its effect.

§ 341.

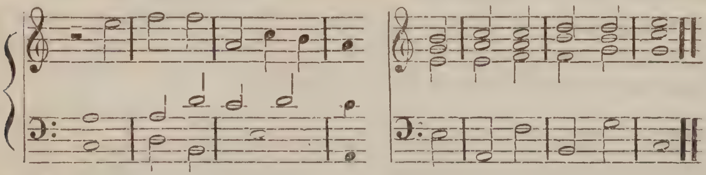
This little is nearly all of any considerable importance which I found myself able to say in relation the definite tendency of the intervals of three-fold chords. A great number of individual remarks might indeed be passed upon the progression of this or that interval of this or that harmony in this or that case. But these are all too specific, and the infinite multiplicity of them would either fill a thick and tedious volume, or if, in pursuance of the common method, we were to take them in the gross and embody them in a few general principles, the latter would be as false and deceptive as are so may other general rules of the same stamp whose incorrectness we have had occasion to become acquainted with in the course of our previous inquiries.

REMARK.

Thus, for example, the circumstance that in the progression of the fundamental harmony by the step of a fourth, the third of the three-fold chord of the fifth or the first degree inclines to ascend one degree, (§§ 339 and 340, pp. 565 and 567,) has induced a theorist at once to lay it down as a rule, that wherever a three-fold chord goes up a fourth or down a fifth to another three-fold chord, its third must be treated in the same manner as the leading note of the principal four-fold chord, i. e. must be made to ascend one degree. See A. F. C. Kollmann's *Practical Guide to Thorough-Bass, Chapt.* 8, § 3 : "Where the fundamental concord ascends four or five degrees to another fundamental concord, its third must be treated as a leading note in the chord of the seventh"; — a position which is refuted by the very first glance at the examples heretofore quoted. (Fig. 567, 568 — 573, 574 *l* — *q*. pp. 565 — 567.

Of a similar character is the rather commonly received doctrine that the fifth of a diminished three-fold chord must always be resolved one degree downwards; the very opposite of which so plainly appears from the examples in fig. 576,

(Fig. 576. *i.*) (Fig. 576. *k.*) KIRNBERGER.



and in fig. 506. (Comp. the remark on § 324, p. 544.)

After all, I pass over a host of other like rules current among musical teachers, because I am already too weary of refuting obvious false doctrines over which a conquest is but too easily won and which would long since have been out of vogue, if, instead of forever implicitly re-echoing them, musicians had only remembered to institute the inquiry, whether that which had been taught was true? an inquiry, which it would seem, the readers of such theorists hitherto have never allowed themselves to propose. — (Comp. remark on § 99, p. 222.)

DIVISION IV.

PROGRESSION OF THE TRANSITION-TONES.

§ 342.

The progression of transition-tones rests upon the general principle, that every such tone, as a secondary tone to its principal, tends to resolve itself into the latter.

The more specific development of this principle will form a part of the following eighth chapter.

CHAPTER VIII.

TRANSITION-TONES.

DIVISION I.

THEIR NATURE.

(A.) IN GENERAL.

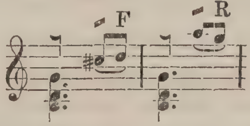
§ 343.

In treating of the transformation of harmonies (§ 96), we spoke in general terms of the doctrine of transitions, without, however, exhausting the subject; since it would have been necessary to suppose a previous acquaintance with too much of the doctrine of keys, of fundamental progressions and of modulation, and even of the progression and resolution of harmonic intervals. But now, having gone over all these matters, we can, without difficulty, treat the subject of transitions, both in a general point of view and in reference to their particular progressions.

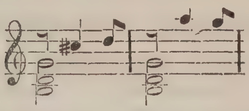
The doctrine of transitions rests, as we have already remarked in the place above mentioned, on the following general principles.

A voice, immediately before giving an harmonic tone, may first give a tone which is a large or a small degree higher or lower, even though it be a tone foreign to the harmony. In fig. 577,

(Fig. 577.)



(Fig. 577½.)

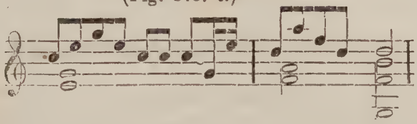


the upper voice, before giving the fundamental fifth d, gives the c# immediately preceding it, which does not belong to the fundamental harmony 𝕲; so too, in the next measure, the tone a, a tone foreign to the harmony, is prefixed to the fundamental tone g. The voice, as it were, goes through the foreign tone c# to the harmonic tone d, and, similarly, through a to g. Accordingly, such a foreign tone, through which a voice proceeds to another tone, is called by the general term *transition-tone*, *transition*, or *transition-note;* and sometimes also *fore-note,* on account of its being struck before the principal tone. It is, therefore, in its own nature, an unessential tone, a tone not necessarily belonging to the harmony, is no harmonic interval, but is a mere accidental melodic ornament. It is simply a piece of melodic embroidery, not belonging to the fundamental harmony, a mere subordinate tone to the one to which it is prefixed, which latter is, therefore, properly termed in contradistinction to it, the *principal tone, principal note*, or *essential note.* In short, a transition is nothing more nor less than a tone foreign to the harmony, interwoven into the texture of a voice, a tone whose existence has reference only to the following one. That it is always a *dissonant tone*, scarcely needs to be remarked. (Comp. §§ 96—99, pp. 220—227. See also § 383.)

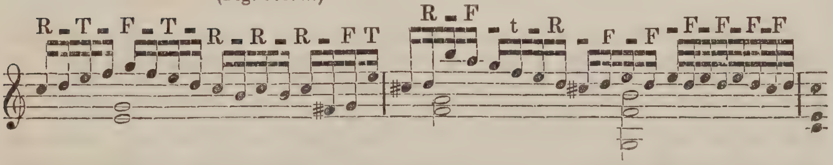
Before going farther into the doctrine of transitions, we will first improve our acquaintance with them by means of some additional examples.

In Fig. 778 *k*,

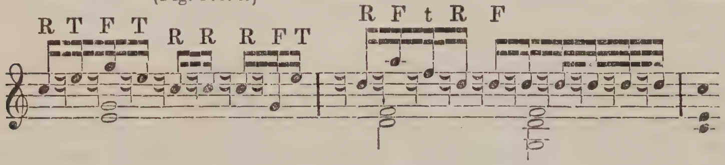
(Fig. 578. *i.*)



(Fig. 578. *k.*)


R - T - F - T - R - R - R - F T
R - F - t - R - F - F - F - F - F - F

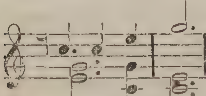
(Fig. 578. *l.*)



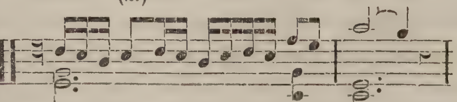
the second tone d̿ of the upper voice evidently does not belong to the harmony 𝕮. Hence it does not constitute a harmonic interval, and its existence can be explained and justified only by regarding it as a transition to the following harmonic tone e̿. In like manner, the f̄ between e̿ and g̿ is to be explained and justified only as being an accessory tone to the following g̿;—and in a similar manner are to be explained all the remaining tones in this example which are marked by diagonal strokes, all being only secondary tones, mere ornaments foreign to the harmony and incidental garnishings of the principal tones that come after them. Thus the entire phrase *k* is nothing but a dressing up of the phrase *i*, (which consists solely of tones belonging to the harmony,) and is produced by a melodic embellishment of the upper voice. If we suppose these notes to be absent, there will remain only the dry skeleton *l*.

Such too is the case with the phrase in Fig, 579 *i*,

(Fig. 579. *i.*)

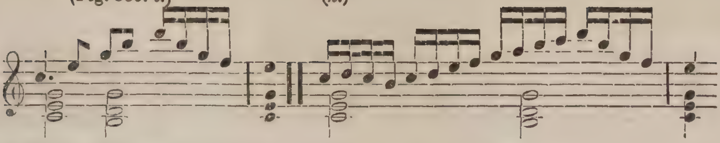


(*k.*)



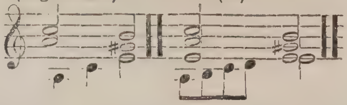
consisting solely of harmonic notes, and which in *k* is interwoven with transitions in the upper voice. A similar relation exists between the phrases 580 and *k*,

(Fig. 580. *i.*) (*k.*)



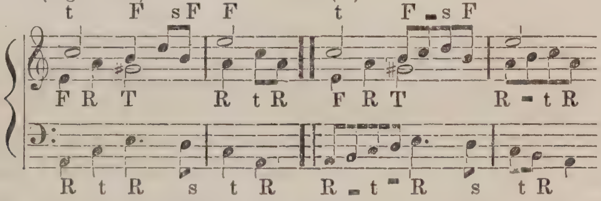
and also between 581 *i* and *k*,

(Fig. 581. *i.*) (*k.*)



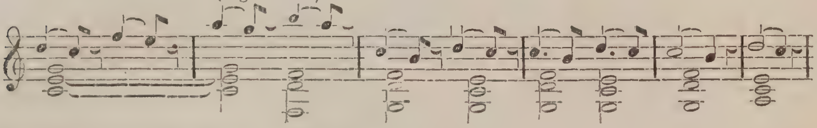
where transitions appear in the bass voice. In like manner, Fig. 582 *i*

(Fig. 582. *i.*) (*k.*)



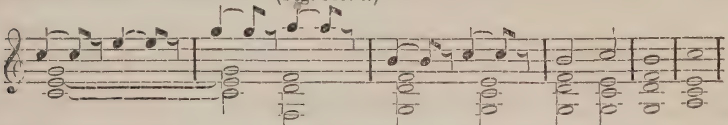
consists of harmonic notes, while in *k* transitions are interwoven through all the three voices. So too Fig. 583 *k:*

(Fig. 583. *k.*)



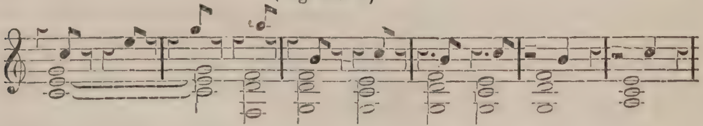
is a mere embellishment of the phrase 583 *i*,

(Fig. 583. *i.*)



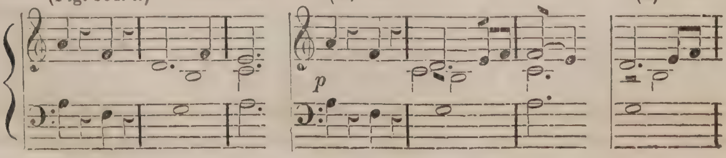
which consists exclusively of harmonic tones. This, on being deprived of its transient ornaments, appears again as a bare skeleton, as in fig. 583 *l:*

(Fig. 583. *l.*)



very similar to the example just adduced is Fig. 584 *k*,

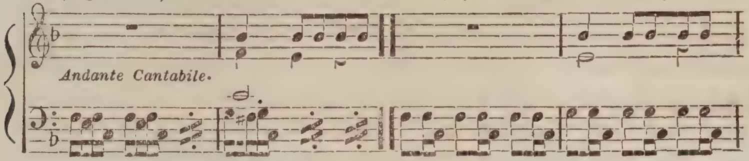
(Fig. 584. *i.*) MOZART. (*k.*) (*l.*)



as is shown by a similar dissection of it in fig. 584 *i* and *l*, page 571.

Fig. 585 *i*, *k*, is of a similar kind:

(Fig. 585. *i*.) (*k*.) MOZART'S VL. QUARTET.



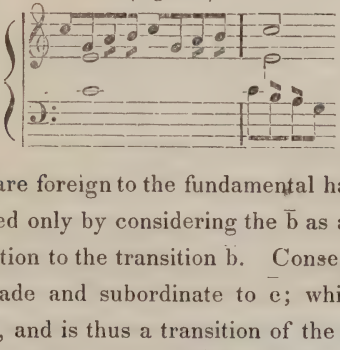
(B.) TRANSITIONS OF A SUBORDINATE RANK.

§ 344.

In like manner as an essential tone of a harmony may be preceded by a transition-tone, so also may every transition-tone itself be preceded by another and subordinate transition-tone.

This last will then appear as a transition to a transition, a *transition of the second grade*, a note subordinate to a subordinate note; which latter is consequently to be regarded in relation to the former as a principal note, that is to say, as a *principal note of the second rank*. *E. g.* in Fig. 586,

(Fig. 586.)

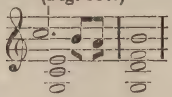


the tones $\bar{a}$ and $\bar{b}$ are foreign to the fundamental harmony 𝕮, and their presence can be justified only by considering the $\bar{b}$ as a transition to $\bar{\bar{c}}$, and the $\bar{a}$ again as a transition to the transition b. Consequently $\bar{b}$ is here a transition of the first grade and subordinate to $\bar{c}$; while $\bar{a}$ is subordinate to the subordinate note $\bar{b}$, and is thus a transition of the second grade. Thus, $\bar{b}$, although in reality and in relation to $\bar{\bar{c}}$ a subordinate note, is a principal note in relation to the subordinate note of the second grade $\bar{a}$, or, in other words, is a principal note of the second rank. In like manner, the tone a in the second measure of the same example appears as a transition to g, and b again as a transition to the transition-tone a.

It will readily be perceived, that, whenever the distance between two intervals separated by a fourth, e. g. from the fifth of a three-fold chord upwards to its key-note, or from the latter downwards to the former, is to be filled out with intermediate notes, *two* such transition tones will be required, the first of which will always be a transition of the second rank.

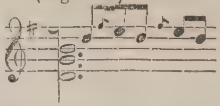
Such transitions of an inferior rank occur also in other cases; as e. g. in fig. 587.

(Fig. 587.)



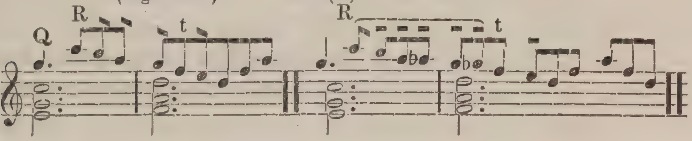
the tones $\bar{b}$ and $\bar{a}$ (viz. $\bar{a}$ as transition to the following harmonic tone $\bar{b}$, and the first $\bar{b}$ as a transition to the transition-tone $\bar{a}$); and so also in fig. 588,

(Fig. 588.)

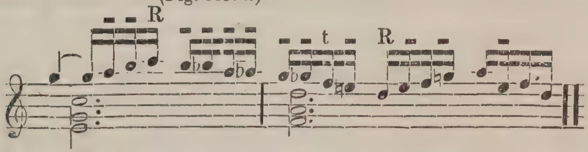


the tones $\bar{\bar{f}}\sharp$ and $\bar{\bar{e}}$ — the latter as a subordinate tone to $\bar{\bar{d}}$, and $\bar{\bar{f}}\sharp$ as subordinate to the tone $\bar{\bar{e}}$. In fig. 589, *i*,

(Fig. 589. *i*.) (*k*.)



(Fig. 589. *l*.)



there is a transition of even a *third* grade; namely the $\bar{\bar{g}}$ of the second measure as a transition to the harmonic tone $\bar{\bar{f}}$ — the $\bar{\bar{a}}$ as a transition of the second grade to $\bar{\bar{g}}$ — and the $\bar{\bar{b}}$ as a transition *of the third* grade to the transition of the second grade $\bar{\bar{a}}$.

DIVISION II.

DIFFERENT WAYS IN WHICH TRANSITION-TONES MAY OCCUR.

§ 345.

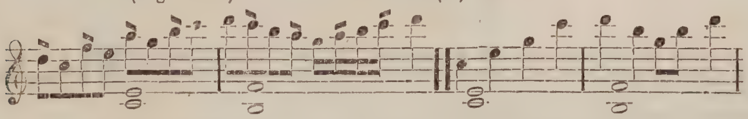
Having exhibited in the preceding section the nature of transition in general, and of transitions of the first, second, and even still subordinate grades in particular, we will now investigate and distinguish more precisely the several ways, how, and circumstances in which, transitions may occur; and will likewise endeavour to ascertain how far transitions, under such and such circumstances, will sound better or worse, pleasing or unpleasing to the ear.

(A.) TRANSITIONS TO INTERVALS OF THE PRESENT OR OF THE FOLLOWING HARMONY.

§ 346.

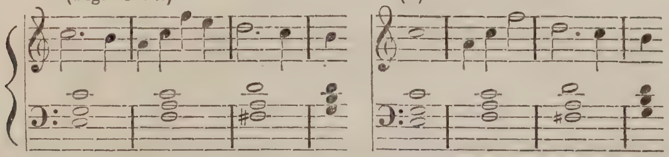
A transition-tone is a transition *to an interval of the present harmony* or to one of the *following harmony;* or, in other words, the principal note to which the transition-tone relates, is either an interval of the harmony during the continuance of which it is heard as a subordinate tone, or it is an interval of the harmony which follows. In fig, 590 *i*,

(Fig. 590. *i.*) (*k.*)



the first tone $\bar{d}$ is a transition to $\bar{\bar{c}}$, that is, to the fundamental tone of the harmony 𝕮 during whose continuance the $\bar{\bar{d}}$ makes its appearance. In like manner, all the remaining transitions of this example are transitions to intervals of that harmony during which they make their appearance; thus the tone $\bar{f}$ is a transition to $\bar{\bar{e}}$, which latter is a fundamental third of the harmony 𝕮 during which the $\bar{f}$ is heard as a transition, &c. In Fig. 591,

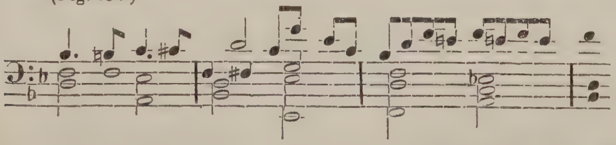
(Fig. 591. *i.*) (*l.*)



on the contrary, the tone $\bar{b}$ is a subordinate tone to $\bar{a}$, which latter is an interval, not of the present harmony 𝕮, but of the following harmony 𝕱; and so too in the second measure, the tone $\bar{\bar{e}}$ forms a transition to the fundamental tone $\bar{\bar{d}}$ of the next following chord 𝕯.

So likewise in fig. 592,

(Fig. 592.)



the tone b constitutes a transition to the tone $\bar{c}$ of the following chord 𝕱; $\bar{c}$♯ is a transition to $\bar{d}$, the third of the following harmony 𝕭♭; and f♯ is a transition to g, the fifth of the following harmony 𝔠.

---

§ 347.

The difference between the two species of transition is as follows. Transitions to intervals of the present harmony have place where otherwise their principal tones should stand, as will appear on a comparison of *i* and *k* of the preceding fig. 590, p. 574. They, accordingly, represent for a moment their principal tone, they perform for a while its office, and may therefore properly be termed *representative tones, representative intervals* (or rather not *intervals* but *representatives* of intervals); or, as transitions are always dissonances (§§ 101, 343), they may likewise be called *representative dissonances*,—although we shall presently find that usage has restricted this appellation to a *particular species* of such transitions (§ 430 No. 1). A transition, however, to an interval of the following harmony could not, in like manner, be called a representative tone. Thus it would not be proper to say that b̄ in the preceding fig. 591, p. 574, supplies the place of its principal tone ā; for, where the transient b̄ stands, its principal tone ā would by no means have a place, since it does not belong to the harmony 𝕮 at all. The tone b̄, therefore, cannot be here regarded as representing ā, and consequently cannot be called a representative tone,—neither can e̿ be called a representative of the tone d̿

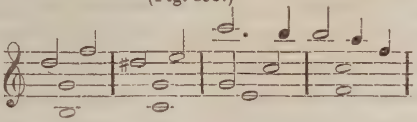
§ 348.

The division of passing notes into transitions to intervals of the present and of the following harmony, may be applied also to *transitions of an inferior grade*. In the preceding fig. 586, p. 572, the transitions ā and b̄ of the first and second rank both relate to the harmonic tone c̿, which is an interval of the same harmony during the continuance of which the transitions are heard; and this applies to the tone b and a of the second measure also. On the contrary, in fig. 587, p. 573, the transition-tones b and a relate to the tone b of the following measure, and, hence, to an interval of the following harmony $\mathfrak{G}^7$. So too in the preceding fig. 589 *i*, p. 573, the transitions b̄ and a̿ ultimately relate to the tone f̄, which constitutes a part only of the following harmony *d*; and the same remark applies to tones b̿, a̿, a̿♭, in *k*. Accordingly, in *k* the three last eighth-notes of the first measure are transitions to the fundamental third f of the following harmony 𝖉, while the first two of the following measure are transitions to an interval of that harmony during whose continuance they appear. That is to say, they all relate, as has several times been observed, to the single harmonic note f̄, to which they mediately or immediately incline. Consequently, they are all immediate or mediate transitions to this tone f, which is a harmonic interval of the harmony 𝕯 that appears in the second measure. But only the tones g̿ and g̿♭ sound during the harmony 𝖉, and therefore these only are grace-notes to an interval of the harmony during which they are produced; while, on the contrary, b̿, a̿, a̿♭ sound during the harmony 𝕮, to which the tone f̿ does not belong at all but forms a part of the following harmony *d*. In fig. 589, *l*, p. 573, b̿, b̿♭, a̿, a̿♭ constitute a transition to the following harmony. (Comp. § 449.)

§ 349.

We may remark, in passing, that an interval whose place is occupied for awhile by a representative tone, *is not to be considered as omitted* during this time (§ 71); and consequently, e. g. in fig. 593,

(Fig. 593.)



where, during the entire first half of the second measure, the third of the tonic harmony is not heard, but only its representative tone $\bar{\bar{d}}$ ♯, there is nothing contradictory to the rule *of omission* stated in § 73.

(B.) SHORT AND LONG TRANSITIONS.

§ 350.

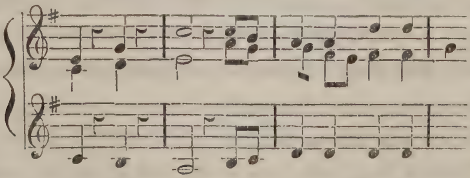
Transitions are sometimes of short, and at other times of long duration; or, in other words, the principal note either appears directly after the subordinate note, or it remains longer absent.

In the examples already cited, we have seen, for the most part, brief transitions, consisting of sixteenth or eighth notes. The transitions of the first, second and third measures of fig. 583 *k*, p. 571, are, however, of longer duration; and those of the fifth and sixth measures are longer still, as also those in fig. 584 *k*, p. 571.

§ 351.

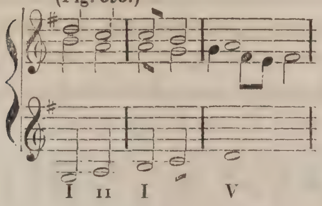
A transition is, of course, more sensible and more striking, the *longer it lasts;* that is to say, the longer the principal tone to which it relates remains absent; while transitions which would otherwise be disagreeably conspicuous, are prevented from offending the ear by the shortness of their continuance. Thus, for instance, Mozart, in the quintet of the second act of the Zauberflöte, wrote, *without hesitation*, the transitions in fig. 594,

(Fig. 594.) MOZART.



which are perfectly similar to the much more harshly sounding ones in fig. 595, but which, from being passed over so quickly, in the former case, produce there a by no means disagreeable effect.

(Fig. 595.)



(C.) LIGHT AND HEAVY TRANSITIONS.

§ 352.

A second and not unimportant distinction between transitions, depends on whether the subordinate note appears on a heavier division of the measure than the principal note, or on a lighter one.

In fig. 578 *k*, p. 570, in the first measure, all the transitions are intrinsically lighter than the harmonic notes, while in the second measure the contrary is the case. In the foregoing fig. 584 *k*, the transient $\bar{c}$ is heavier than the following b, &c.

Many teachers consider the term transition-note as properly applicable to such only as occur on lighter parts of the measure than their principal notes; those which fall on heavier parts they call *changing notes.* Others prefer to call those of the former kind *regular*, and those of the latter *irregular transition-notes;* although in what the irregularity consists, I confess, I do not understand. There are others, again, who understand, by regular and irregular transitions, something quite different. (e. g. Koch.*)

In consequence of such variations in their use, all these technical terms are ambiguous, and consequently of no use to us, except the single term *changing-note.* For, as no one understands by this expression any thing else than a transition note which appears on a heavier part of the measure than the principal note, there can be no objection to our employing the name changing-note for the designation of such a tone. We might, moreover, with equal propriety call such a tone a *heavy transition*, and those transition notes on the contrary which fall on the light parts of the measure, *light transitions, light grace-notes, light transition-notes.*

§ 353.

The dividing of transitions into light and heavy is not quite sufficient for the designation of all possible cases of transition, considered in this point of view; for, in fact, transitions occur concerning which we cannot say with certainty whether they should be considered as changing-notes or light transitions. This is the case, for instance, in three-fold time, where, as is known, *two* light parts follow one after the other (§ LXVI); so that in fig. 577, p. 569, for example, one cannot say positively whether the tone $\bar{\bar{c}}\sharp$ should be called lighter or heavier than the following $\bar{\bar{d}}$.

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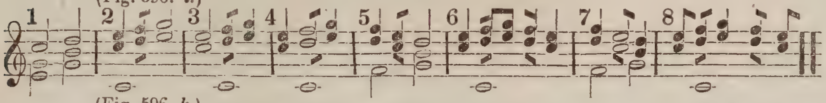
* In S. Anleit. z. Compos.

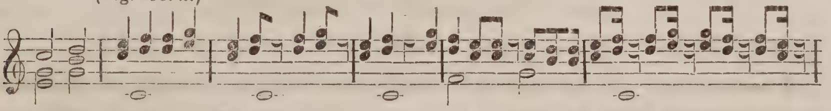
This is also the case when the transition-note forms a Syncope, and, although beginning on a light part of the measure, is continued into the following heavy part, as, for example, in fig. 577$\frac{1}{2}$, p. 569.

Here the transitions $\overset{=}{c}\sharp$ and $\overset{=}{a}$ cannot with certainty be called either changing-notes or light transitions. So too in fig. 596 *i*,

(Fig. 596. *i.*)



(Fig. 596. *k.*)

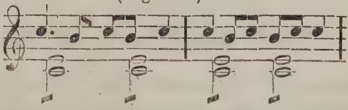


in the two upper voices, the intermediate notes $\overset{=}{f}$ and $\overset{=}{d}$ in the second measure are doubtless light transitions; and, with equal certainty, those in the third measure are heavier than their principal notes $\overset{=}{g}$ and $\overset{=}{e}$ and are consequently changing-notes. In the fourth measure, however, they are, so to speak, both light and heavy. So, again, in the fifth measure, the intermediate notes $\overset{=}{e}$ and $\overset{=}{c}$ are doubtless light transitions, while those in the seventh measure are equivocal,— as also are those in the eighth measure. Moreover, if such transitions be broken up into separate notes or separated by rests, &c. as in fig. 596 *k*, above, (comp. § 38), it becomes still less certain whether they are to be regarded as light transitions or as preparatory changing-notes.

§ 354.

It lies in the nature of the case, that heavy transitions should sound somewhat more harshly than light ones, inasmuch as they are more strongly accented, falling as they do, upon the heavier part of the measure, and (see § LXVI) robbing the principal note of its accentuation, and consequently they sound more boldly, as it were, than others which are passed over more lightly. Hence, e. g. in fig. 597,

(Fig. 597.)



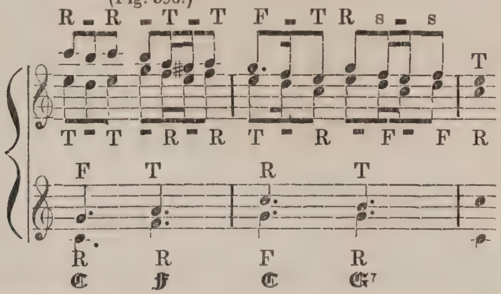
the two transition-notes $\bar{b}$ in the first measure do not sound near so harshly as those in the second, inasmuch as the former are merely light passing notes, while the latter appear in the character of heavy transitions.

(D.) TRANSITIONS IN SEVERAL VOICES AT ONCE.

§ 355.

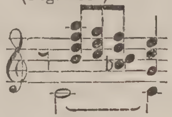
That transitions occur now in the upper voice, now in the base, and again in the middle voices, may have been remarked from the examples already adduced, as also that they not unfrequently occur in several voices at once. Thus, for instance, in fig. 596, p. 578, and in fig. 598,

(Fig. 598.)



transitions appear in two voices, and in fig. 599,

(Fig. 599.)



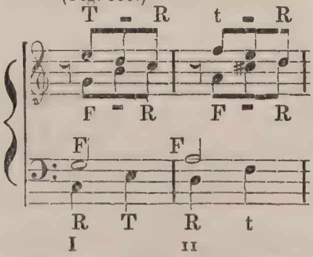
in four voices at once. (Comp. § 464.)

§ 356.

Accordingly, it may happen, that *to one and the same tone, two secondary notes* may be prefixed at the same time, viz. one from above and one from below it; or vice versa, that the *tone of one and the same degree* may occur as *secondary tone to two principal notes* at the same time, viz. as a secondary tone from below to the next tone standing above it, or as a secondary tone from above to the next lower note.

Fig. 600 may serve as a specimen of the first mentioned instance:

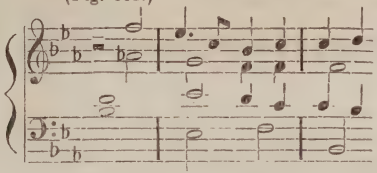
(Fig. 600.)



Here the upper voice goes through the tone $\bar{\bar{d}}$, which is foreign to the harmony, to $\bar{\bar{c}}$; while, in the second part, the same $\bar{\bar{c}}$ is preceded by the secondary tone $\bar{b}$. So too, in the second measure, the principal note $\bar{d}$ is preceded by secondary tones both from above and below. The same is the case in fig. 599, above.

Again, as a specimen of the second case above mentioned, we see that in fig. 601, in the third measure, the transition tone c̿ is prefixed to the tone d̄, and the secondary tone c̄, to b♭. Here, as it were, one and the same tone, (c̿ or c̄), serves as a transition to two different principal tones (to d̄ and to b♭).

(Fig. 601.)



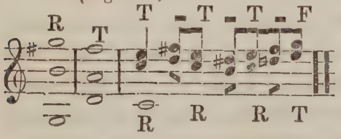
In such cases, a tone of one and the same degree may appear in a twofold form, produced by chromatic alteration, as an introduction to two principal tones, as e. g. in fig. 585 *i*, p. 572, the tone f♮ occurs as a secondary tone to ē, and f♯ at the same time as secondary tone to g. (Comp. § 384, and what follows.)

---

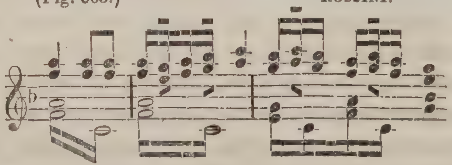
§ 357.

When two voices, interwoven with passing notes, have a parallel movement (§45), this may take place in two different ways: namely, either so that the principal notes occur in both voices at the same time, as in figs. 602, 603, &c.,

(Fig. 602.)

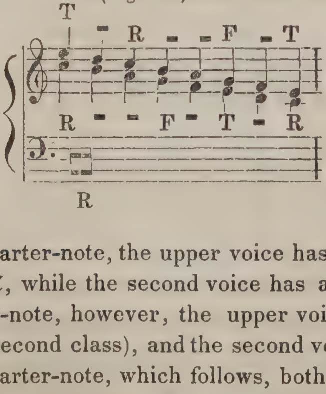


(Fig. 603.) ROSSINI.



or else so that while one voice gives a principal note, the other has a secondary note, and vice versa, as is the case in fig. 604:

(Fig. 604.)



Here, at the third quarter-note, the upper voice has the key-note of the fundamental harmony 𝕮, while the second voice has a transition to the fifth. At the next quarter-note, however, the upper voice has a secondary tone (and that too of the second class), and the second voice has the fundamental fifth. At the fifth quarter-note, which follows, both voices again have transition-tones together (unless indeed we choose to consider them as essential intervals of a transient 𝕱-harmony.)

§ 358.

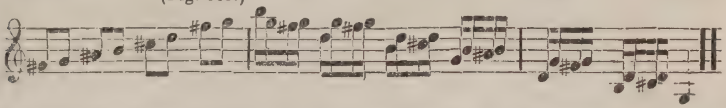
It is certainly more harsh when several voices at the same time are interwoven with transitions, than when such is the case with one voice only; but, that transitions may appear in several voices together without producing a disagreeable effect, is proved by several of the examples given above, as, for instance, that of fig. 599, p. 579. (Comp. § 501).

(E.) TRANSITIONS IN BROKEN PROGRESSIONS.

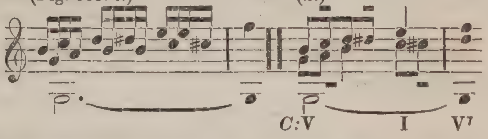
§ 359.

Not unfrequently, too, we find transitions in broken progressions. These may consist either of common breakings (§ 24), as in fig. 605,

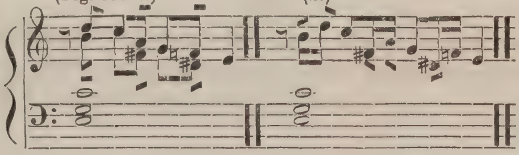
(Fig. 605.)



or of voice-breakings (§ 24), so that one breaking voice may represent several broken ones, in whose melody transitions are interwoven, as in fig. 606 *i*,

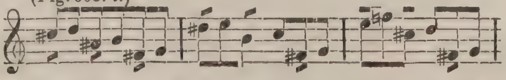

(Fig. 606. *i*.) (*k*.)

in which the upper voice represents two broken upper voices, as in *k*, in the melody of which several transition-tones are interwoven. In like manner fig. 607 *k*,


(Fig. 607. *i*.) (*k*.)

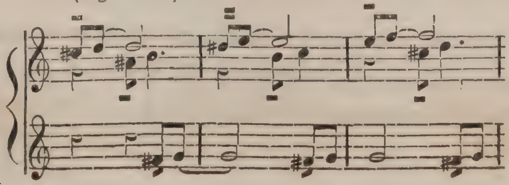
represents two broken voices proceeding by transitions, as in *i*. Also fig. 608 *i*,

(Fig. 608. *i*.)



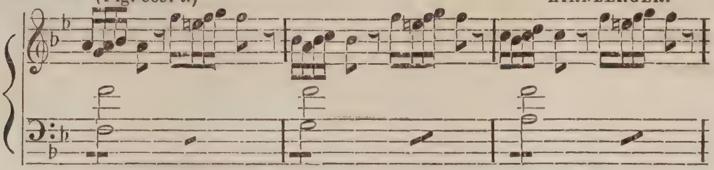
may be regarded as a breaking up of three voices, as in fig. 608 *k*,

(Fig. 608. *k*.)

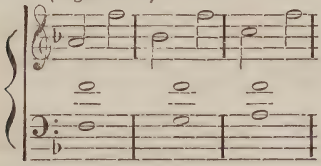


by conceiving to ourselves three voices appearing one after the other, each of which, before sounding the harmonic tone, prefaces it by a transition. The same is true also of fig. 609:

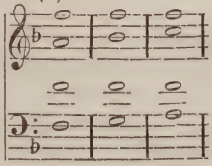
(Fig. 609. *i.*) KIRNBERGER.



(Fig. 609. *k.*)

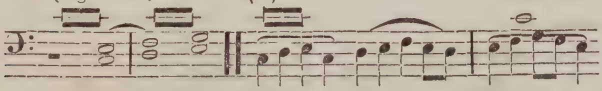


(*l.*)



In fig. 610 *k*,

(Fig. 610. *i.*) (*k.*)



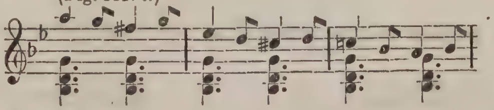
the two broken lower voices of fig. 610 *i*, are interwoven and bound together by means of transition-notes.

(F.) THE PRINCIPAL TONE SOUNDING AT THE SAME TIME WITH ITS SECONDARY TONE.

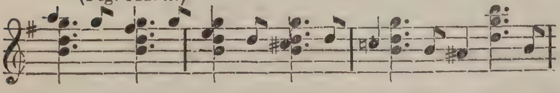
§ 360.

We have seen already, in the preceding examples of transitions to intervals of the present harmony, that not unfrequently a secondary note is prefixed to an interval of a harmony while this same interval is heard *at the same time in another voice.* E. g. in fig. 611 *i*,

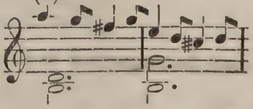
(Fig. 611. *i.*)



(Fig. 611. *k.*)

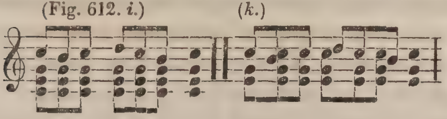


(*l.*)

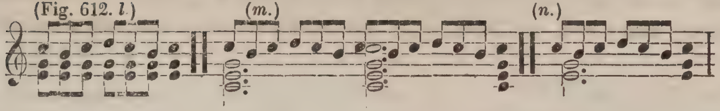


in the upper voice, the transition tone a̿ is put before the fundamental tone g̿, while the fundamental tone ḡ is sounded in the second voice. In like manner, the following f̄# is accompanied by ḡ, e̿ ♭ by d̄, c̿ # by d̄, &c. The same occurs in fig. 612:

(Fig. 612. *i.*)



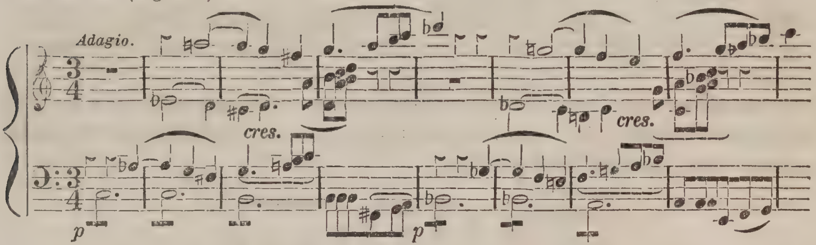
(Fig. 612. *l.*)



So too in fig. 613,

(Fig. 613.)

MOZART.



in the third measure, $\bar{\bar{a}}$ appears in the upper voice as secondary tone to $\bar{\bar{g}}$, while g itself sounds in the third voice.

Again, in the same measure, a is taken in this third voice as secondary tone to b, while B itself is sounding in the base; and during the farther continuance of this base tone B, the second voice, and then again the third, give the tone $\bar{a}$ as a secondary tone to $\bar{b}$. Comp. the same in measures 7 and 8. (Com. § 466 *bis*).

In the above example, 611 *i*, p. 582, the $\bar{g}$, occurring without a preceding secondary note, lies in a lower octave than the transient $\bar{\bar{a}}$, so too the transient $\bar{\bar{f}}$# is higher than the simultaneously sounding $\bar{g}$. The same is the case in fig. 612 *i*, above.

An harmonic interval may however be struck in the same octave with the secondary tone which it accompanies, as is seen in figs. 611 *k*, p. 582, and 612 *k*, above.

---

§ 361.

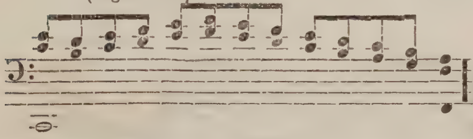
It always sounds more harshly when the principal tone is heard simultaneously with the secondary tone, than when this is not the case. Thus, for instance, the above fig. 611 *i* and *k*, and fig. 612 *i* and *k*, above, will be found to sound altogether more harshly than fig. 611 *l* and 612 *l*, *n*, above, where such a simultaneous sounding of the principal tone with its secondary tone is avoided by leaving out the former.

But especially does such a sounding of transitions at the same time with the principal tone produce a harsh effect, when the principal tone is heard in *the very same octave* with them, so that it sounds not only *simultaneously* with the secondary tone, but also *close to it.*

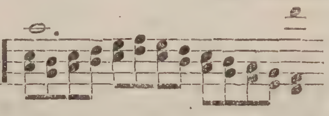
The simultaneous sounding, however, of the principal tone with its secondary tone produces the least degree of harshness when the former is the *fundamental tone* of the harmony, as e. g. in the first measure of 611 *i*, p. 582. The effect produced by the concurrence of a secondary tone with *another* interval, is less agreeable, as e. g. with the fundamental fifth, as in the second measure; while with the third, as in the third measure, it is still more offensive.

Thus too in fig. 614 *i*,

(Fig. 614. *i*.)

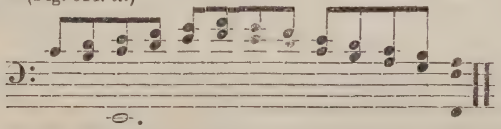


(*k*.)



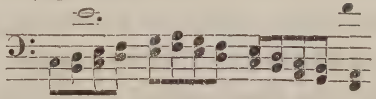
the transition-tones b and d̄ do not sound harshly in conjunction with the fundamental C in the base; but let the latter note be replaced by the fundamental third E in the base as in *i i*,

(Fig. 614. *ii*.)



and it will at once be felt how much more harshly the extraneous tones d̄ and f̄ sound in conjunction with this E. A like difference in effect will be found to be produced in *k k*,

(Fig. 614. *kk*.)



by putting ē in the upper part in the place of c̄.

This may also be the reason why the afore-mentioned transitions in the example fig. 613, in the fourth and eighth measures, are not pleasing to the ear. (Comp. § 466 *bis*.)

Furthermore, such a concurrence of a secondary with its principal tone sounds somewhat more harshly in so-called *semitonic* transitions (§ 366), than in those of a whole tone [large second]. It will readily be felt that, in fig. 611 *i*, p. 582, f♯ sounds more harshly in conjunction with ḡ, than does a̿,— that in the second measure e̿♭ and c̿♯ are harsher than d̄, and that in the third, ā is harsher with b than c̄.

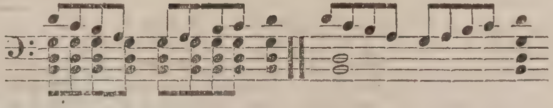
(G.) TRANSITION-TONES STRUCK SIMULTANEOUSLY WITH HARMONIC-TONES.

§ 362.

We find, moreover, on examining the different kinds of transitions, that in some instances ***the transient tone is struck at the same time with others belong-***

ing to the harmony, while in other instances this is not the case. In fig. 615 *i*,

(Fig. 615. *i.*) (*k.*)



the intervals of the fundamental harmony are struck at the same time with the transitions c̄ and a, while in *k* it is not so.

A like simultaneous striking of the harmonic notes with a secondary note will be found in fig. 611 *i*, p. 582, and fig. 612 *i*, p. 583.

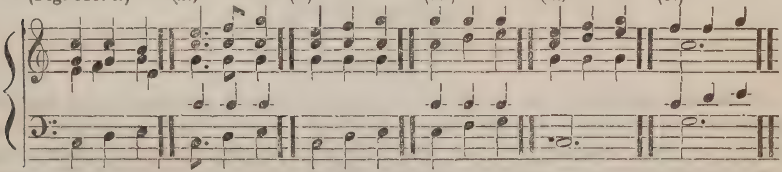
So too in the second measure of fig. 613, p. 583, the tone a̿ is struck in the upper part and c in the base, at the same time with g, which [g] appears like a transition to f♯; and again in the third measure, where the two transition-tones ā and c̄ ♯ sound together (§ 358), the transition-tone c̄ ♯ is struck simultaneously with the harmonic tones B and g of the lower voices. This is again the case in measures 6 and 7. (Comp. § 466 *bis*).

§ 363.

Every transition sounds altogether more harshly when struck at the same time with harmonic notes. Hence, e. g. the transitions in fig. 612 *k* and *l* sound far more harshly than those in *m* and *n*; and those in fig. 613 are also rather harsh. (Comp. § 466 *bis*).

Such increased harshness becomes doubly perceptible when *that very interval* to which the transition relates is struck at the same time with it, so that both principal and secondary tone are not only *heard simultaneously*, but are also *struck simultaneously*, as, e. g. in fig. 6 11 *i*, *k*, p. 582, 612 *i*, *k*, p. 583, and also in fig. 616 *k* — *o*,

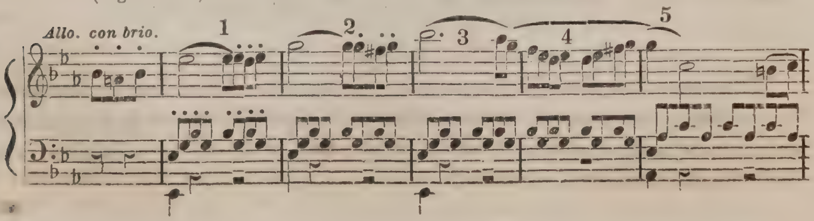
(Fig. 616. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*)



(but not so in *i*, where f̄ occurs as a secondary tone, not to ḡ, but to ē, which ē is not heard at the same time with it.)

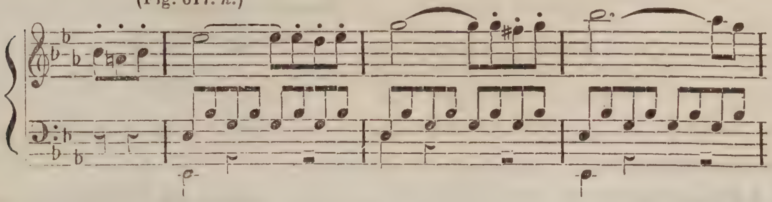
It is from this cause, that in fig. 617 *i*,

(Fig. 617. *i.*) BEETHOVEN.



the second and third measures, as they here stand, sound more smoothly and softly than if the middle voices were written, say, as in *k:*

(Fig. 617. *k.*)



In this latter case, the seventh eighth-note of the second measure f̿#, in the upper voice, which forms a transition to g̿, concurs in such a manner with the harmonic tone g̅ in the middle voice, that they are both struck at precisely the same time; which sounds much more harshly than as it stands in *i*, where this f# does indeed concur with a harmonic tone, to wit the b$^{\flat}$ of the middle voice, but not with the g itself. So too in *k*, in the following measure, a̿$^{\flat}$, as secondary tone to g̿, is struck at the same time with g̅, which again is avoided in *i*.

And hence we have a further reason why, in the third and fourth measures of fig. 613, p. 583, the secondary notes to b and b̅ sound so harshly in conjunction with the B in the base, which is each time struck anew (comp. § 466 *bis*); and why fig. 612 *i*, p. 583, sounds more harshly than in *m* where the principal note e̅ is not struck.

DIVISION III.

WHAT TONES MAY BE STRUCK AS SECONDARY TONES BEFORE A PRINCIPAL TONE.

§ 364.

Although we have seen, from what precedes, that a principal tone may be preceded, at one time by this and at another time by that secondary tone, yet no one will imagine that any tone taken at pleasure may be struck before a principal tone. Indeed the fundamental principle stated in § 343 points out restrictions which we will now endeavor to investigate and to define as clearly as possible

(A.) TRANSITIONS FROM BELOW AND FROM ABOVE.

§ 365.

With respect to the *direction* in which a voice proceeds from a secondary to a principal note, transitions are either transitions *from below* or *from above;* that is to say, the secondary tone may be either a lower or a higher tone than the principal one. (§ 343.)

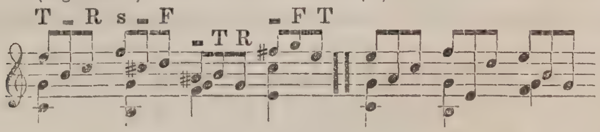
(B.) TRANSITIONS BY SMALL SECONDS AND BY LARGE SECONDS.

§ 366.

As it respects the size of the interval through which a voice proceeds in passing from a secondary tone to a principal one, transitions are either those of a small second or those of a large, or, in other words, *the secondary tone sometimes stands at the distance of a small degree from its principal tone, and at other times that of a large degree.* (§ 343.) Transitions of the former species are called *small second transitions*, while those of the latter species are denominated *large second transitions.* (Comp. §§ XXXVI and XXXVIII.)

But a transition which should be *still farther from its principal tone than a small or large degree*, would no longer appear to the ear to be used as a secondary tone; it could no longer be called a tone lying *next* to the principal tone (§ 343), but would be at too great a distance to enter into a close connection with it. If, for example, we should put the tone ā in fig. 618 *i*,

(Fig. 618. *i.*) (*k.*)



in the place of the small second transition b̄, the former tone being a small third from the principal tone c̿,— and should substitute the tone e̿ for the following fore-note c̿ #, as in *k*,— the ear would infallibly be offended by transitions of such a character.

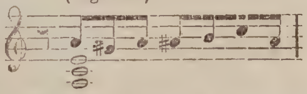
(C.) TRANSITIONS BELONGING TO THE SAME SCALE AND TRANSITIONS FOREIGN TO THE SCALE.

§ 367.

A farther distinction between transitions is grounded on *the relation* of the transient note *to the scale* of the key within whose province it appears. Transition-tones, as must have been perceived from the preceding examples, *sometimes belong to the scale* and *sometimes are foreign to it;* or, in other words, the tone which forms a transition to a principal tone is sometimes used as it stands in the key on which the harmony is founded, as e. g. in figs. 614, 615, 616, &c. — and sometimes otherwise, viz. chromatically raised or lowered, as is the case with the tones c̿ #, ā #, f# and d̿ #, in fig. 608, *i*, p. 581. Fore-notes of this kind may properly be termed *chromatic fore-notes*, and their chromatic alteration may be called an *accidental* elevation or depression. (Comp. § 144.)

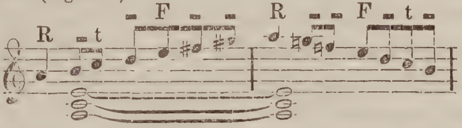
The chromatically altered fore-notes mentioned above were all transitions of the first rank. But we find also, among *transitions foreign to the scale, those of a subordinate rank.* In fig. 619,

(Fig. 619.)



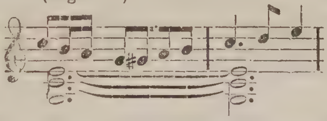
$\bar{b}$ is a transition to $\bar{\bar{c}}$, and this $\bar{b}$ is preceded by the foreign tone $\bar{a}$#, as transitions of the second rank. So too in fig. 620,

(Fig. 620.)



$\bar{\bar{g}}$# serves as a transition of the first rank to the harmonic tone $\bar{\bar{a}}$, while $\bar{f}$#, which precedes $\bar{\bar{g}}$#, is a foreign transition of the second rank, to $\bar{\bar{g}}$#; and again in the second measure of the same example, $\bar{\bar{g}}$♮, foreign to the scale, is a transition of the second rank to the following $\bar{f}$. In fig. 621,

(Fig. 621.)



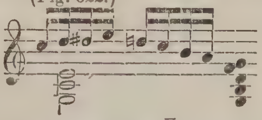
the tone $\bar{g}$#, which is foreign to the scale, constitutes a transition of the *third* class.

---

§ 368.

A transition-tone may also be first sounded as it stands in the scale, and *afterwards be brought, by chromatic alteration, nearer* to the principal note; thus, e. g. in fig. 622,

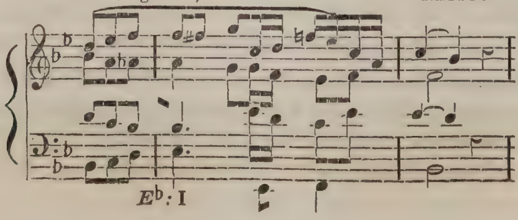
(Fig. 622.)



the tone $\bar{\bar{d}}$ which serves as a transition to $\bar{\bar{e}}$, is converted into $\bar{\bar{d}}$# immediately before $\bar{\bar{e}}$; so that, between the two harmonic notes $\bar{\bar{c}}$ and $\bar{\bar{e}}$, we have *two* intermediate notes, instead of *one.*

The same occurs in fig. 623,

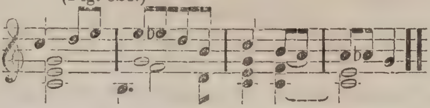
(Fig. 623.) HAYDN.



where the tone $\bar{\bar{f}}$ on the fifth line, which is a fore-note to the third, $\bar{g}$, of the harmony 𝕭♭, appears first in its natural form, and is then elevated so as to approach still nearer to its principal tone $\bar{\bar{g}}$.

This is also the case in fig. 624,

(Fig. 624.)



in the second measure of which, $\bar{e}$, a secondary tone to the essential fifth $\bar{d}$ of the harmony 𝕲^7, is brought still nearer to this latter by being changed into $\bar{e}^{\flat}$. In like manner $\bar{a}$, in the fourth measure, which is a transition to the fifth, $\bar{g}$, becomes converted into $\bar{a}^{\flat}$, in order, before passing into its principal note $\bar{g}$, to approximate nearer to it.

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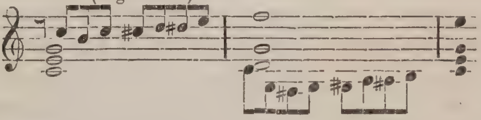
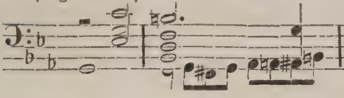
§ 369.

Thus too in fig. 625,

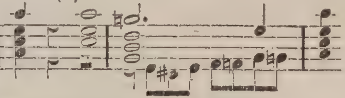
(Fig. 625. *i.*)



(Fig. 625. *k.*)



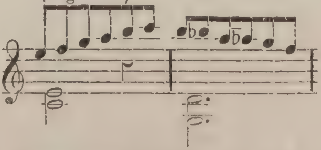
(*l.*)



in the first measure, the foreign tones $\bar{\bar{c}}$#, $\bar{\bar{d}}$, $\bar{\bar{d}}$#, standing between $\bar{\bar{c}}$ and $\bar{\bar{e}}$, may be explained and justified as follows: $\bar{\bar{d}}$ is a transition to $\bar{\bar{e}}$, but before passing into the principal note $\bar{\bar{e}}$, it is brought, by chromatic elevation, nearer to the latter; while $\bar{\bar{c}}$# is a foreign transition, of the second order, to the transient $\bar{\bar{d}}$. In the second measure of the same example, the transition-tone a is brought, by chromatic elevation, nearer to the harmonic tone b; while g# is a transition of the second class, viz. a transition to the transition a.

In fig. 626,

(Fig. 626.)

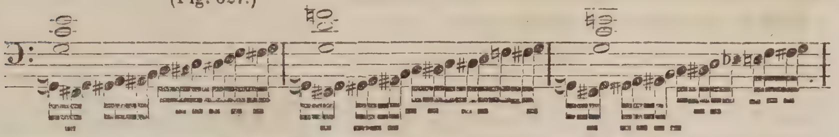


in the second measure, three tones foreign to the harmony are struck between $\bar{\bar{g}}$ and $\bar{\bar{b}}$; since $\bar{\bar{a}}$, which occurs as a transition to $\bar{\bar{g}}$, is first brought nearer its principal tone by being chromatically depressed into $\bar{\bar{a}}^{\flat}$, while b♭

is a chromatically depressed transition, of the second grade, to the transient note $\bar{a}$.

In fig. 627,

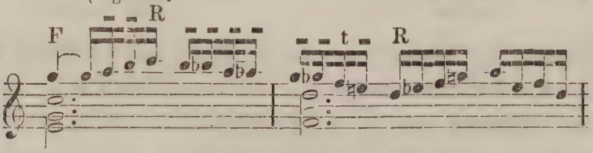
(Fig. 627.)



in the first measure, between the harmonic tones G and c, *four* transient notes are heard, viz, G♯, A, A♯, B. These may be explained by regarding A and B as transitions of the second and first rank, and by considering G♯ as a transition of the third rank to A, and A♯ as a chromatic approximation of the transient A to the transition-tone B of the first rank. Then again the following c is an harmonic tone, c♯ is a transition of second class to the transition of the first class d; which last, before going into the harmonic degree e, is chromatically approximated to it as d♯. The next following f is a transition of the first order to the following g, but is changed before passing into its principal note, into f♯. In the following measure, G♯ is a transition of the second, and A of first rank, which last, before passing over, is converted into A♯; B is a harmonic tone, and c a transition to d, which, however, is previously changed into c♯. After d, the essential fifth, follows d♯ as a fore-note of the second class to the introductory note of the second rank e; f is the seventh of the fundamental harmony, and f♯ a fore-note to the following fundamental tone g.

In such and similar ways, a still greater number of foreign tones may be introduced in immediate and uninterrupted succession. Thus, e. g. in fig. 628,

(Fig. 628.)



the series of tones $\bar{\bar{b}}$, $\bar{\bar{b}}^{\flat}$, $\bar{\bar{a}}$, $\bar{\bar{a}}^{\flat}$, $\bar{\bar{g}}$, $\bar{\bar{g}}^{\flat}$, are all transient, namely, $\bar{\bar{g}}$ is a transition of the first rank to the harmonic tone $\bar{f}$, to which it is appoximated, before passing over, by being changed into $\bar{\bar{g}}^{\flat}$; $\bar{\bar{a}}$ is a transition of the second rank to $\bar{\bar{g}}$, to which likewise it is approximated as $\bar{\bar{a}}$♯; $\bar{b}$ is a transition of the third order to the fore-note of the second order $\bar{a}$, to which it is first approximated by being altered into $\bar{\bar{b}}^{\flat}$.

In such wise, long ranges of tones may be formed, each of which is only a small degree higher or lower than the other: these may, accordingly, be termed *chromatic series of tones.*

Many, indeed, call such series of tones *chromatic scales.* (Comp. § 127, and Remark on § XVII). There is certainly no objection to this, provided, we give no higher import to the term *scale* than that of a series of tones each of which is *somewhat* higher than the preceding, as the rounds of a ladder go on rising higher and higher one above the other. But when we attribute to the term *scale* (scale of the key) that precise signification according to which it denotes *the totality of the constituent parts of the essential harmonies of a key*, it must be evidently very improper to give the name of *scale* to such series of tones, consisting of but few harmonic tones and many that are foreign both to the harmony and to the scale! — and when these gentlemen, moreover, try to make out of such accidentally produced series of tones what they call a "*genus of sounds*," I am free to confess I understand not what they mean in talking of such high and hidden things as *chromatic genera* and *mixtures of the chromatic and diatonic*, and what is more, of *diatonic-chromatic and enharmonic genera of sounds*, and even *chromatic-enharmonic scales*, and such like mysteries, which are entirely beyond my comprehension. But I can comfort my dear readers with the assurance, that it is of no sort of consequence if you also should, peradventure, not be able to understand it, — and that we ought, as Jean Paul has it, "to pay no more attention to such high-flown quirks and quiddities than — none at all."

Let us rather — instead of trying, with these learned gentlemen, to distinguish ourselves by catching after high sounding names and phrases, with which, as we see, they cannot themselves connect any sound and clear idea — proceed on our way searching out the truth as far as we are able.

§ 370.

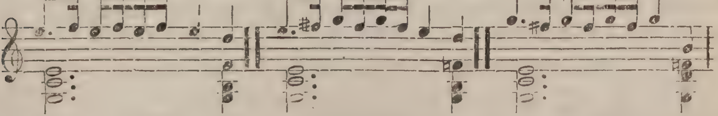
On turning our attention to all the various transitions which are foreign to the scale, we perceive that their chromatic elevation or depression serves in all cases *to bring the secondary tone nearer to its principal*, than it would otherwise be, according to the scale. Such is the case, e. g. in figs. 605, 606, 607, 608, 611, 617, 618, 624, &c.

Every where, as we see, it is only an *approximation* of the secondary tone to its principal; or, in other words, the chromatic alteration of the secondary tone every where takes place only for the purpose of bringing it nearer to its principal tone; and every where those tones only are used as transitions which are found already existing in the scale or are brought *nearer* to the principal tone by *chromatic alteration.*

But while an exception is made in favor of those transition-tones which are *drawn nearer* to the principal tone, it would be entirely contrary to rule to remove a transition note by a chromatic sign *still farther from the principal note* than the place it would occupy according to the scale.

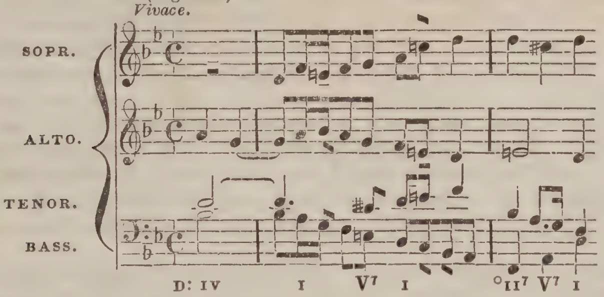
If, for instance, we were to change the transient f, occurring in fig 629, *i*,

(Fig. 629. *i.*) (*k.*) (*l.*)



into f̄#, as in *k*, it would sound very unnatural, since, by such elevation, the transition-tone would not be drawn nearer to the harmonic note than it would be according to the scale of C-major, but would be removed farther from it. Such an f̄#, therefore, employed as a transition to ē in C-major could not be justified. — But the same f̿# would sound very well, if used as a transition to g̿, as in fig. 629 *l*, above, because the tone f̿ is brought *nearer* to the tone g̿, by being chromatically elevated into f̿#. Or let any one listen to the effect produced in fig. 630,

(Fig. 630.) VOGLER'S DIES IRAE.



in the second measure, by the use of c̿♮, as a transition, instead of c̿#, and he will require no farther proof of the correctness of what we have advanced.

A single exception, produced as it were by necessity, in which the ear tolerates a secondary note which is *farther* from its principal note than it would be according to the scale in which it occurs, will be mentioned in the sequel, (§ 376 and what follows.)

(1.) *Arbitrary, or necessary, chromatic Approximation of the secondary to the principal tone.*

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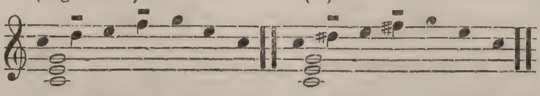
§ 371.

On looking over the above examples of transitions foreign to the harmony, which are brought, by chromatic alteration, nearer to their principal tone, the question naturally arises, when are such chromatic approximations of the secondary note to the principal tone proper?

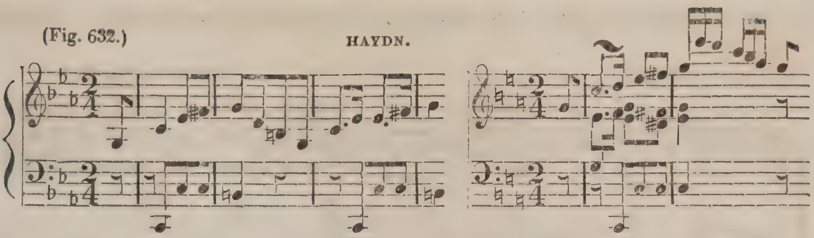
Such chromatic approximations are either *arbitrary* or *necessary*.

We will first consider such approximations as are *arbitrary*. In fig. 631 *i*,


(Fig. 631. *i.*) (*k.*)

instead of the transitions d̿ and f̿, we might employ at pleasure d̿# and f̿#, as in *k*; and in fig. 632,

(Fig. 632.)

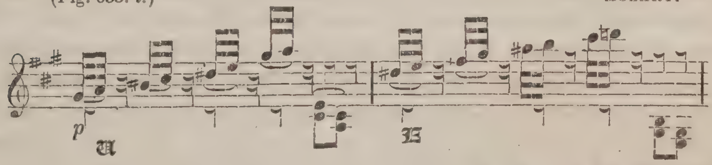


we might employ f♮ and d♮, instead of $\bar{f}$♯ and $\bar{d}$♯. Here then the elevations are arbitrary.

In respect to such arbitrary approximation of transition-tones we can only say, in general, that transitions *from below* are subjected to it much oftener than those *from above*. This will at once be evident from the fact, that, among many of the examples adduced, the chromatically approximated secondary tones have been almost always transitions from below, while, on the contrary, but very few have been (as in figs. 624, 626, 628) from above.

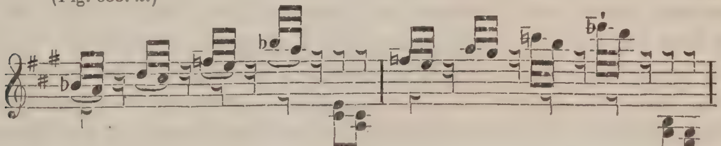
Should we, e. g. in fig. 633 *i*,

(Fig. 633. *i.*)



employ, instead of the small second transitions $\bar{b}$♯, $\bar{\bar{d}}$♯, and $\bar{\bar{\bar{d}}}$♯, $\bar{\bar{f}}$×, $\bar{\bar{a}}$♯, the small second transitions from above which are found in fig 633 *k*,

(Fig. 633. *k.*)



we should experience the infelicitous effect resulting therefrom very strikingly.

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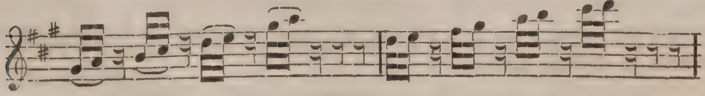
§ 372.

Although the chromatic approximation is *arbitrary* in the examples given above, there are yet many cases in which it is more or less *necessary*.

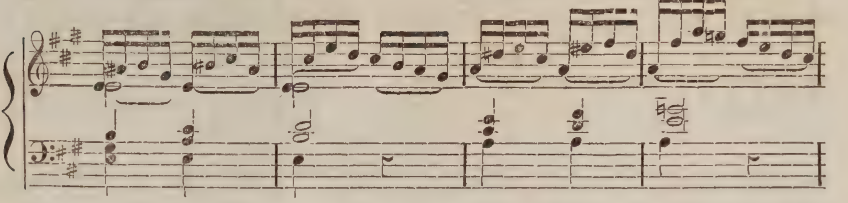
Thus it will be felt at once, that if, in the preceding fig. 633, instead of the transitions $\bar{\bar{b}}$♯, $\bar{\bar{d}}$♯, $\bar{\bar{f}}$×, and $\bar{\bar{a}}$♯, which are foreign to the scale, we were to employ the appropriate tones of the scale $\bar{b}$, $\bar{\bar{d}}$, $\bar{\bar{f}}$♯, and $\bar{\bar{a}}$, as in fig. 633 *l*,

(Fig. 633. *l.*)



the agreeable flow of the voice would be materially injured thereby. So too in fig. 634,

(Fig. 634.) HAYDN'S CREATION.



the appropriate notes of the scale $\bar{a}$, $\bar{b}$, — $\bar{\bar{d}}$, and $\bar{\bar{e}}$, if used instead of the foreign transitions which are there introduced, would produce a much less agreeable effect.

§ 373.

An actual necessity of *bringing a transition-tone nearer to its principal note* than it would be according to the given scale arises very often from the principle already laid down, that a secondary tone must not stand farther from its principal tone, than at most a large degree. Or, in other words, it often happens, in consequence of the rule just mentioned, that a tone, as it stands in the scale, cannot be used as a fore-note of transition; but must, in order to serve as a transition to a principal note, be drawn, by chromatic transposition nearer the latter than it would be according to the scale; because, should we take it as it stands in the scale, it would be *more than a large degree* from the principal tone, and consequently, being too far off, could not be employed as a transition to it. (343, 366).

The same holds good in respect to the *minor scale.* In this scale, the interval from the sixth step to the seventh is a so-called superfluous degree. Now if one of these tones should be used as a transition to the other, say, e. g. the tone f should be taken as a transition to g♯, or g♯ as a transition to f, in the minor key of *a*, such a transition-note would stand at the distance of a superfluous degree from its principal-note.

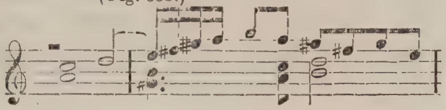
But such a transition would be contrary to the principle laid down at the commencement of the doctrine of transitions and more particularly treated in § 366. Hence, neither can f♮ serve as a transition to g♯, nor g♯ as a transition to f. Should, therefore, one of the tones of such a degree be used as a transition to the other, it must necessarily be drawn nearer to this latter; so that f, in order to serve as a transition to g♯ must be changed into f♯, — and, on the other hand, g♯ must be changed into g♮, to serve as a transition-note to f. Or, in other words, if g♯ be a principal note, and there is to be appended to it a transition-tone from below, the appropriate tone f, of the scale of a-minor, cannot be taken for such transition; but, on the contrary, f♯ must be necessarily employed instead of f; and for a like reason, if f♮ be the principal note, not g♯ but g♮ must be employed as a fore-note of transition to it from above.

We will explain this more fully by means of some examples.

§ 374.

(*a.*) *If a transition from below is to be prefixed to the seventh tone of the minor scale*, e. g. to the tone g♯ of *a*-minor, we cannot use, for this purpose, the appropriate f of the *a*-minor scale, but only the nearer f♯: consequently the f♯ which occurs twice in fig. 635,

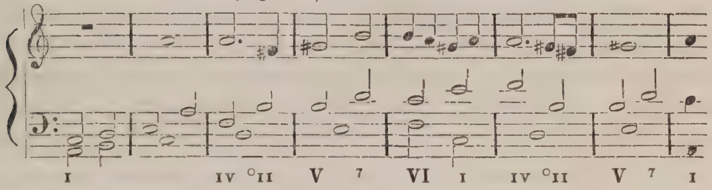
(Fig. 635.)



is a *necessarily* elevated tone.

Fig. 636,

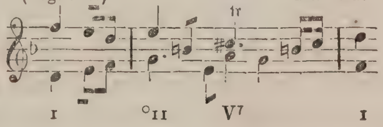
(Fig. 636.)



is of the same species.

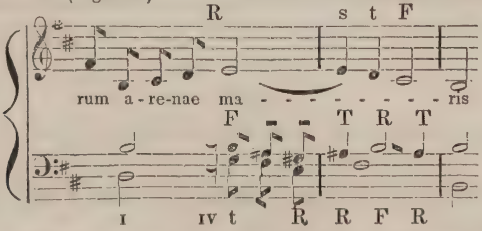
If, in the third measure of this example, a transition from below is to be placed before the following tone ḡ♯, the f̄♮ appropriate to the harmony and scale of the third measure would be inadmissible, but we must use instead of it the nearer tone f♯. On the same principle, f̄ is employed in the sixth measure, instead of f♯; as is also b♮ instead of b̄♭, in fig. 637·

(Fig. 637.) GRETRY.



It results from the same cause, that, in fig. 638,

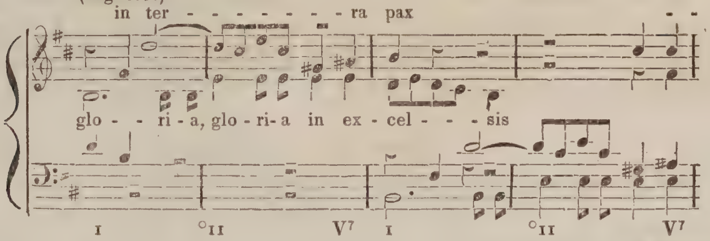
(Fig. 638.) CALDARA.



at the end of the first measure, we hear in the middle voice the tone g♯ as an introduction to a♯ of the following measure. For, although the tone g, and not g♯, belongs to the scale of b-minor, yet the tone g would not answer as an introduction to a♯, from which last tone it stands at the distance of a superfluous second.

It was for the same reason, that in my Mass No. II, in carrying out the theme of the fugue in the minor key (fig. 639,

(Fig. 639.)

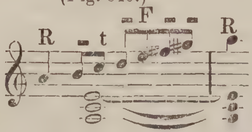

in ter - - - - - - - - ra pax
glo - - ri - a, glo - ri- a in ex - cel - - - sis
I
°II
V7
I
°II
V7

in the second and fourth measures), I was obliged to employ g♯ instead of g as an introductory fore-note to the following ā♯.

In the preceding examples, harmonic tones only and transitions of the *first* rank have been found; but the following examples show that the same holds good also with respect to *principal and secondary notes of a subordinate rank.*

In fig. 640,

(Fig. 640.)



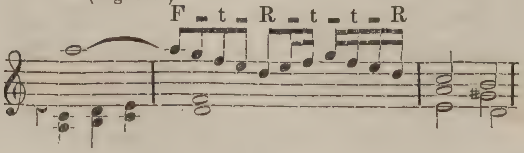
the harmony 𝔞 constitutes the basis of the passage, as the *tonic* harmony of *a*-minor. The tone g̿♯, therefore, is nothing else than an appropriate transition-tone of the scale, to the following tone ā, (we already know, from § 370, that the foreign note g̿♮ cannot serve as secondary tone to the principal note a̿,) while f̄♯ is a secondary tone of the second rank to the aforementioned ḡ♮. Now it is true that the proper tone of the scale of a-minor is not f♯, but f; but, according to the principles laid down above, the appropriate tone f̿ of the scale cannot serve as a transition to g̿♯, so that it is here *necessary* to change f̿ into f̿♯, and thus bring it nearer to the principal note of the second rank, g̿♯.

---

§ 375.

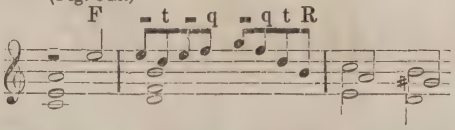
(*b.*) *But if a transition-tone from above is to be prefixed to the tone of the sixth degree of the minor scale*, e. g. to the tone f in *a*-minor, we must employ, for the purpose, not the appropriate g♯ of the scale, but the nearer g♮; and hence in fig. 641,

(Fig. 641.)



g♮, intead of g♯, twice appears as secondary tone to the third f̄ of the subdominant harmony. So too, for a like reason, in fig. 642,

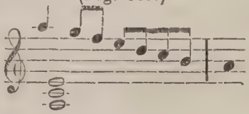
(Fig. 642.)



the tone g only, instead of g♯, can be employed before the fifth of the diminished three-fold chord of the second degree in the minor key, namely the tone f̿.

So again in fig. 643,

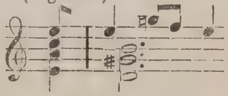
(Fig. 643.)



the tone f̄ is a transition of the first grade to the harmonic tone e̿ (for, according to § 370, it would not do here to use f̄♯ in place of the f̿ which is appropriate to the scale,) while the g̿ preceding f̿ is a transition of the second rank to the secondary note f̄ belonging to the scale. Now it is true that g♯ instead of g, is the appropriate note of the scale of *a*-minor; but yet, in order that it may serve as an introductory fore-note to f̿, g♯ must be changed into g̿♮, because g̿♯ is too far removed from f̿ to be attached to it in the character of a transition.

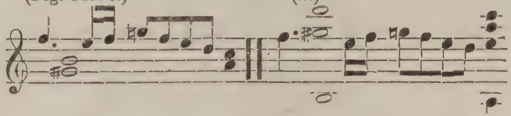
In fig. 644,

(Fig. 644.)

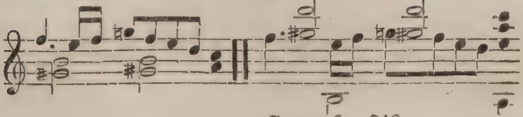


in the harmony *a:* V^7, the tone f̿ is a transition to the fundamental tone e̿; while a secondary tone of the second rank from above is prefixed to this secondary tone f̄. But the harmonic tone g̿♯, which stands at the distance of a superfluous second from f̄, could not serve for this purpose; and consequently g̿♮ must be used instead of it, (so that g̿♯ and g̿♮ sound at the same time,— g♯ as an harmonic interval, and g̿♮ as a transition). Of the same kind is fig. 645;

(Fig. 645. *i.*) (*k.*)



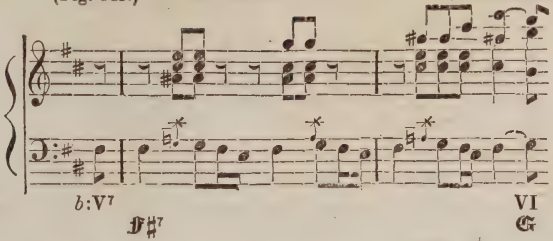
(Fig. 645. *l.*) (*m.*)



Comp. fig. 246.

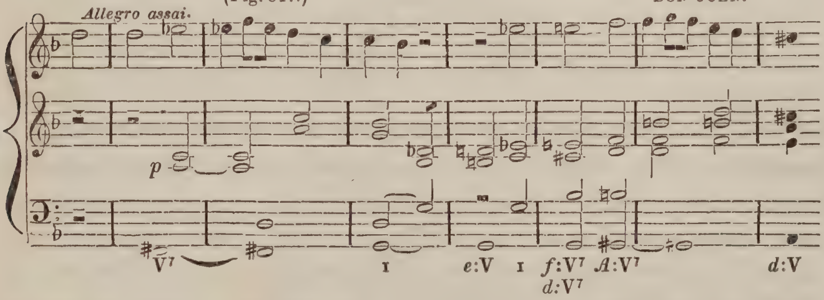
as also fig. 646,

(Fig. 646.) J. HAYDN.



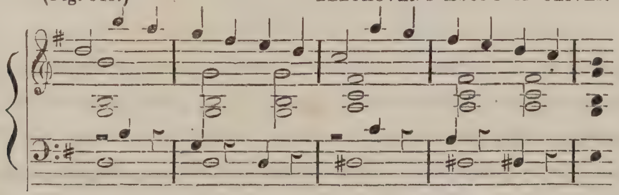
where, during the continuance of the harmony $\mathfrak{F}\sharp^{7}$, $a^{\natural}$ appears as a transition to g. So too, in fig 647,

(Fig. 647.) DON JUAN.



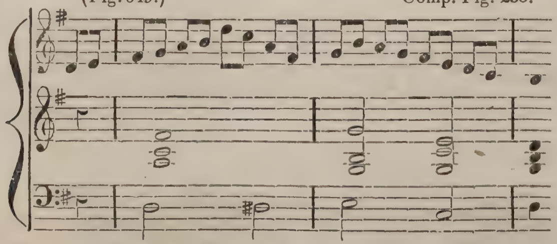
in the third measure, $\overline{\overline{f}}$ is employed as a transition to $\overline{\overline{e}}^{\flat}$, while F♯ is heard in the base; and again in the seventh measure, in the upper voice, $\overline{\overline{g}}$ is used as a transition to $\overline{\overline{f}}$, while G♯ lies in the base. So again in the fourth measure of fig. 648,

(Fig. 648.) BEETHOVEN'S MOUNT OF OLIVES.



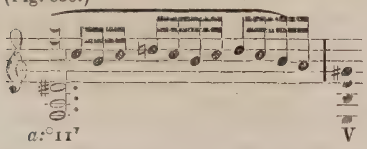
the transition-tone $d^{\natural}$ occurs in the upper voice, while $d^{\sharp}$ sounds in the base as the essential third of the harmony *B*. The same is found in fig. 649:

(Fig. 649.) Comp. Fig. 255.



A similar necessity arises in fig. 650:

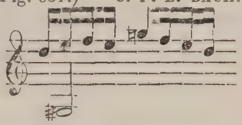
(Fig. 650.)



Here, in prefixing to the tone c (the ninth of the fundamental tone) a transition from above, the d♯ belonging to the chord could not be used, since it is too far from the principal note $\bar{\bar{c}}$: $\bar{d}\sharp$ must, therefore, be brought nearer to its principal note $\bar{c}$, and, consequently, must be changed into $\bar{\bar{d}}\natural$; so that d♯ and $\bar{d}\natural$ are here also heard at the same time. (We shall have more to say on this subject in the sequel).

We now see how naturally such a concurrence of chromatically different tones may be explained from the principles which have already been developed; how *necessary*, therefore, and perfectly according to fundamental principles it was, that, e. g. in fig. 651,

(Fig. 651.) C. P. E. BACH.



Bach should employ $\bar{\bar{g}}$ in the upper voice, and not $\bar{\bar{g}}\sharp$, as an introduction to $\bar{\bar{f}}$; and how little occasion there is to apologize for *Bach* by calling it a "*small* error," a "*trifling fault which is not to affect our judgment of a great man like Bach or Mozart*," as was done in a very erudite article in the Leipz. allg. Musikal. Ztg. p. 510. Sorry indeed would I be for Mozart and Bach, if they needed *such evasions!*

(2.) *Remote Transitions.*

§ 376.

We have hitherto adhered to the principle that the ear not only *tolerates*, but in many cases even *demands* the chromatic approximation of a secondary tone to its principal; but that it would *not* endure a secondary tone standing *farther* from its principal than the place it occupies according to the scale.

There is however a paramount necessity, as was mentioned at the end of § 370, of avoiding still more disagreeable inconveniences; and then the force of habit enables us to acquiesce in certain deviations from this rule. This is chiefly the case:

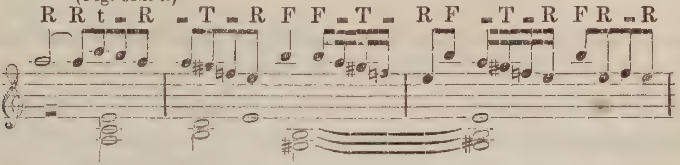
§ 377.

(*a.*) Where the observance of the rule would give rise to *a step consisting of a superfluous second*, which, as it usually has a halting appearance, it is desirable to avoid. (See a more particular consideration of this point in Ch. X., § 478.)

This again takes place in the *minor key*, and that too on account of the remoteness of the tone of the sixth from that of the seventh degree of the minor scale, which we have frequently had occasion to mention.

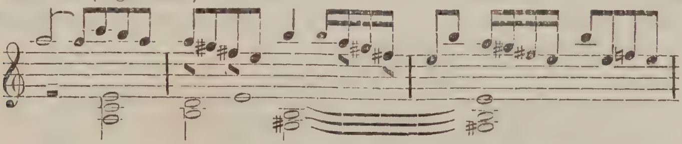
((I.)) If, for instance, in fig. 652 *i*,

(Fig. 652. *i.*)



the upper voice, after giving the harmonic tone $\bar{\bar{g}}^{\sharp}$, should descend to the following harmonic tone $\bar{\bar{e}}$ by means of an intermediate note, such intermediate note would naturally be the appropriate $\bar{\bar{f}}$ of the scale. But then the melodic step from the appropriate $g^{\sharp}$ of the scale to $\bar{\bar{f}}$ would be a superfluous second, and this would be still more opposed to an easy flow of the voice, from the fact that such an intermediate $\bar{\bar{f}}^{\natural}$ between $\bar{\bar{g}}^{\sharp}$ and $\bar{\bar{e}}$ would be placed very unsymmetrically, not half-way between the two notes, but three times as far from $\bar{\bar{g}}^{\sharp}$ as from $\bar{\bar{e}}$. A voice moving in such a manner would seem to descend by a kind of hitching, halting movement, as it were, from $\bar{\bar{g}}^{\sharp}$ to $\bar{\bar{f}}$; and in order to avoid this want of a smooth and easy transition, it is, all things considered, better to place $\bar{\bar{f}}^{\sharp}$ instead of $\bar{\bar{f}}^{\natural}$ between the tones $\bar{\bar{g}}^{\sharp}$ and $\bar{\bar{e}}$, as in fig. 652 *k*,

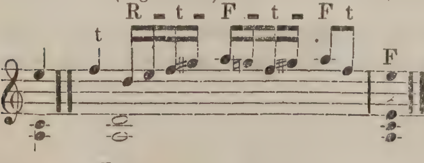
(Fig. 652. *k.*)



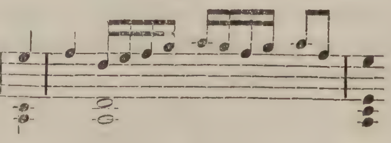
even though this transition-tone $\bar{\bar{f}}$ stands at a greater distance from its principal note $\bar{\bar{e}}$ than appropriately belongs between these two degrees of the scale. In like manner, and on the same principle, $f^{\sharp}$ again occurs several times instead of $\bar{\bar{f}}$ as a transition-tone to $\bar{\bar{e}}$.

((II.)) On the contrary, in fig. 653 *i*,

(Fig. 653. *i.*)



(*k.*)

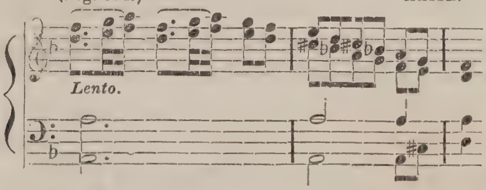


the tone $\bar{\bar{g}}^{\sharp}$ would be the appropriate transition of the scale to the following harmonic tone $\bar{\bar{a}}$; but in order to avoid the step consisting of a superfluous second from the preceding harmonic tone $\bar{\bar{f}}$ to the intermediate tone $\bar{\bar{g}}^{\sharp}$, and bring this latter nearer to the middle between the two harmonic tones, it is considered better to use $g^{\natural}$ in such a case than the appropriate $\bar{g}^{\sharp}$ of the scale, as in fig. 653 *k*, p. 600, even though this $\bar{g}$ does not stand so near its principal note as the appropriate $\bar{\bar{g}}^{\sharp}$ would.

It will readily be perceived that the exceptions just mentioned are nothing else than mere shifts in cases where, of two evils, we must choose the least; viz. that of giving to a voice a step consisting of a superfluous second, or of employing a transition-tone that does not stand so near its principal note as it would by its proper position in the scale.

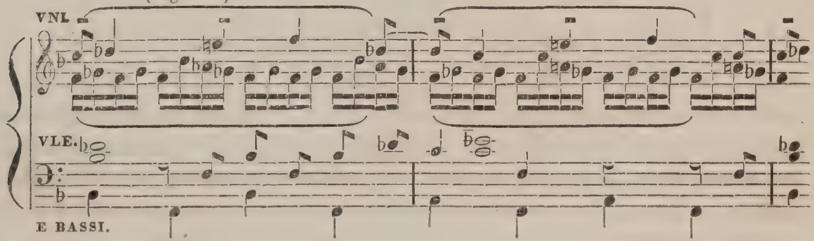
Hence, the necessity of permitting a transition-tone thus removed from its principal note can arise only when the superfluous melodic progression would produce an unpleasant effect; which, as we observed in the place cited above, is not in every instance the case; and if it be not so, then the transition-tones are properly allowed to remain as they stand in the scale. Thus we see in fig. 654,

(Fig. 654.) HASSE.



that first the alto and then the upper voice descend from the harmonic note $\bar{\bar{c}}^{\sharp}$ to $\bar{b}^{\flat}$. We also meet with the same sort of progression in fig. 655,

(Fig. 655.) DON JUAN.



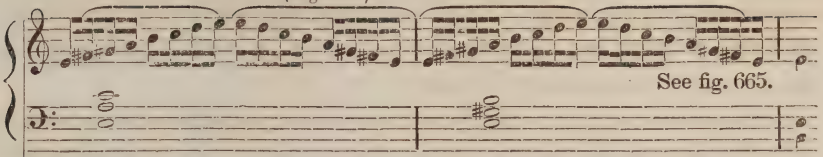
second measure, in the second violin part, from $\bar{a}$ to $\bar{g}^{\flat}$.

---

§ 378.

(*b.*) In consequence of the frequency with which transitions standing farther from their principal tone than they properly ought, are employed on the principles laid down, our ear has now become so completely accustomed to these transitions, which, though strictly contrary to rule, still are permitted for the sake of avoiding a greater inconvenience, that it receives them without much reluctance, even in cases where they are not necessary, but seem in fact to be *arbitrarily* employed. Thus for example, in fig. 656,

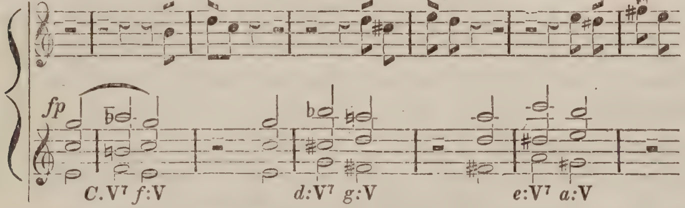
(Fig. 656.)



it is allowable to employ the descending transition g♯ f♯, although contrary to the rule stated in § 375.

So too in fig. 657,

(Fig. 657.)

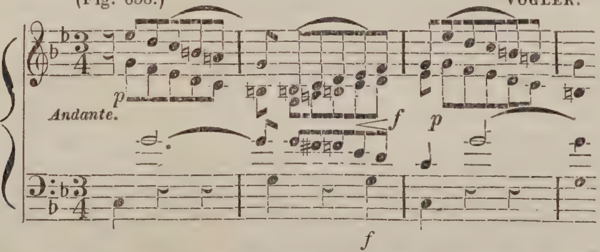


MOZART.

the fore-notes d̄♮, ē♮ and f̄♯ may be said to be *arbitrarily* remote. (Comp. also what is said on this example in § 380.)

Of a similar kind are the tones b̄, ā in the first measure of fig. 658:

(Fig. 658.)



VOGLER.

(Although indeed it might be assumed that the dominant harmony 𝔊 here forms the basis; in which case b̄ could be no longer a transition-tone but the appropriate third, and *a* might be justified according to § 377, ((I.)) namely, as serving to avoid the step of the superfluous second b̄—ā♭.)

---

§ 379.

It having been observed, that, in several of the cases above cited (viz. in § 373 and 575) in passages ascending through the sixth and seventh degrees of *a*-minor, the tones f♯ and g♯ are employed in ascending, and the tones f♮ and g♮, in descending, as secondary transition-tones of the first or second grade,— this single observation was assumed by former teachers of composition not only for the entirely erroneous assertion (refuted by §§ 377 and 378 and the accompanying figs. 652 *k*, 653 *k*, 656, &c.,) *that we always ascend through f♯ and g♯, and descend through f♮ and g♮;* but also for the singular doctrine that *the minor scale itself* is consequently mutable, and that f♯ and g♯ in ascending, and f and g in descending, are the appropriate tones of the scale. Comp. the remarks on § 131, the entire contents of which will now be intelligible to every reader, as also §§ 211 and 379 and the remarks on § 99.

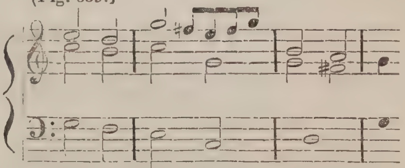
(3.) *Transition-tones employed as leading-notes.*

§ 380.

We have seen in the course of our investigations from § 367 onwards, that in carrying a voice by means of transitions, regard must constantly be had to the fundamental harmony as well as to the predominating key and scale in which it is written, and that this or that tone may very properly be used as transition to a given tone in one scale but not in another; that, for instance, f♯ may be employed in *G*-major as a transition to e, since f♯ belongs to the scale of *G*-major; but that the same tone cannot be employed in *C*-major as a transition to e, because it is farther from the principal note e than is f♮ the appropriate note of the scale of *C*-major.

And on this very account *transition-tones may sometimes be used as proper signs of a change in the modulation*, i. e. as *leading-tones* (as already mentioned in § 187). Thus, when in a passage which was hitherto in *C*-major, as in fig. 659, for example,

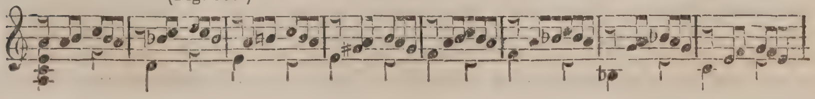
(Fig. 659.)



the tone $\bar{\text{f}}$♯ appears as a transition to $\bar{\bar{\text{e}}}$, such transition — which is possible in *G*-major, but not in *C*-major — informs the ear that the harmony in which it occurs is no longer that of the previous scale of *C*, but belongs to the key of *G*-major. We have already stated this fact (in §§ 157, 203, 228); and now what was there said will be perfectly understoood, namely that in the preceding example after 𝕮 as the tonic harmony of *C*-major immediately follows 𝕮 as the subdominant harmony of *G*-major; because the 𝕮-chord in the latter half of the second measure is characterized by means of the $\bar{\text{f}}$♯ used as a descending transition-tone to $\bar{\bar{\text{e}}}$, as unequivocally belonging to the new key. The case would be otherwise were $\bar{\text{f}}$♯ used in passing upwards to $\bar{\bar{\text{g}}}$, because a transient $\bar{\text{f}}$♯, thus approximated to its principal note g, might certainly occur in *C*-major.

Again also, in fig. 660,

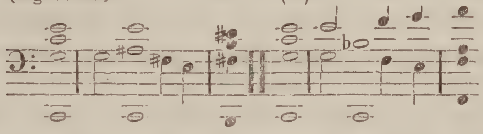
(Fig. 660.)



the $\mathfrak{F}$ harmony appears first as the three-fold chord of the sixth degree of *a*-minor, and immediately afterwards as the tonic harmony of *F*-major: that is to say in the fifth measure as *a:* VI, but in the sixth as *F:* I, by reason of the tone $\bar{b}^{\flat}$ employed as a transition to $\bar{c}$, which could not be a transition to $\bar{\bar{e}}$ in the key of *a*-minor.

In this manner also the ambiguity which, e. g., arises from the similarity of the chords [c e g b$^{\flat}$] and [c e g a$^{\sharp}$], is often removed by means of transitions. In the following example, fig. 661,

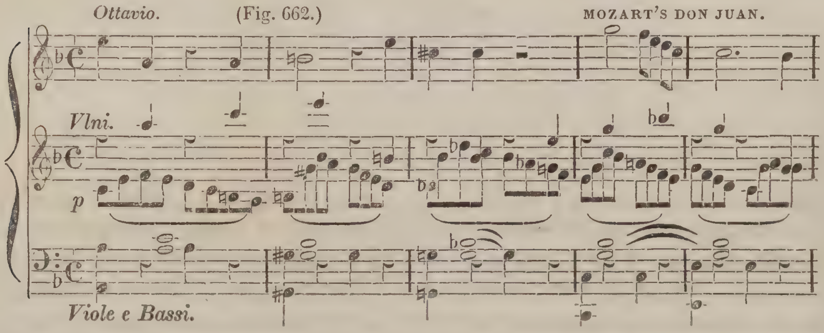
(Fig. 661. *i.*) (*k.*)



in *i*, the ear would much sooner take the chord of the second measure for *F:* V^7 than for e: $^{\circ}$II^7 (§ 194); but f♯ serving as transition to e, which could not possibly thus occur in *F*-major, at once characterizes the chord as unquestionably an appropriate superfluous sixth chord of the key of e-minor;—as, on the contrary, in *k*, the $\bar{f}$ used as transition to g stamps the chord as the principal four-fold chord $\mathfrak{C}^7$.

An interesting passage (from the first duet in Mozart's *Don Juan*) appears in fig. 662:

(Fig. 662.) MOZART'S DON JUAN.

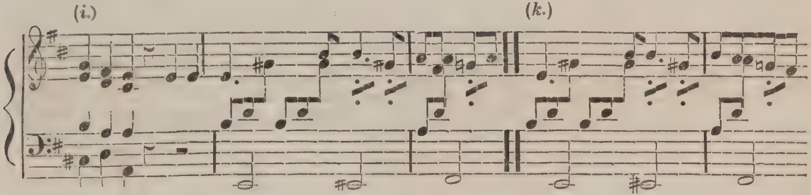


Here the ear takes the harmony at the beginning of the third measure as certainly no other than that of $\mathfrak{A}^7$ with a small ninth, the fundamental tone being omitted, that is, as *d:* V^7 (§ 194.) The fact that here the very first note of the second violin is written as d♭ and not as $\bar{c}^{\sharp}$ determines nothing. (§ 224.) But although the ear at the beginning of the before mentioned measure takes it as certainly $\mathfrak{A}^7$, yet the transitions which immediately appear compel us soon to come to another decision. The second eighth-note $\bar{b}^{\flat}$ could indeed be considered as a small ninth, and the next one again as c$^{\sharp}$, and consequently as the third of the fundamental harmony $\mathfrak{A}^7$, and the seventh degree of *d*-minor; but the following tones could not appear as transitions, as they do here in the key of *d*-minor; but would have to descend from $\bar{\bar{c}}^{\sharp}$ onward, through $\bar{b}$ or through $\bar{b}^{\flat}$ (§ 377) to the fundamental tone $\bar{a}$.

But none of this takes place; on the contrary, the tones proceed nearly as they would in f-minor, so that $\bar{\bar{d}}^{\flat}$ appears as the small ninth of $\mathfrak{C}^7$, $\bar{\bar{c}}$ as the fundamental tone, $\bar{b}^{\flat}$ as the seventh, $\bar{\bar{a}}^{\flat}$ as a transition to the fundamental fifth $\bar{g}$, and the following $\bar{f}$ as a transition to the third $\bar{\bar{e}}$). And hence, the ear is imperatively compelled to prefer this last explanation, and consequently to assume here the existence of the chord $\mathfrak{C}^7$, and not that of $\mathfrak{A}^7$,—a sudden transporting of the ear from *a*-minor or *d*-minor into *f*-minor, which would certainly have a somewhat harsh effect, were it not that the ambiguity, at least in appearance, of the chord [g e b♭ c♯ or d♭] again conceals its harshness (§ 241, 8.); after which, moreover, the piece proceeds immediately again in *F*-major, which key is near enough related to *a*-minor and *d*-minor. (The fact that the $\mathfrak{C}$-harmony of the fourth measure is again the dominant harmony of the *major key* of *F*, is indicated by the $\bar{a}^{\natural}$ used as a transition to $\bar{g}$, and which may therefore be here termed a leading-note.)

It might also be said that in fig. 657, the fore-note $\bar{d}^{\natural}$ at the beginning of the third measure causes the $\mathfrak{C}$-chord, which at first appeared as the chord *f*:-V, to assume the character of the dominant chord of *F*-major; and that similar effects are produced by the ensuing fore-notes $\bar{\bar{e}}^{\natural}$ and $\bar{\bar{f}}^{\sharp}$.

So too in the last measure of the example in fig. 301, p. 462, (comp. § 257,) the $\mathfrak{D}$-chord which is there designated as the *VI* of f♯-minor, becomes at once characterized as the recurring tonic harmony of the principal key of *D*-major, which was relinquished shortly before, if we insert $\bar{g}^{\natural}$ as a transition to $\bar{a}$, as follows in *i*,



or as a transition from above (§ 371) to f♯, as in *k*.

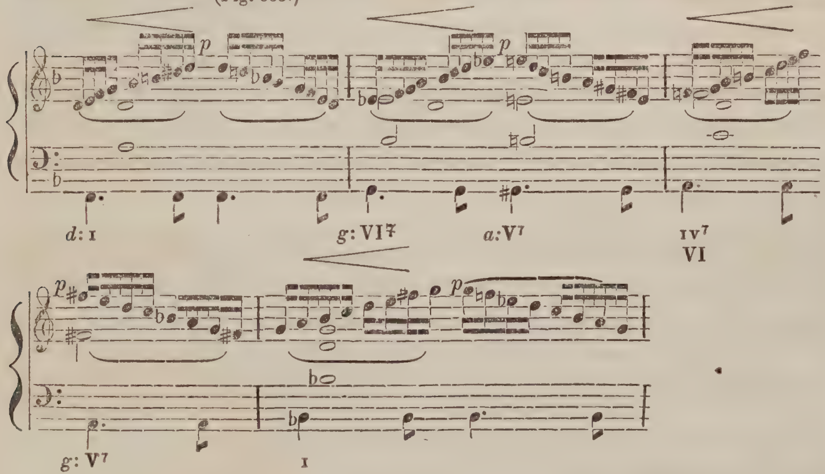
And likewise in the second measure of example 398, p. 501, § 295, the transitions $\bar{f}$, $\bar{\bar{e}}$ indicate that the third part of the measure is not properly based on *g*: I, but that here the $\mathfrak{g}$-harmony reappears as the harmony of the second degree of *F*-major; for in $\bar{g}$-minor we could not ascend from $\bar{\bar{g}}$ through these transitions $\bar{\bar{f}}$, $\bar{\bar{e}}$, to d, but in F-major we can. Consequently, the $\mathfrak{g}$-harmony, although, at the first glance, it would seem to be tonic, is in reality a secondary harmony of the principal key *F*-major, and ought, therefore, strictly speaking, to be indicated as such. Thus we have here again one and the same chord appearing first as *g*· I and immediately thereafter as *F*: II.

(4.) *Additional examples to elucidate* §§ 367-380.

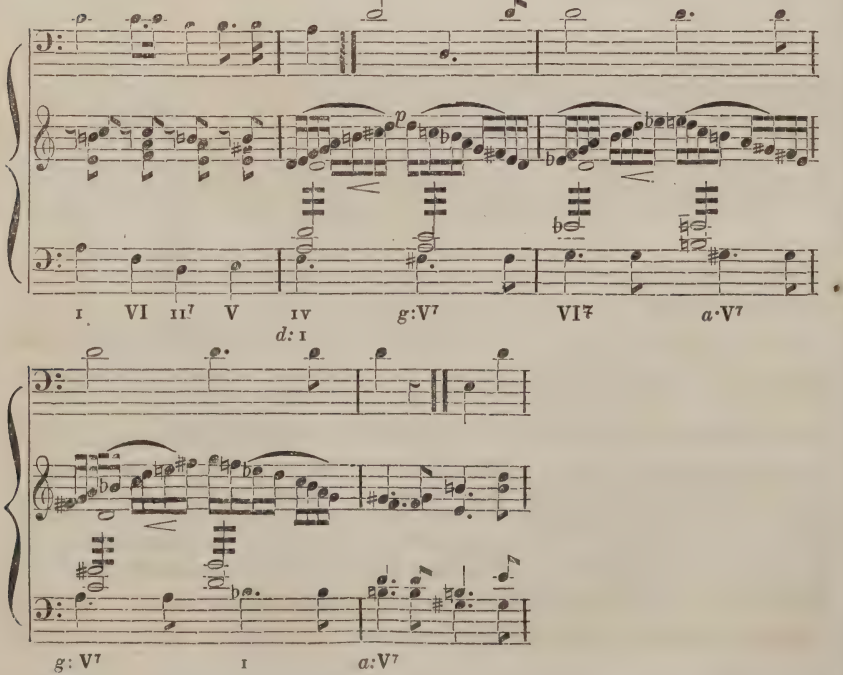
§ 381.

Having now endeavored from § 367 to this place, to ascertain how and in what cases transitions both belonging to and foreign to the harmony are to be employed, it may not be uninteresting to put the results of our investigation to the test in some more extended examples. I select for this purpose the passages in fig. 663,664, & 665, and from Mozart's *Don Juan*, because transitions of both kinds occur here under very different relations.

(Fig. 663.) DON JUAN.

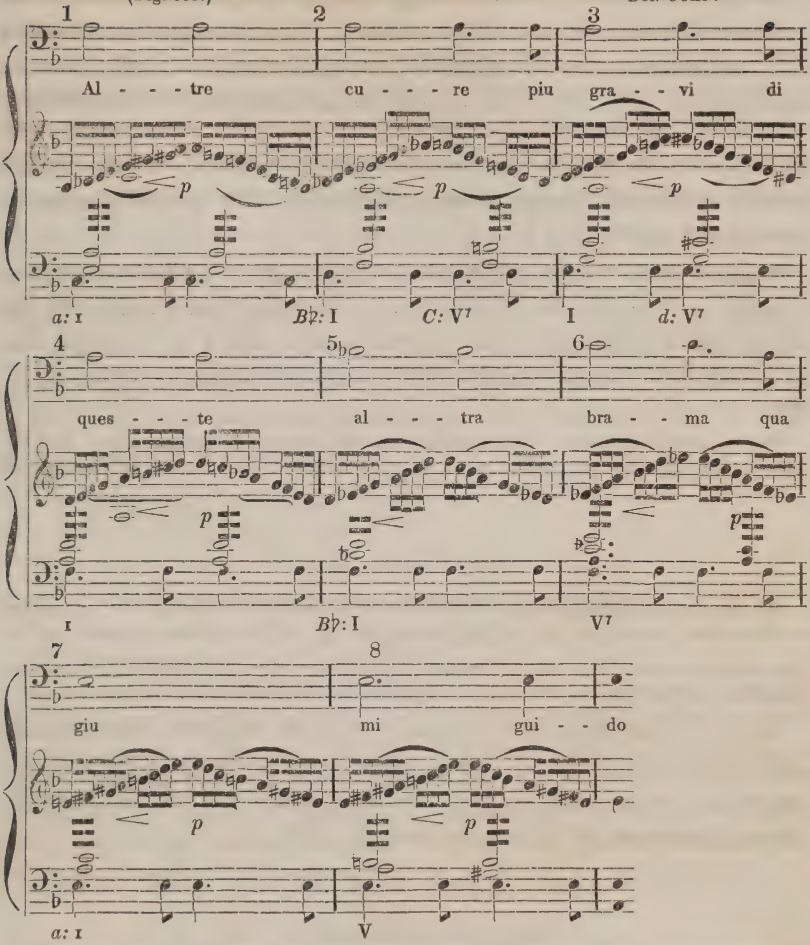


(Fig. 664.) DON JUAN.



(Fig. 665.)

DON JUAN.



In order to facilitate the understanding of the harmonic successions in these examples, I will append to them the following remarks. In fig. 663, we see the tone $\overset{=}{d}$ continuing through four measures,— and the same is the case in fig. 664. So too in fig. 665, the tone a continues uninterruptedly for four measures. This gives rise, in many places, to concurrences of tones whose explication would now be very difficult (e. g. in fig. 665, meas. 2 and 3). This difficulty, however, may be obviated by the fact that these tones may, for the present, be considered *as having no existence*, and, consequently, need not be taken into account; (as will be found more fully explained in §§ 462, 464.)

(A.) ON FIG. 663.

In the first measure, the ascending tones $\bar{b}$ and $\overset{=}{c}$♯ are explained by § 374; and the descending $\overset{=}{c}$ and b by § 375.

In the next measure, the harmony $\mathfrak{E}^{\flat}$ (or $\mathfrak{E}^{\flat 7}$) appears, according to the principle of inertia, as the *VI*^{7} of *g*-minor. The transition-tone f̄ leading to ḡ, and foreign to the scale of g-minor, is explained by § 377, ((II)); since f̄ is here used instead of f♯, in order to avoid the ascending step of a superfluous second.— In the second half of the measure, where the modulation changes into a-minor, for the same reason, the tone f̄♯, instead of the tone f̄ which belongs to the scale, stands between ḡ♯ and e, in order to avoid the descent from ḡ♯ to f̄ (§ 377 ((I.))).

So again in the third measure, the tone g̿, foreign to the scale of a-minor, is used, so as to prevent the necessity of skipping from f̄ to ḡ♯.—In the second half of the same measure, for the same reason, d̿ is preceded, not by e̿$^{\flat}$, but by e̿, because it would be a superfluous second from f̿♯ down to e♭.

In the fourth measure, the transition-tones e̿ and f̄♯, and so also f̿ and e̿$^{\flat}$, are to be explained in like manner as the similar ones in the first measure.

(B.) ON FIG. 664.

In the second measure, the transition-tones b̄ and c̿♯ are to be explained in the same manner as in the beginning of fig. 663.— In the second half of the same measure, the key changes to *g*-minor, the transitions f̄♯ and ē are justified by § 377. I.

In the third measure, the f̄, foreign to the scale of *g*-minor, which precedes ḡ♯, is explained by § 377. II.; since, otherwise, there would be a skip of a superfluous second from ē♭ to f̄♯.— In the second half of the same measure, for the like reason, f̄♯ precedes ē, after ḡ♯, § 377. I.

(C.) ON FIG. 665.

In the first measure, the transitions f̄♯, ḡ♯, and ḡ, f̄, are to be explained in the manner above mentioned. The chord [d f a b♭], occurring in the second measure, may be regarded as $\mathfrak{B}^{\flat 7}$, or else as the major fourfold chord of the sixth degree of the scale of *d*-minor, which is most nearly related to that of a-minor (just as, in the second measure of fig. 663, the chord of $\mathfrak{E}^{\flat 7}$ appeared as the VI^{7} of *g*-minor;) although the fourth sixteenth-note ē♭ would not occur as a transition to f in *d*-minor (§ 370), but only perhaps in *B*♭-major. Thus, by means of this transition, ē♭, the chord [d f a b♭] is here characterized as the I^{7} of B$^{\flat}$-major. The transition ē♭ thus appears here as a leading note.

In the second half of the same measure, the harmony $\mathfrak{G}^{7}$ occurs. In consequence of the immediately preceding key of B♭, this harmony would appear to be the dominant chord of *c*-minor, but it strikes the ear rather as the dominant chord of *C*-major, partly because this last mentioned scale is nearer than *c*-minor to the still unforgotten *a*-minor of the preceding measure,—and partly because it is designated as such by the transition-tone ē before d̄, which in *c*-minor could not possibly occur. (§ 370.)

In the third measure, in the second half of which *d*-minor occurs, Mozart chose rather to write c̿♯ b̄♭, than c̿♯ b̄, (§ 377 No. II); and thus he here preferred to make a leap of a superfluous second from the harmonic tone c̿♯ to the secondary tone b̄♭, belonging to the scale, rather than proceed by a large second to the transition-tone b♮, which is too distant from the principal tone ā.

In the fourth measure the transitions b c̿♯ and c̿ b♭ are easily explained; so too those in the fifth and sixth measures need no particular elucidation.

In the seventh measure, where *a*-minor occurs, the transitions f̄♯ ḡ♯ in the first half are to be explained by § 374, and the transitions ḡ♯ f̄♯ in the second half by § 378.

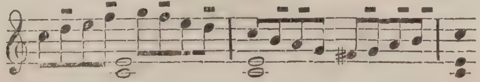
In the eighth measure, the tones f♯ g♯ are to be explained by § 374,—and the tones ḡ♯ f̄♯ by § 377.

(D.) TRANSITIONS ON HARMONIC DEGREES.

§ 382.

If we consider the different transitions *in relation to their connection with the fundamental harmony*, we find that tones of transition sometimes occur on such degrees as belong to intervals of the fundamental harmony, and at other times (and that, too, much the most frequently) on *other* degrees. I repeat, that by far the greatest part of transition-tones occur on *such degrees of the staff as do not represent any of the tones belonging to the fundamental harmony*. In fig. 666, for example,

(Fig. 666.)



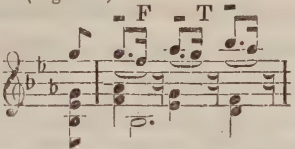
the fundamental harmony is 𝕮. The tones of which this harmony consists are the tones of the first, the third, and the fifth degrees of the scale of C-major. But of all the transitions that here occur, not one is the tone of the first, of the third, or of the fifth degree; the transient d̿ which here presents itself is the tone of the second degree, the transient f̿ is the tone of the fourth, and b̿ is that of the seventh of the scale; &c.) — Now this, as we have said above, is the most common case; but it is far from being the only one. For, *the tone of a degree that forms an interval belonging to the fundamental harmony may also occur as a transition-tone;* and this

1. either as it stands in the harmony itself, or else
2. in a chromatically altered form, and thus foreign to the scale.

§ 383.

(1.) It frequently happens, that a tone, *which, considered in itself, is actually contained in the fundamental harmony*, may yet, in consequence of the connexion in which it stands, and the manner in which it appears, present itself to the ear only *as a secondary tone.* E. g. in fig. 667,

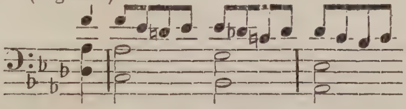
(Fig. 667.)



the ear, in two successive instances, perceives transition-tones, in the upper voice, before the harmonic tones $\bar{\bar{f}}$ and $\bar{\bar{g}}$. Now when this is followed, in the third quarter of the measure, in the same upper voice, by another form of notes very similar to the two preceding, in which $\bar{\bar{b}}\flat$ precedes $\bar{\bar{a}}\flat$, in the same manner as $\bar{\bar{g}}$ before preceded $\bar{\bar{f}}$, and $a\flat$ preceded $\bar{\bar{g}}$, it is no wonder that such $\bar{\bar{b}}\flat$ should likewise present itself to the ear as a mere transition-tone, although, in itself considered, the tone $\bar{\bar{b}}\flat$ is contained in the fundamental harmony $\mathfrak{B}\flat^7$, which occurs in this place.

For a similar reason in fig. 668,

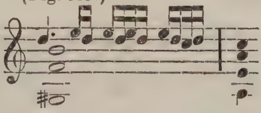
(Fig. 668.)



the ear will take the tone $\bar{e}\flat$, in the second half of the first measure, for a mere secondary note to the following $d\flat$, although the tone $\bar{e}\flat$, taken by itself, is the fundamental tone of the harmony.

In fig. 669,

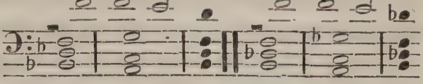
(Fig. 669.)



the ear will rather take the tone $\bar{\bar{e}}$ as a transition, than assume the harmony to be that of $\mathfrak{E}^7$ with a small ninth and the fundamental tone $\bar{\bar{e}}$ retained. (§ 208.) —

For a like reason in fig. 670, *i* and *k*,

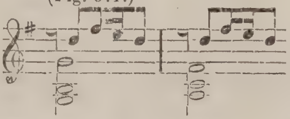
(Fig. 670. *i.*) (*k.*)



the tone $\bar{f}$ in the upper voice appears less as a fundamental tone than as a secondary tone to the seventh. The fact that the harmony of the second measure in *i* and *k* is throughout no other than *B♭:* V⁷ with a large ninth, and *b♭:* V⁷ with a small ninth, cannot be doubted, inasmuch as every thing applies in both that we formerly (§ 77 *et seq.* § 325 *et seq.*) observed as to the progression, the position, the omission of the fundamental tone, &c.; and it is in this last respect that the f̄ in the present case does not produce a harsh effect, for the very reason that it may be explained as a mere secondary tone to ē♭, and consequently is not felt as a retained fundamental tone, which, as such, would sound repulsively.)

So too in fig. 671,

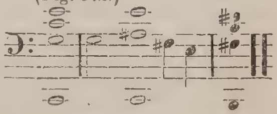
(Fig. 671.)



the tone f̄♯ in the second measure exhibits itself, not as the proper third of the fundamental harmony 𝔇⁷, but rather as a mere secondary tone to the secondary tone ē (§ 244).

In fig. 672,

(Fig. 672.)



the tone f♯ appears to be, not a fundamental tone, but rather a connecting or intermediate note between g and e.

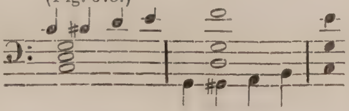
In like manner in fig. 634, p. 594, the tone ē, in the second measure, appears, not as a fundamental tone of the harmony of 𝔈⁷, but rather as a secondary tone to the following seventh d̄;—and this is also the case with the tone ā in the fourth measure.

---

§ 384.

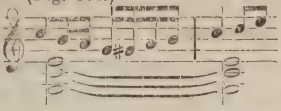
(2.) Moreover, a tone, which otherwise, according to the *degree* on which it stands, would be an interval pertaining to the harmony, may be *chromatically raised or lowered*, so as to form a mere transition; or, in other words, those tones also may occur as transitions by means of chromatic approximation, which, without such accidental elevation or depression, would form component parts of the harmony. Thus, for instance, during the harmony ℭ, the tone c♯ may nevertheless appear as a transition-tone, though standing on the same degree as the fundamental tone of the chord of ℭ: as, for example, in fig. 673:

(Fig. 673.)



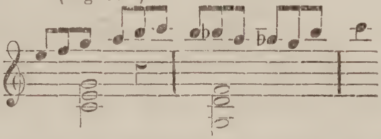
In the second measure of this same example, in the harmony of $\mathfrak{G}^7$, we have the transition G♯ in the base. So too in fig. 674,

(Fig. 674.)



in the harmony $\mathfrak{C}$, whose appropriate fifth is $g^{\natural}$, we hear the chromatically elevated tone of this degree, as a transition-tone, namely $\bar{g}^{\sharp}$. — In fig. 675 also,

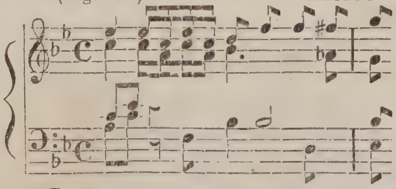
(Fig. 675.)



the transition-tone $\bar{\bar{\bar{b}}}^{\flat}$ is heard in the harmony $\mathfrak{G}^7$:

In fig. 676, likewise,

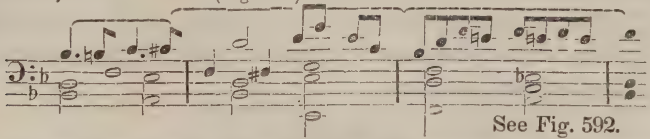
(Fig. 676.) HAYDN.



we have the transition $\bar{\bar{f}}^{\sharp}$ in the harmony $\mathfrak{B}^{\flat 7}$, whose fifth is the tone of the same degree as that on which the transition $\bar{\bar{f}}^{\sharp}$ stands.

In fig. 677,

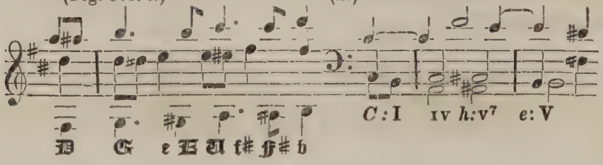
(Fig. 677.)



See Fig. 592.

the foreign and arbitrarily elevated tone $b^{\natural}$ appears as a fore-note to the tone $\bar{c}$ of the following chord, while the appropriate $b^{\flat}$ of the scale which is not elevated, is a harmonic tone. So too, the tone $\bar{c}^{\natural}$, in the second half of the measure, belongs to the harmony $\mathfrak{F}^7$, while $\bar{c}^{\sharp}$ occurs as a transition to $\bar{d}$. — And, again, in the following measure, in the harmony $\mathfrak{B}^{\flat}$, to which $f^{\natural}$ belongs as a harmonic interval, we have the transition $f^{\sharp}$; and, in the second half of the third measure, e is employed in the upper voice as a transition, while $e^{\flat}$ belongs to the harmony and forms its fundamental seventh.

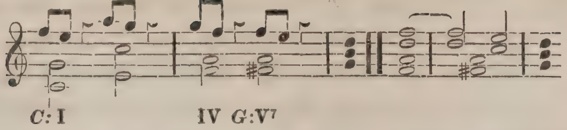
Fig. 678 *i* and *k*, is of the same species:



(Fig. 678. *i.*) (*k.*)

In fig. 679,

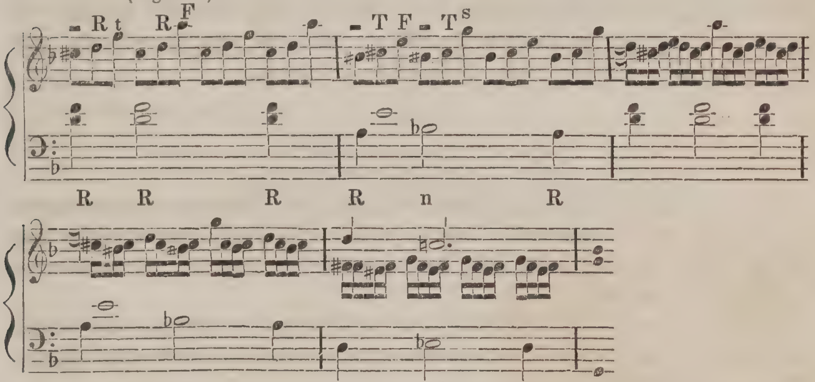
(Fig. 679. *i.*) (*k.*)



the harmony of the second measure may properly be explained as that of $\mathfrak{D}^7$ with an added ninth, $\overset{=}{e}$, which latter precedes $\overset{\equiv}{f}$♮ as a secondary tone, while $\bar{f}$♯ is the fundamental third of the harmony $\mathfrak{D}^7$.

Again, in fig. 680,

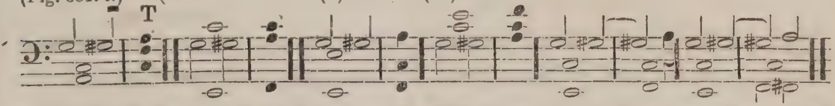
(Fig. 680.)



the tone b♭ which is a small ninth of the fundamental harmony, is, in a manner to be regarded as a principal tone; yet $\bar{b}$♯ appears in the upper voice as a transition to $\overset{=}{c}$♯.

In fig. 681,

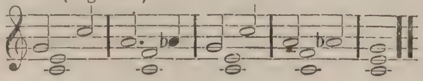
(Fig. 681. *i.*) (*k.*) (*l.*) (*m.*)



the tone g♯ (which appears in *i* as a superfluous fifth from the base note, in *k* and *l* as its major third, and in *m* as the base note itself) is the elevated tone of the same degree that forms the fifth of the fundamental harmony.

In like manner, in 682,

(Fig. 682.)



the tone $\bar{a}$♭ is the depressed tone of the same degree that forms the third of the major harmony $\mathfrak{F}$.

In like manner, the transition-tone $\bar{f}$♯ appears in the third measure of 636, p. 595, whose fundamental harmony involves the tone f♮; $\bar{b}$, in fig. 637, p. 595; g♯, in fig. 638, p. 595; $\bar{g}$♯, in fig. 639, p. 596; $\overset{=}{g}$♮, in fig. 644, p. 597. In like manner, in fig. 645, p 597, where, in the fundamental harmony $\mathfrak{E}^7$, the tone g̅♯ is a harmonic interval, the tone g̿♮ appears as a transition; and so too in fig. 646, in the harmony 𝕱♯7, to which a♯ belongs, the transition note a♮ appears, — as also in fig 647, p. 598, we have f̅ and then g̿.

In fig. 648, p. 598, in the harmony 𝕭7, which occurs as V7 of *e*-minor, the transition d̿♮ occurs on the same degree as that of the third of the harmony 𝕭, namely d♯.

Figs. 649, 650, 651 are of the same description.

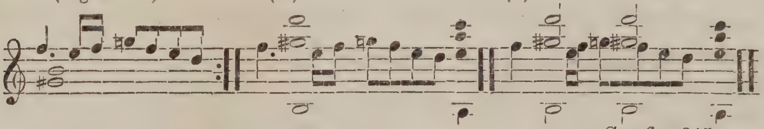
We discern, moreover, in the above mentioned examples, a second class of cases in which tones of one and the same degree, but chromatically different, may sound at the same time. (Comp. § 356). For example, in fig. 673, p. 611, we have at the same time c and c̅♯, and then G♯ and g: — in fig. 674, p. 612, g and g̅♯, — in fig. 677, p. 612, B♭ and b, — in fig. 679, p. 613, f̅♯ and f̿, — in fig. 680, p. 613, b♭ and b̅♯, &c.

§ 385.

It may be laid down as a general principle, that, in such a simultaneous sounding of two chromatically different tones belonging to one and the same degree, there is always a certain harshness, which is greater or less according to circumstances.

Thus, for instance, it is always more harsh when the chromatically different tones are near together, than when they stand farther from one another. Comp. fig. 683, *i* with *k* and *l*.

(Fig. 683. *i*.) (*k*.) (*l*.)



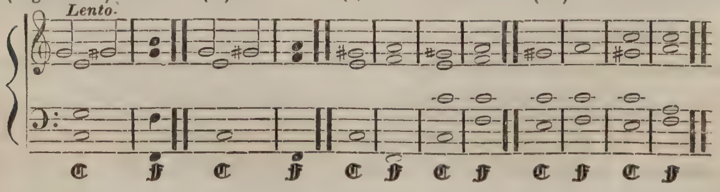
See fig. 645.

(This we shall find to be an interesting point when we come to the doctrine of what is called double counterpoint.) Comp. also § 360 and 361.

§ 386.

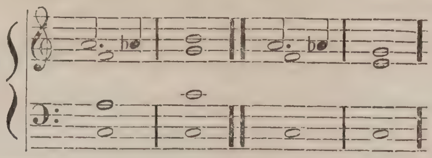
Secondly, the harshness of such simultaneous groups becomes always the more sensible in proportion to the length of their duration; and consequently, it is often well, in order to avoid such a long simultaneous sounding, to leave out the natural interval, and thus, instead of 684 *i*,

(Fig. 684. *i*.) (*k*.) (*l*.) (*m*.)



to write rather as in *k*;—and instead of 685 *i*, to write as in *k*.

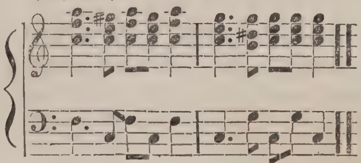
(Fig. 685. *i*.) (*k*.)



When this is the case, such chromatic transition-tone may be of even as long a duration as the harmony in which it sounds, as e. g. in fig. 684 *l* and *m*, p. 614, where the tone g̅# as a small second transition to a̅ of the following harmony 𝔉, sounds through the entire duration of the harmony ℭ, so that in this ℭ-harmony the tone g# appears throughout instead of the fundamental fifth g.

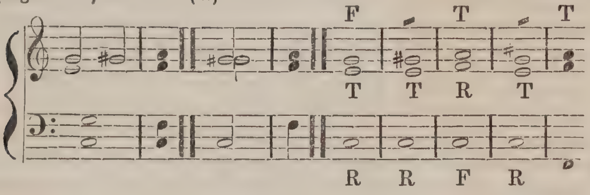
And likewise in fig. 686,

(Fig. 686.)



Comp. Fig. 701.

(Fig. 687. *i*.) (*k*.)



we may take the second chord as the threefold chord of ℭ with the fifth omitted, and in which g̿# is struck as a transition to the following a̿, while the proper fifth g♮ is left out;—so too we may take the second chord of the following measure for the chord of 𝔊.

§387.

I must take occasion here to remark incidentally, that many teachers of composition conceive themselves under necessity of assuming, for the explanation of such harmonic combinations as those in figs. 684, 686 and 687, above, a particular harmony, to which they give the name of "superfluous threefold chord."—But as every such simultaneous group in every possible case may be explained according to the laws of transitions, inasmuch as every thing applies to the superfluous fifth occurring in such chords that holds good concerning all other approximated transitions, it follows, that, both from these and many other considerations, we have no occasion to increase the number of our seven fundamental harmonies by the addition of an eighth, and, nobody knows, with how many more of the same species, for which we can discover no place in the scale of the major key, though it is in this scale that such compounds occur most frequently. (Comp. note on § 51). — Even the inventors and champions of the so-called superfluous three-fold harmony, in such a passage as the one above in fig, 677 *i*, or in 687 *i*, would certainly explain the tone $\bar{g}\sharp$ as no other than a transition, though a harsh one. But when the same tone appears as it does in *k*, where, through the omission of the proper fifth g♮, the harshness of the transition $\bar{g}\sharp$ is obviated, and the transition is thus rendered more faultless and less objectionable than in *i*, — why may it not just as well, and indeed much more appropriately, be explained as a transition? and why should it be necessary for the explanation of such a passage, to invent a new fundamental harmony consisting of the tones [c e g#], that is to say, of a fundamental tone, large third, and superfluous fifth? — or why, for the explanation of the compound [A e$^\flat$ $\bar{c}\sharp$] in the above fig. 677, p. 612, must we invent a fundamental harmony composed of a fundamental tone, large third, and small fifth (the so-called diminished large three-fold chord)? — &c.

We see, in general, from the examples above cited, that, by means of such transitions, sometimes very curious intervals arise between tones sounding together. Thus, for instance, in fig. 673, p. 611, we have the tones e and $\bar{c}\sharp$, which together form an interval of a *superfluous prime or octave*, — so too in fig. 674, p. 612, g and $\bar{g}\sharp$. — In the second measure of fig. 673, p. 611, in fig. 679, p. 613, and in fig. 683 *i*, p. 614, *diminished octaves* occur in the same way. — In fig. 680, p. 613, a *doubly superfluous octave* appears between b$^\flat$ and $\bar{b}\sharp$, — and in fig 678 *k*, p. 612, a *diminished sixth* occurs between A# and $\bar{f}$, &c.

Now if we were always to regard simultaneous groups of this sort as actual harmonies, they would often produce harmonies of a very strange description, — e. g. in fig. 684, a harmony consisting of the tones [c g e g#], or at least [c e g#], — in fig. 678 *k*, of the tones [A# c# $\bar{f}$], &c.; — all of them mere combinations of tones which, were we to regard their constituent parts as consisting altogether of real harmonic intervals, would correspond to none of the fundamental harmonies enumerated in § 50, and for the establishment of which a sufficient number of new fundamental harmonies could scarcely be invented.

DIVISION IV.

AMBIGUITY.

(A.) CONSIDERATION OF THE AMBIGUITY ARISING FROM TRANSITIONS IN GENERAL.

§ 388.

In the course of the preceding observations we had several occasions to remark, how often a harmonic combination may appear ambiguous from the fact that we may take one or more of its constituent parts either as belonging to the harmony or as a transition.

From the point of view which this new kind of ambiguity lays open to us, it will be perceived that a multitude of harmonic combinations, which hitherto could be regarded only as actual chords, have now become doubtful and ambiguous, and we thus find ourselves cast upon a new sea of uncertainties.

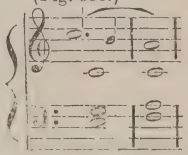
The question, therefore, properly arises, whether there are no limits to this ambiguity; and if so, what are they? and how are we to regard such ambiguous combinations in any cases that may occur?

(B.) LIMITS OF AMBIGUITY. — CHOICE AND SIMPLIFICATION OF THE MODES OF EXPLANATION.

§ 389.

An answer to the above question is furnished by what we have already found several times to hold good in similar cases, namely that every such harmonic combination presents itself to the ear as being that which the most *convenient, easy, simple, and suitable manner of explanation would make it.* If it can be explained more simply and naturally as a combination of real harmonic intervals, let it be considered as such; but if it be more appropriate and convenient, all things considered, to adopt the other mode of explanation, then this is naturally to be preferred. Both modes of explanation will seldom present equal claims. — If, however, such should be the case, the combination is really ambiguous. In fig. 688, for example, it might be doubtful, whether the harmonic combination [e g c̄ b̄], in the fourth quarter of the first measure, is to be considered as a large fourfold chord $\mathfrak{C}^{7}$ — or or whether the tone b̄ is to be regarded as a mere transition-tone, in which latter case the three-fold chord of 𝕮 would form the basis of the whole first measure. This latter explanation is evidently not only the more simple of the two, but the former would have the effect of presupposing the introduction of a large fourfold chord with an unprepared large seventh in the weak part of the measure, all of which, as is well known, is contrary to its nature. The above mentioned combination, therefore, is in this case to be taken as a simple three-fold chord of 𝕮, and the tone b̄ as a mere transition.

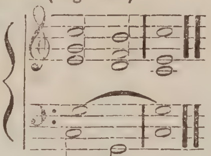
(Fig. 688.)



Such a combination, which, according to the tones composing it, has precisely the appearance of a chord consisting of harmonic tones exclusively, but which, in consequence of the connexion in which it appears (i. e. according to the principles laid down in the beginning of this section), is not received by the ear as such a chord, and which therefore *seems* to be a chord consisting of harmonic tones, but only seems so without being so in effect, i. e. without in reality impressing itself as such upon the ear, — such a chord, I say, we will name *an apparent chord.* (Comp. § 98, 407.)

But, on the other hand, we could object, if one were to assume, that, in fig. 689,

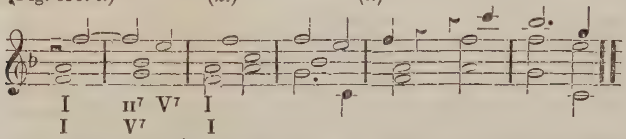
(Fig. 689.)



in the second half of the first measure, all the tones of the upper voice are merely transition-tones, and, consequently, the harmony no other than $\mathfrak{C}$; for the tone b̄ might certainly be a transition to the immediately recurring c̿; f̄ an intermediate note from ḡ to ē, as is the d between ē and c̄; while g and G belong, at any rate, as well to the harmony of $\mathfrak{C}$ as to that of $\mathfrak{G}$. Still, it will readily be felt that this mode of exposition is at least not more natural than if we regard the combination [G d̄ f̄ b̄] as that which it primarily represents itself to be, namely as $\mathfrak{G}^7$, and the harmonic progression as the very usual one I — V^7 — I.

Easy as we have found it in the two preceding examples to make a choice between two modes of explanation, there are yet many other cases in which a decision is not possible. E. g. in figs. 690, *i*, *k*, *l*,

(Fig. 690. *i.*) (*k.*) (*l.*)



we may with perfect propriety regard the f̄ in the second measure as a secondary tone to the principal tone e̿, according to which explanation the harmony of the second measure would remain $\mathfrak{C}^7$ throughout, and the whole harmonic progression.

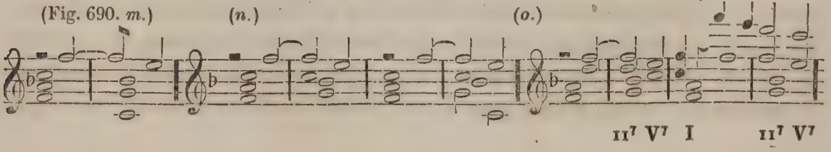
F: I | V^7.

But we might just as properly view this combination [ḡ b̄ f̿] as what, in itself considered, it first of all appears to be, namely as $\mathfrak{g}^7$ with an omitted fundamental fifth, in which case the harmonic progression would again be a very natural and common one, namely

F: I | II^7 — V^7 |

No sufficient reason can be disovered for assigning to one mode of explanation a decisive preference over the other. (For, why could we not have the same fundamental harmony in *i*, *k*, and *l*, as in *m*, *n*, or as in *o*?)

(Fig. 690. *m.*) (*n.*) (*o.*)

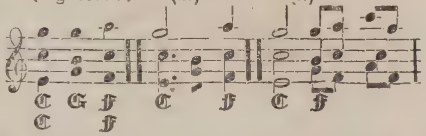


§ 390.

It is especially worthy of notice, that, in many cases, we have *the choice* whether we will consider such combinations as transitions to intervals of the *following*, or of *the present* harmony.

In fig. 691, for example,

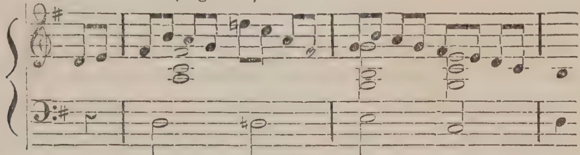
(Fig. 691. *i.*) (*k.*) (*l.*)



we may, if we will, regard the combination [$\bar{g}$ $\bar{b}$ $\bar{\bar{g}}$] as a mere apparent chord, if we assume that the $\bar{g}$ is only a transition to $\bar{\bar{a}}$, $\bar{b}$ a transition to $\bar{\bar{c}}$, and $\bar{g}$ to $\bar{f}$. In this point of view, the passage would consist of only two harmonies: 𝕮 and 𝕱. — We may then assume, in particular, that the 𝕮-harmony continues on to the third chord, and that during this 𝕮-harmony the tones $\bar{g}$, $\bar{b}$, and $\bar{\bar{g}}$ are transitions to the intervals $\bar{f}$, $\bar{\bar{c}}$, and $\bar{\bar{a}}$ of the following 𝕱-harmony, as is indicated in *k.* — Or else we may assume that the 𝕱-harmony commences at the combination [$\bar{g}$ $\bar{b}$ $\bar{\bar{g}}$] as is indicated in *l*, where, consequently, the transition-tones $\bar{g}$, $\bar{b}$, and $\bar{\bar{g}}$ relate to intervals of the 𝕱-harmony, during which they sound as transitions.

In fig. 692,

(Fig. 692.)



we have the choice either to regard $\bar{\bar{d}}$ of the upper voice as a necessarily approximated (§ 375) transition to $\bar{\bar{c}}$, — or else to assume that the 𝕯^7-harmony continues throughout the whole measure, and that the d♯ in the base, which, without chromatic elevation, would form an harmonic interval of this harmony, is merely an arbitrarily approximated secondary tone to e of the following 𝔠-harmony. (A similar ambiguity will be observed on inspecting the example in fig. 648.)

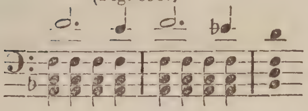
§ 391.

It will at once be perceived, however, (and this is the most important point involved in these observations,) that the *explanation of many a harmonic combination becomes facilitated and simplified* by the fact that one or more of its tones may, as mere transitions, be left altogether out of the account.

We have already on several occasions directed attention to this truth. A few additional proofs are subjoined.

In fig. 693,

(Fig. 693.)



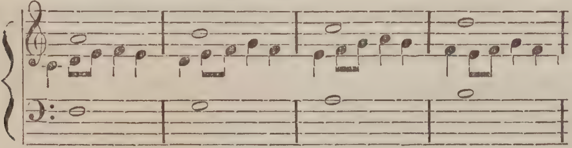
if we regard the tone $\bar{e}$ as simply a transition-tone, the fundamental harmonies of the first two measures are $\mathfrak{F}$ and $\mathfrak{F}^7$;—but, should we prefer to regard $\bar{e}$ as belonging to the harmony, it would stamp the combination of the fourth quarter of the measure as the much less common harmony of $\mathfrak{F}^7$, from which there would result the still more uncommon harmonic progression,

$$\mathrm{F: I — I}^{\not 7}\mathrm{— I, or F: I: I}^{\not 7}\mathrm{— B^{\flat}: V^7},$$

and, moreover, the preparation of the large seventh would be wanting.—It is, therefore, very evident, that the former explanation is by far the most natural, and the one to be preferred.

For a like reason, in the first measure of fig. 694, the last quarter-note $\bar{e}$

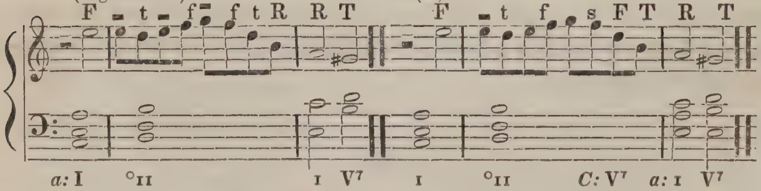
(Fig. 694.)



of the middle voice will be regarded, not as an unprepared large seventh of the harmony $\mathfrak{F}^{\not 7}$, which is itself of rare occurrence, but much rather as a secondary note of the following harmonic tone $\bar{d}$. — Again, the last quarter-note $\bar{f}$ of the following measure, which occurs in a connection similar to that of the preceding $\bar{e}$, will for the same cause present itself to the ear as simply a transition-tone, although it might otherwise with perfect propriety be regarded as the seventh of the frequently occurring major fourfold harmony.

In fig. 695,

(Fig. 695. *i.*) (*k.*)

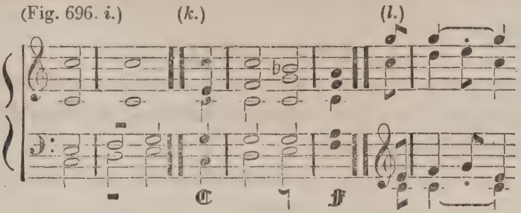


in the second measure, instead of considering the $\bar{\bar{g}}$ as foreign to the harmony, we might regard it as forming a component part thereof, and, thus explain the harmony of the second half of the second measure as that of *C:* V^7;—but the former mode of explanation is more simple and therefore to be preferred.

§ 392.

In the following example, fig. 696,

(Fig. 696. *i.*)



in *i*, the mode of explanation indicated by the diagonal strokes is simpler and much more natural, than if we were to consider these tones as forming a part of the harmony. In the former case, we need, for the explanation of the whole phrase, only a single fundamental harmony; in the latter, we should have to assume three, namely,

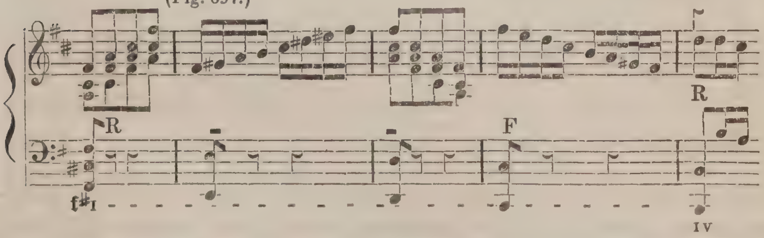
C: I — II^7 — I.

Moreover, this last progression, II^7 — I, at least in this form, would be rather unusual; accordingly, it is far better to consider the chord $[d\ f\ \bar{c}\ \bar{\bar{c}}]$ as a mere apparent chord, — as likewise in *k* the chord $[d\ g\ \bar{c}\ \bar{f}\ \bar{\bar{c}}]$, — and in *l* the combination $[\bar{c}\ f\ \bar{\bar{d}}\ \bar{g}]$.

Our teachers of composition are wont to explain such cases as the above fig. 696, (or figs. 609 and 616) in another and very troublesome way, inasmuch as they fancied themselves bound to regard such a combination as a proper chord, to which they give the name of the chord of the *stationary seventh*, about which stationary quality they contrive to say an immense deal that is both excessively learned and hard to be understood,* and in which the favorite elliptical and catachrestical harmonic progressions play a great part. We must allow, that, for our simple explanation, no great learning is required, inasmuch as we see in the passages cited nothing more than very common transition-tones, of which consequently we cannot contrive to say any thing very particular. (Comp. remark on § 99 and on § 320.)

In fig. 697,

(Fig. 697.)



the harmony of the second measure, in itself considered, might certainly be regarded as $\mathfrak{f}^{\sharp 7}$, and that of the third measure for $\mathfrak{D}^7$, but the ear will much rather take the base tones E and D for mere transitions between F♯ of the first and C♯ of the fourth measure, and accordingly $\mathfrak{f}^{\sharp}$ as the fundamental harmony of the whole four measures, (as has already been done by Kirnberger, from whom I borrow this example.* But were we to adopt the first mode of explanation, not only would there appear a strange and unusual harmonic progression:

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* See e. g. the Leipz. allg. musikal. Ztg. 1810, No. 58, 59.

$$\mathfrak{f}^{\sharp}\quad \mathfrak{f}^{\sharp 7}\quad \mathfrak{D}^{7}\quad \mathfrak{f}^{\sharp},$$

but the striking of the unprepared secondary seventh could not well be justified. —(Furthermore, I will not deny that the composer has given us here quite too many transitions at once.)

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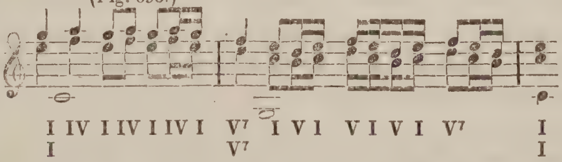
§ 393.

In fig. 698,

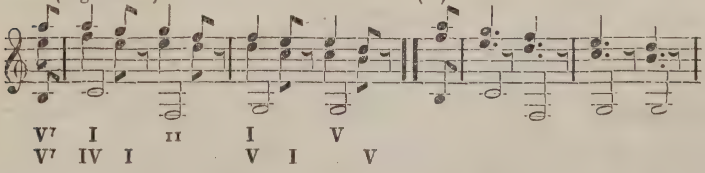
(Fig. 698.)



we may, if we please, consider the harmony $\mathfrak{F}$ to lie at the basis of the harmonic combination at the second quarter-note, and that the $\mathfrak{C}$-harmony returns at the following eighth-note, the $\mathfrak{F}$-harmony again at the next, then again the chord of $\mathfrak{C}$, — and, in the same manner, change the fundamental harmony at each of the following sixteenth-notes; — and so also in the following measure, where the harmonies $\mathfrak{G}^7$ and $\mathfrak{C}$ several times alternate with each other. But since we may very properly assume, that the tone $\bar{\bar{a}}$ of the first measure is throughout only a transition to the following $\bar{\bar{g}}$, and $\bar{f}$, in like manner, a transition to $\bar{e}$, — and so, in the next measure, that the tones $\bar{\bar{e}}$ and $\bar{\bar{c}}$ are transitions to the adjacent notes, this explanation is already much more simple, and hence is indisputably to be preferred, at least for combinations which thus rapidly alternate with each other.

So too in fig. 699,

(Fig. 699. *i.*) (*k.*)



at the first quarter-note of the first measure, the tones $\bar{\bar{a}}$ and $\bar{\bar{f}}$ may be regarded either as the third and fundamental tones of the harmony $\mathfrak{F}$, or as mere secondary notes to $\bar{\bar{g}}$ and $\bar{\bar{e}}$; the second half of the measure may likewise be differently explained, &c. Here, too, the explanation indicated by the top row of numerals is simpler and more natural than the other; because, if we regard all the quarter-notes as transitions, the phrase will be seen to be, after all, nothing more than a garnishing of the very common one in *k.*

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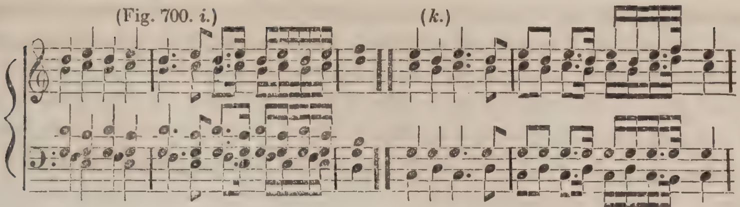
* In his K. d. r. S. 1 Bd. 4 Abschn., Anm., p. 51.)

In fig. 700, again,

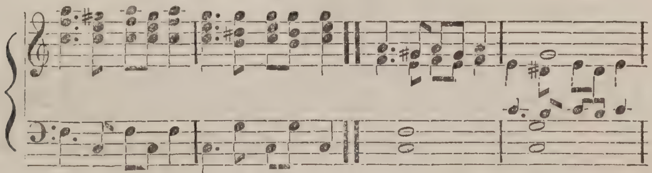
(Fig. 700. *i.*) (*k.*)



we are at liberty to take a new fundamental harmony for each quarter, eighth, or sixteenth note; and also to decide *which tones* we will regard as harmonic; and which as mere transitions.

Likewise in fig. 701 *i*,

(Fig. 701. *i.*) (*k.*)

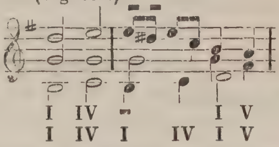


See Fig. 686.

we may either explain the second chord of the first measure in the same manner as was done in § 386, — or we may still more simply regard it as a continuation of the harmony 𝔉 (only in the second inversion), if we take both the tones $\overline{\overline{g}}$♯ and $\overline{\overline{e}}$ as transitions. For, why should not the same harmony lie at the foundation here as in *k*?

Also in fig. 702,

(Fig. 702.)



at the beginning of the second measure, we may explain the combination of the first quarter from the harmony 𝔊, if we regard b and $\overline{g}$ as harmonic, f♯ as an extraneous secondary tone to the $\overline{\overline{e}}$ of the following chord, and the first $\overline{\overline{e}}$ as a secondary tone of the second rank. But we may also assume that the ℭ-harmony, at the end of the first measure, continues through the first fourth of the second measure, that b is a transition to the following $\overline{c}$, as also $\overline{\overline{d}}$♯ to $\overline{\overline{e}}$; — which explanation is, after all, the simpler of the two.

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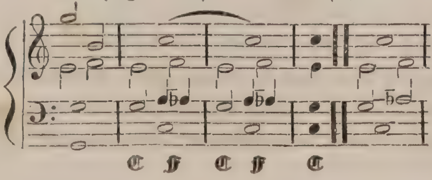
§ 394.

If, in fig. 703 *i*;

(Fig. 703. *i.*) (*k.*)



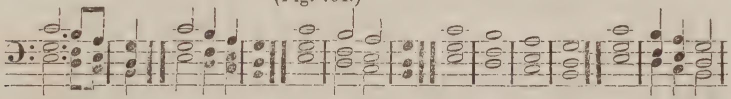
the tone a♭, which occurs in the harmony 𝔉, may be taken as a mere transition-tone (§ 384, fig. 682, p. 613,) it may also be regarded as continuing through the whole harmony 𝔉 (§ 386), as in *k*, where, accordingly, we have a♭ throughout, instead of a, the proper tone of the major threefold chord of 𝔉. It will readily be seen how much simpler the explanation of fig. *i* and *k* is, according to this method, than if we should each time take the combination [c a♭ f c̄] for the minor threefold harmony 𝔣, which is foreign to the scale of *C*-major.

By this view of the matter, the explanation of the cadences in fig. 416, p. 511, and fig. 422, p. 513, is very much simplified.

§ 395.

If, in such examples as those in fig. 704,

(Fig. 704.)



we regard all the tones as harmonic, the passage will consist of the four following harmonies:

C: I °vii vi V; or say I V^7 vi V.

But we may also take the second and third tones of the upper voice as transitions of the second and first order, the f of the middle voice as a transition to the following e, and the d of the lower voice as a transition to c; in which case, the first three combinations appear as depending throughout on the harmony *C:* I, which would make the whole harmonic progression as follows:

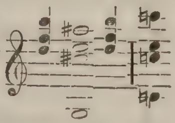
C: I V.

Or, again, we may regard the third combination as a harmonic one: this would produce the following harmonies:

C: I vi V,

and so on. Thus, we see in how many ways such progressions of thirds and sixths may be viewed and explained; and that in every such succession of chords, considerable freedom is allowed in selecting that mode of explanation which may be the most natural, in the given circumstances.

§ 396.



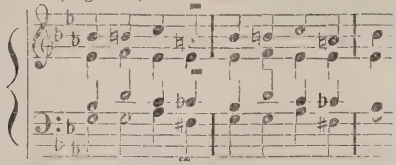
In the annexed figure, the combination [g c̄♯ e̿ a̿♯] perfectly resembles the chord of 𝔉♯^{7} with the fundamental tone omitted and an added small ninth, (or, considering it according to the keys of the piano-forte, it might be construed as 𝔄^7, ℭ^7, or 𝔇♯^{7}, with the same omission and addition. § 85.)

The ear, however, does not receive it as such; because it is evidently much simpler to regard the tones c̄, e̿ and a̿♯ of the three upper voices as mere transitions; for, then the whole measure appears to rest on the principal fourfold chord 𝔊^7, while, otherwise, we should have to assume three fundamental harmonies for this measure, viz. first $\mathfrak{G}^7$, then $\mathfrak{F}\sharp^7$ (or $\mathfrak{A}^7$, or $\mathfrak{C}^7$, or $\mathfrak{E}\flat^7$) with a small ninth, and then again $\mathfrak{G}^7$, — which would give, for this measure, the following far less simple harmonic succession:

C: V^7=b: V^7=*C:* V^7,
or — — d: V^7 — —,
or — — F: V^7 — —,
or perhaps — — A$^\flat$: V^7 — —.

Fig. 705 is of the same description.

(Fig. 705.) MY TE DEUM.

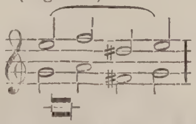


E♮: I *c*:V^7 VI *E♮:* I

Here, the second chord may be considered as $\mathfrak{G}^7$, but we can also assume that the fundamental harmony of the first part of the measure remains the same at the second quarter-note, and that b̄ appears only as a transition-tone to the c̿ of the following harmony, as does also f̄ to ē♭, and d̄ to ē. So, too, the combination at the fourth quarter-note might very well, taken as [g♭ c̄♭ ē♭ ā], be regarded as the harmony of °$\mathfrak{f}^7$ with an elevated third,— or as a transferring dominant harmony $\mathfrak{F}^7$ with a depressed fifth, or taken as [g♭ c̄♭ ē♭ b̄♭ or [f♯ b d̄♯ ā], as the harmony $\mathfrak{C}\flat^7$ or $\mathfrak{B}^7$; or else we may assume that the $\mathfrak{A}\flat$-harmony of the third quarter-note continues, that ā is merely an approximated preparatory tone to the following b̄♭, that c̄♭ bears the same relation to b♮, and f♯ to g. And in fact it is much simpler thus to explain this fourth chord as a mere apparent chord, than as the harmony °$\mathfrak{f}^7$ or $\mathfrak{F}^7$, or as the any thing but simply related harmony $\mathfrak{C}\flat^7$ or $\mathfrak{B}^7$.

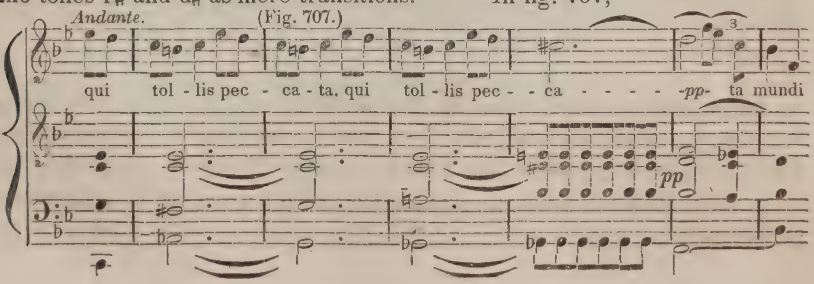
Again, in fig. 706,

(Fig. 706.)



we are at liberty to regard the tones f̄♯ and d̄♯ as harmonic, and the combination as that of $\mathfrak{B}^7$ with a small ninth; but it is much simpler to explain the tones f♯ and d♯ as mere transitions. In fig. 707,

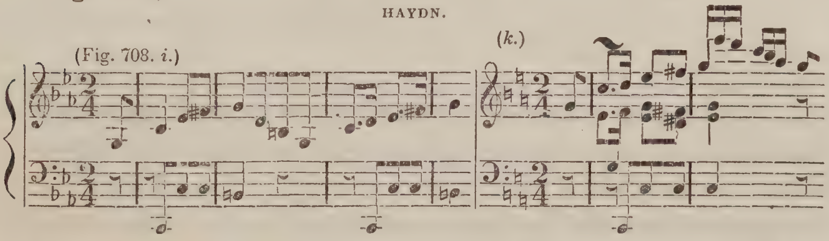
(Fig. 707.)


Andante.
qui tol - lis pec - ca - ta, qui tol - lis pec - - ca - - - - -pp- ta mundi
pp

we may either consider the combination [G♭ b̄♭ c̄♯ e] as a proper harmony, namely as 𝔊♭^{7} [G♭ b^7 d̄$^♭$ f$^♭$] or 𝔉♯^{7} [F♯ a♯ c̄♯ ē], or as °𝔠^7 with an elevated third [G♭ b♭ d̄$^♭$ e], and so on; or we may assume that the whole combination is an apparent chord, namely, that the harmony of 𝔅♭ lies at its foundation, that the tone ē is only a secondary tone to the fundamental fifth f̄ which actually appears in the following measure, that c̄♯ is a forenote to the third d̄, and G$^♭$ a fore-note from above to the fundamental fifth F in the base. Here too, as we see, the explanation that takes it for an apparent chord is clearly the simplest. (Comp. fig. 705, p. 625.)

§ 397.

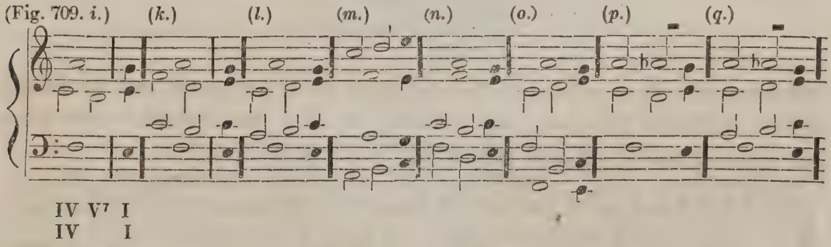
In fig. 708 *i*,



the combination [c f̄♯] may be considered as 𝔇^7, or we may regard f♯ as merely an approximated transition to ḡ. In the former case, it would be a temporary digressive modulation; in the latter, not. The latter is far more simple. In *k*, the combination [c d̄♯ f̄♯] might also be regarded as resting on the harmony 𝔅^7, were we not, with much greater simplicity, to assume that d̄♯ and f̄♯ are mere small second transitions to ē and ḡ, and consequently not harmonic intervals.

§ 398.

In like manner, instead of assuming in fig. 709 *i*,

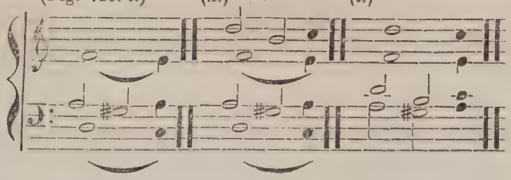


on the appearance of the tone b, that a 𝔊^7-harmony occurs here with a large ninth and an omitted fundamental tone,— the case may be much more simply explained by taking the tone b as a mere transition to the following c̄; in which case the harmonic progression would be merely IV=I, instead of IV=V^7=I.

In a similar manner, we may explain the tones b and d from *k* to *o*, — and even the tones b, d, and a♭ in *p* and *q*.

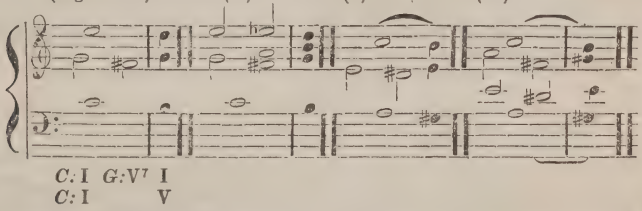
In this way, too, the explanation of the forms of notes found in fig. 710 may be materially simplified.

(Fig. 710. *i.*)



Thus, too, in fig. 711 *i* and *k*,

(Fig. 711. *i.*)

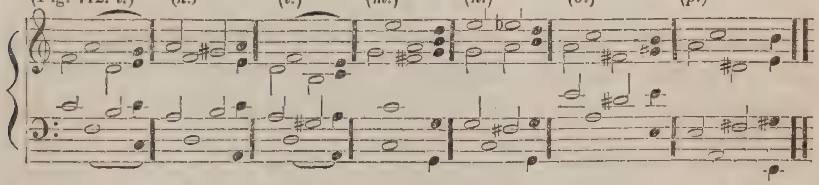


we may suppose that in the second half measure, the fundamental four-fold chord $\mathfrak{D}^7$ appears with a ninth and an omitted fundamental tone, as a transferring dominant and leading chord to G-major; but we may also very properly assume that the whole first measure rests on the threefold harmony $\mathfrak{C}$, and that f♯ in the middle voice is a mere transition. This is indisputably more simple; since, regarded in this point of view, the whole first measure is founded on a single harmony, that of *C:* I. But if we were to consider f♯ as a constituent part of the harmony, we should not only require two different harmonies for the explanation of this measure, but the progression would also involve a transient digressive modulation, namely: *C:* I *G:* V ^{7}I (§ 211.)
C: V.

Figs. 711 *l* and *m*, admit of the same explanation.

Indeed, in such cases as in fig. 712,

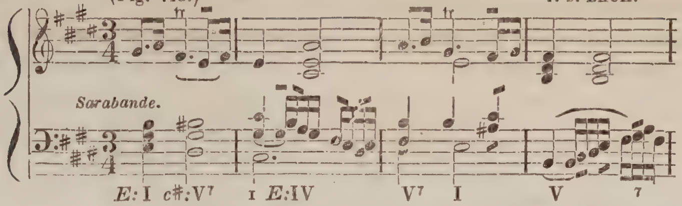
(Fig. 712. *i.*)



the explanation of such tones as transitions has yet another ground of preference. Were we to assume, for instance, in 712 *i*, that the fourfold chord $\mathfrak{G}^7$ lies at the foundation of the combination [f b d a], the base tone f would appear as the fundamental seventh; and, regarded in this point of view, the skip of the base from this f down to c, at the moment of the cadence, would not exactly correspond to the progression of a fundamental seventh. (§ 317 B.))

So, too, in fig. 713,

(Fig. 713.) I. S. BACH.



at the last quarter-note of the third measure, the combination [e a♯ c̄♯ ē ḡ♯] may be most properly explained as an apparent chord, in which, while the 𝕮-harmony continues, the tones a♯ and c̿♯ are merely transient, while the base-note e remains a fundamental tone. — (From what precedes, moreover, the examples in figs. 418 — 421; §§ 308, and 317, admit of still an additional defence and explanation.)

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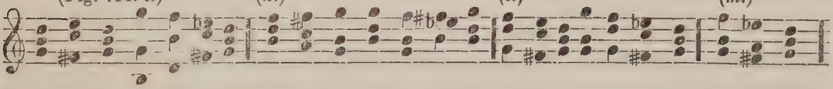
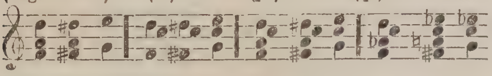
§ 399.

Moreover, in cases like fig. 714,

(Fig. 714. i.) (k.) (l.) (m.)



(Fig. 714. n.) (o.) (p.) (q.)



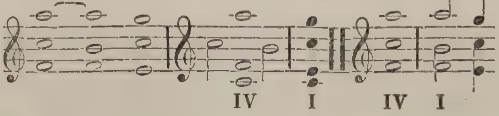
it is not necessary to consider the combinations [f♯ c̿ ē], [f♯ c̿ ē♭],[c̿ ē♭ f♯], &c. as leading principal four-fold chords of the digressive modulatory dominants; on the contrary, it is much simpler, in *i*, to take the e̿ of the second chord as a mere secondary note to the following d̄, and, in like manner c̿ and f♯ as secondary notes to b̄ and ḡ; so that the 𝕲-harmony still forms the basis of all the first three chords. The same may be said of the sixth chord of the same passage;—likewise of the second and sixth at *k*, &c.

---

§ 400.

In most of the preceding cases we are, furthermore, at liberty (as intimated in § 391) to regard the transition-tones here pointed out as transitions either to intervals of the *present* or of the following harmony. For, e. g. in fig. 715 *i*,

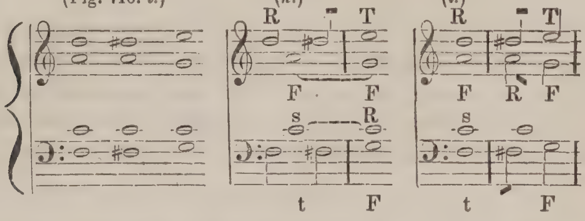
(Fig. 715. i.) (k.) (l.)



we may assume that the second chord rests on the preceding harmony of 𝕱; so that the tone b̄ will be a transition to the tone c̿ of the following threefold chord of ℭ, as is indicated in *k;* — but we may also assume that the ℭ-harmony already forms the basis of the combination [f̄ b̄ a̿]; in which case all the transitions relate to intervals of the harmony of ℭ, during which they make their appearance as transitions, namely, a̿ to the fifth g̿, — b to the fundamental tone c̿, — and f̄ to the fundamental third ē; as is shown in *l.*

Thus, too, we may assume in fig. 716 *i*,

(Fig. 716. *i.*) (*k.*) (*l.*)

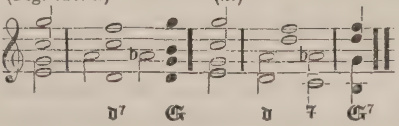


that the second chord still rests on the foregoing harmony 𝔇^7; so that, in the second harmonic combination, d̄♯ will be a transition to the e̿ of the following threefold chord of ℭ, and f♯ to g, while the tones ā and c̄ remain as before, the fifth and seventh of the harmony of 𝔇^7, as is indicated at *k;*—but we may also assume, as indeed it seems most appropriate to do, that the ℭ-harmony is introduced already at the combination [f♯ c̄ ā d♯], that d̿♯ is a substitute for the fundamental tone e̿; ā for the fundamental fifth ḡ, f♮ for g, and that c̄ is already the fundamental tone, as is indicated at *l.*

§ 401.

In fig. 717 *i*,

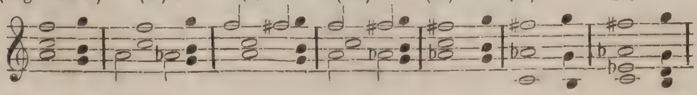
(Fig. 717. *i.*) (*k.*)



the combination [d a♭ c̿ f̿] may properly be so explained, that, during the harmony of 𝔇^7, which lasts through a whole measure, the tone a♭ as a transition to ḡ of the following harmony, occurs on the harmonic degree ā;—accordingly, there is not the least necessity for regarding the combination in the second half of the measure as a fourfold chord with a small fifth. In ***k***, the tones ā♭ and c̈ are, in like manner, transition-tones.

Though, in fig. 718 *i*,

(Fig. 718. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*) (*p.*)

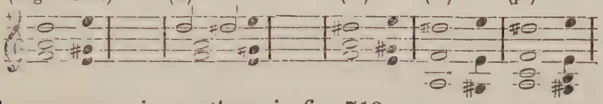


we see the harmonies 𝔉 and 𝔊 succeed each other without transition-tones, still we may instead of this, introduce, during the 𝔉-harmony, the tone ā♭ as a transition to g of the following harmony, as in *k*, — or the tone f̄♯ as a transition to g̿, as in *l*, — or both together, as in *m*, — or we may let these transitions remain during the entire continuance of the 𝔉-harmony (§ 386), as in *n* or *o;* and thus, merely by means of transitions on the harmonic degrees, combinations are produced which are precisely similar to those adduced in § 89, &c. fig. 123 *o*, *p*, *q*. — (Comp. fig. 705 and 707.)

And when, again, the tone ē♭ as a small second approximated transition from above to the fundamental fifth of the following harmony, is added to the chord in question, excepting the before mentioned transitions on harmonic degrees, as in fig. 718 p. 629, we see chords arise which are particularly similar to those in § 91 [also 89] fig. 123 *r*, *s*, *t*, *u*, p. 210, and figs. 128 and 129, p. 212.

The examples in fig. 719 *i* — *p*,

(Fig. 719 *i.*)

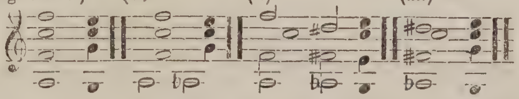


are of the same species as those in fig. 718.

§ 402.

So, too, instead of letting the harmonies 𝔉=ℭ succeed each other so simply as they do in fig. 720 *i*,

(Fig. 720. *i.*)

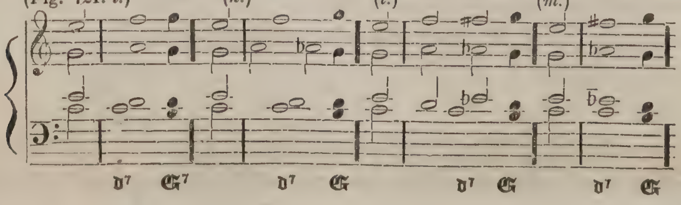


we may introduce, during the first harmony, the tone a♭ as a chromatic transition on the harmonic degree a, as in *k*. — Or, in like manner, we may introduce f̄♯ as a transition before ḡ, and at the same time d̄♯ before ē, as in *l;* — and, if we give all these transitions the duration of the whole measure, as in *m*, we again have results similar to those in the preceding section.

§ 403.

In like manner, instead of letting the harmonies 𝔡^7=𝔊 succeed each other, so simply as in fig. 721 *i*,

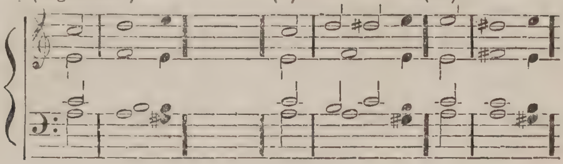
(Fig. 721. *i.*)



we may, introduce ā♭ as a transition, as in *k*, — and may also, at the same time, introduce f̿♯ before g̿, and ē♮ before d̄, as in *l*; — and we may allow such combinations to continue through the whole duration of the $\mathfrak{D}^7$-harmony, as in *m*.

It will be clearly seen that in this way, again, results are produced like those of the two preceding sections. The example in the minor key which occurs in fig. 722 *i*—*m*,

(Fig. 722. *i*.)

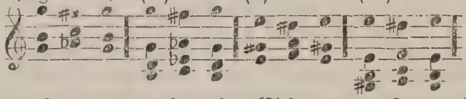


is of the same character as the preceding one in the major key.

§ 404.

In the foregoing paragraphs, we have seen how harmonic combinations of the kind in question can be explained by transition-tones chromatically approximated to intervals of the following harmony. In many cases, however, they may be explained even in a *still simpler* manner by transitions to intervals of the *present* harmony: for, in fig. 723 *i*, for example,

(Fig. 723. *i*.)

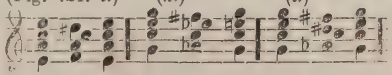


we may very properly assume, that the 𝔊-harmony forms the basis throughout, and that during the same the upper voice gives, in passing, the tone f̿♯ as a returning transition (§ 414) to the fundamental tone g̿, while the middle voice gives c̄ as a similar transition to the fundamental third ḅ, and the base in like manner the transition ā♭. In like manner, we may regard the passage in *k* as resting entirely on the harmony 𝔊, and those in *l* and *m* on the harmony 𝔈.

§ 405.

Fig. 724 *i*, also,

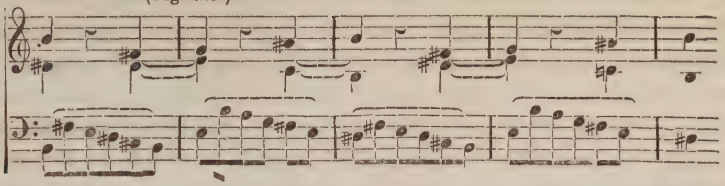
(Fig. 724. *i*.)



may, in like manner, be regarded as based throughout on the harmony 𝔞; so too the similar passage in *k*, or rather in *l*, may be viewed as resting entirely on the major threefold chord of ℭ, — in which case the notation [ā♮ c̿ d̿♯ f̿♯] is more accurate than [ā♮ c̿ ē♭ f̿♮]. (Comp., moreover, § 95.)

So, again, in fig. 726,

(Fig. 726.)



Comp. fig. 127.

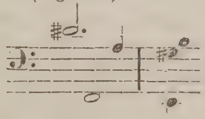
in the second measure, the f♯ in the base voice may be regarded either as the fundamental tone, or as a mere transition to the fundamental seventh e. And still more! what is to hinder us from assuming that the fundamental harmony is $\mathfrak{e}$ throughout the entire duration of the second measure, that $\bar{a}$♯ is only a transition to the following $\bar{b}$, $\bar{c}$ to the following b, and f♯ to the following fundamental tone e?

---

§ 406.

The preceding views will perhaps suggest to some the idea, that if the chords in question may be explained in this way as mere transitions, it was *unnecessary* to assume in §§ 89 to 95 a species of transformation under the names of the elevation of the third and the depression of the fifth. But such is by no means the case. For, the explanation of such combinations as transitions is not applicable *in all cases:* e. g. it is not so in fig. 725:

(Fig. 725.)

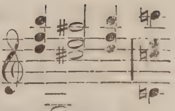


Here the tone $\bar{d}$♯ cannot be regarded as a transition-tone, for as such it must annex itself to a following principal note, only a large or small degree higher or lower than itself; but no such note here follows $\bar{d}$♯, and consequently it cannot be a transition, but must constitute an harmonic interval, and that either the fundamental third of the harmony $\mathfrak{B}^7$—or an arbitrarily elevated fundamental third of the fourfold chord $°\mathfrak{b}^7$ with a small fifth. (Comp. remark on § 95.)

(C.) SOFTENING EFFECT OF AMBIGUITY.

§ 407.

After the many observations we have made on the softening effect of different kinds of ambiguity, it may well be supposed beforehand that the kind of ambiguity here treated will also exhibit within its sphere a similar effect. For, it is perceived as a matter of fact, that many a combination of tones which we might otherwise expect would be repulsive to the ear, produces a much more agreeable effect than it otherwise might do, because, if we regard it as consisting exclusively of harmonic tones, it represents a chord that does not sound harshly in itself; or, in other words, because it forms an apparent chord (§§ 98, 389), which, viewed as a real chord, does not belong to the class of harsh sounding chords.

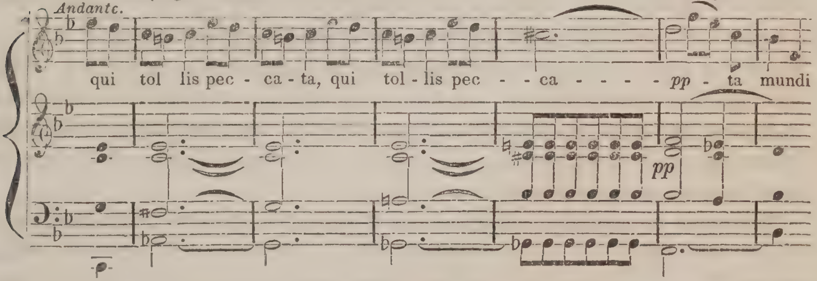


(Comp. § 396.)

Thus e. g. in the annexed passage, (in which during the $\mathfrak{G}^7$-harmony which lies throughout at the foundation of the whole measure, the tone a♯, foreign to this harmony, occupies for a while, the place of the harmonic tone b, while e occupies the place of the seventh, f, and c♯ that of the fifth, d,) the simultaneous sounding of *three* tones not pertaining to the harmony, is still not disagreeable to the ear, chiefly because this combination of tones forms an apparent chord (§ 376), namely [g c♯ e a♯] apparently the chord $\mathfrak{F}\sharp^7$ (with a ninth placed in the base and the fundamental tone omitted), which in itself is any thing but unharmonious (§ 87);—on which account, these transitions do not sound in the least degree harsh, even though we repeat the harmonic tone g together with the tones foreign to the harmony, which otherwise is wont to produce a more harsh effect (§ 363).

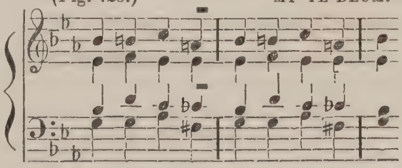
The same may be said of the apparent chord [G♮ b♮ c♯ e] in fig. 727,

(Fig. 727.) MY REQUIEM.


Andante.
qui tol lis pec - ca - ta, qui tol - lis pec - - ca - - - - pp - ta mundi
pp

It may even be maintained of fig. 728,

(Fig. 728.) MY TE DEUM.



that the combination [f♯ c♭ e♮ a] which looks strange enough to the eye, is received by the ear without the slightest antipathy, only because, regarded as [f♯ b d♯ a] or [g♭ c♭ e♮ b♮], it would be a very common fundamental fourfold chord $\mathfrak{B}^7$ or $\mathfrak{C}\natural^7$.

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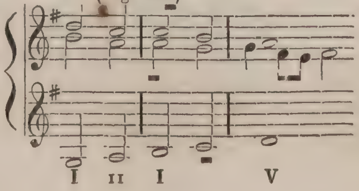
§ 408.

In fig. 729, on the contrary,

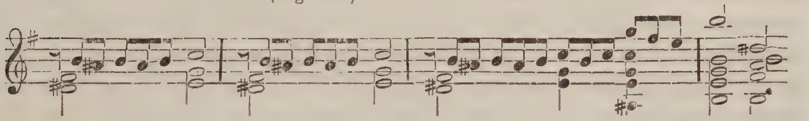
(Fig. 729.)



the entire second measure seems very harsh, because we cannot suppose a chord in either of the combinations [$b\ \bar{a}\ \bar{\bar{c}}$] or [$\bar{c}\ \bar{g}\ \bar{b}$] that occur therein; — for, if we choose to regard the former as a $\mathfrak{B}^7$-harmony with a small ninth and the fundamental tone retained, and the latter as a large fourfold chord of $\mathfrak{C}^7$, nothing would be gained thereby, inasmuch as both these harmonies, as we have long since observed, would sound harshly in themselves.

In fig. 730,

(Fig. 730.)



it is more natural to assume, that, in the combination [$a\sharp\ \bar{e}\ \bar{g}\ \bar{\bar{c}}$], $\bar{\bar{c}}$ is only a secondary tone to $\bar{b}$ of the following chord of $\mathfrak{c}$, just as $a^{\sharp}$ is only a secondary tone to the following tone b, — than to regard the combination as $^{\circ}f^{\sharp 7}$ with an elevated third; because, according to this last explanation, the elevated third $a^{\sharp}$ of the harmony would stand below its proper fifth $\bar{\bar{c}}$, a position which, in such a chord, is both unusual and unnatural, (§ 91, B.) Still, although the combination in question may very properly be thus regarded as a mere apparent chord (§ 98), still, as such, it is always of rather indifferent effect; because, if we were to consider it as a real chord, it would be a very harsh sounding chord in itself.

Moreover, in the frequently cited fig. 613, p. 583, the ear, at the beginning of the third measure, cannot perceive even an apparent chord in the combination [$B\ g\ \bar{\bar{c}}\sharp\ \bar{\bar{a}}$], so that this chord also sounds, to say the least, not very pleasantly.

DIVISION V.

TRANSITION-TONES CONSIDERED IN THEIR RELATIONS TO THE PRECEDING NOTE.

§ 409.

Hitherto we have every where regarded transition-tones only with reference to the *following* principal note, as though a secondary note stood in no relation whatever to any thing but the following principal tone.

We shall find, however, that a good deal depends *on the position of the transition-note with respect to the tone immediately preceding it*, although the relation be only an *inferior* or *secondary* one.

It is now time to investigate this relation and to investigate it attentively, since very extensive applications result therefrom.

If we examine into the relation which a secondary note bears to the one that immediately precedes it, and ascertain the position of such preceding note, as compared with that of the transition-tone, and particularly if we inquire what interval the two form with each other, we find that this relation is of very different kinds. Many transition-tones stand in no relationship whatever to any preceding tone, many in a distant one, others in a nearer, and others again are one and the same with the preceding.

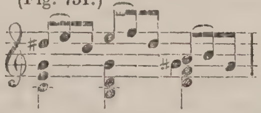
We will investigate them in the order here suggested.

(A.) COMMENCING TRANSITION-TONES.

§ 410.

We find among the transition-tones already treated, some which properly speaking *are not preceded by another tone,* and which, accordingly, *do not stand in any connexion with a preceding tone;* namely where a voice *makes its first commencement with a transition-note,* as e. g. in fig. 731,

(Fig. 731.)



where the transition tone $\bar{\bar{d}}\sharp$ is the first tone sounded by the upper voice. Transition-tones of this sort may be termed *initial* or *commencing transitions.*

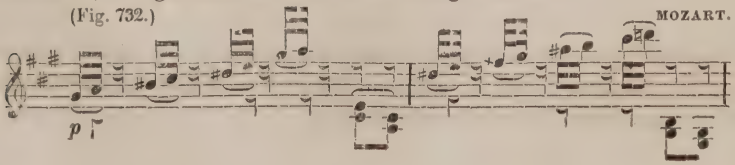
As, in such a case, there is of course no secondary connexion with a preceding note, so, on that very account, the relation which the transition-tone bears *solely* and exclusively to the following note is so much the more intimate.

This particularly intimate and exclusive relation is consequently also a principal cause why the *chromatic approximation of transition-tones to their principal note* is especially appropriate to such transitions; inasmuch as such an approximation of the secondary tone promotes its close adherence to the principal tone. We have thus an explanation of the fact, that, in the passage just cited, in fig. 731, the chromatically approximated fore-note $\bar{\bar{d}}\sharp$ is much more natural and appropriate than would be the tone d belonging to the scale.

§ 411.

Those transition-tones with which a voice re-commences or continues on, after a longer or a shorter rest, or after a hold, though not indeed exactly like those transition-tones with which a voice at first makes its commencement, still are in the most essential points quite similar. Such, for example, are the tones $\bar{b}\sharp$, $\bar{d}\sharp$, $\bar{\bar{g}}\sharp$, and $\bar{\bar{d}}\sharp$, $\bar{\bar{f}}\times$, $\bar{\bar{a}}\sharp$, $\bar{\bar{\bar{c}}}\sharp$, in fig 732:

(Fig. 732.)



MOZART.

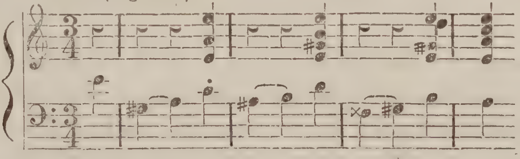
Each of these tones, if not the first of an entire series, still is a tone with which a heretofore unbroken series re-commences.

(B.) TRANSITIONS OCCURRING BY SKIPS.

§ 412.

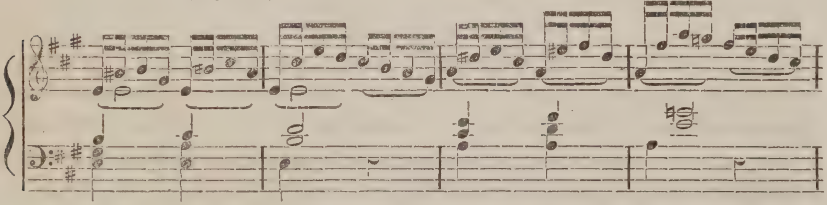
Other transitions, again, although not the first of a series, still hold a connexion with the preceding tone, only *by skips*. Of this kind are the tones g♯, a♯, and f×, in fig. 733:

(Fig. 733.)



and the tones $\bar{a}$♯, $\bar{b}$♯ — $\bar{\bar{d}}$♯ and $\bar{\bar{e}}$♯, in fig. 734:

(Fig. 734.) HAYDN'S CREATION.



(The explanation of the tone $\bar{\bar{c}}$♯ which occurs in the second measure, as well of the f♯ in the fourth measure, may be seen in § 446.) — We may distinguish this sort of fore-notes by the name *skipping fore-notes* or *skipping transitions.*

The chromatic approximation of transition-tones to their principal note is particularly appropriate to those occurring by skips, in like manner and for the same reason as in the case of initial transitions; since here also, an uninterrupted connexion with what precedes is not aimed at, but only a close annexation of the transition-tone to its principal note.

In fact many secondary notes occurring by skips would sound far from agreeable, were we to take them without such approximation, and in the form belonging to the scale. Let an attempt be made for instance, to substitute $\bar{a}$ for $\bar{a}$♯ and $\bar{b}$ for b♯ in the above cited fig. 734. (Comp. § 372.)

(C.) TRANSITIONS OCCURRING BY SINGLE DEGREES.

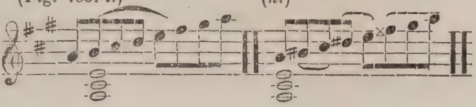
§ 413.

Other transitions *do not occur by skips*, but *are connected with the preceding tone at the distance of only one degree.* These transitions, which do not proceed by skips, are of two different kinds.

(1.) *Intermediate Notes.*

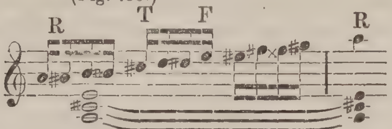
We observe, namely, that some precisely *fill up the space between one principal note and another;* so that the voice, instead of proceeding by a skip from one of these tones to the other, strikes, in passing, the tone of the degree that lies between them, as is done e. g. in fig. 735 *i*,

(Fig. 735. *i.*) (*k.*)



by the degrees of the scale (*diatonically*), and in fig. 736,

(Fig. 736.)



by small degrees (*chromatically*, § XVII, note). Transitions of this kind may be called, if you please, as they have already been, *intermediate notes.*

As transitions of this kind are connected with the preceding tone at the distance of a single degree, and hence are more closely united and related to the same, whereby they serve to form an uninterrupted series of notes, without any skip or omission of intermediate notes; it is, as a general rule, more natural for such intermediate transition-notes to appear as they stand in the scale, and not chromatically approximated;—although these also, in certain cases, readily yield and adapt themselves to chromatic approximation.

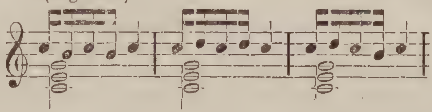
This depends chiefly on whether the composer actually regards the secondary note as a connecting note between two tones, and uses it as a proper intermediate tone, —or whether he intends it rather as a secondary tone having relation merely to its following principal note. If, for example, he designs to produce, in *A*-major, an uninterrupted series of tones between the notes $\bar{a}$, $\bar{c}\sharp$, $\bar{\bar{e}}$ of the harmony of 𝔄, —and in such a manner that each secondary tone shall not only have a connection with its principal, but that every note of the series from $\bar{a}$ up to $\bar{\bar{e}}$ shall be as closely connected with its preceding, as with its following note—then the intermediate notes $\bar{b}\natural$ and $\bar{\bar{d}}\sharp$ belonging to the scale will be better adapted to this end than the foreign transitions $\bar{b}\sharp$ and $\bar{\bar{d}}\sharp$. Comp. the above fig. 735 *i* with *k*. For, from the very fact, that such foreign approximated transitions are quite intimately and as it were exclusively united to their principal note, they are separated so much the more from the preceding note, and the series of tones from $\bar{a}$ to $\bar{\bar{e}}$, as represented in *k*, does not constitute an uninterrupted chain. The case in fig. 735 *k*, however, or in fig. 732, p 635, is different from that in fig. 735 *i*. Here, the intention of the composer was not so much an unbroken series, not a so-called *run* from $\bar{a}$ up to $\bar{\bar{e}}$ and $\bar{\bar{a}}$; but he wished only to strike the intervals of the chord of 𝔄 in succession from $\bar{a}$ to $\bar{\bar{a}}$, and to annex to each of these intervals a secondary note having reference to it alone; and, for this purpose, a secondary note adhering as closely and as intimately as possible to its principal, was the best adapted, and preferable to the tones b̄ and d̄ belonging to the scale.

§ 414.

(2.) *Returning Secondary Tones.*

Another species of transition-tones, moving by single degrees, but not intermediately, occur when a voice proceeds from a principal to an immediately adjacent secondary note, and from this immediately *returns to the preceding principal note;* as e. g. in fig. 737,

(Fig. 737.)



the two tones b in the first measure, and the two tones d̿, in the second, as also the tones d̄ and b̄ in the third; which are all neither transitions occurring by skips, nor intermediate notes, but are secondary notes proceeding from and returning to one and the same principal note.

Transitions of this sort resemble the intermediate notes mentioned in the preceding section, in the fact that they have also a connection with another note preceding them at the distance of one degree;— but they differ from them in the circumstance that transitions of the species now under consideration do not stand midway between the preceding and the following note; on the contrary, the note which precedes and that which follows the secondary tone are one and the same; the transition stands, as regards its pitch, not between both, but beside both, and, proceeding from a given note, returns to it again.

In order to have a specific name for transitions of this kind, we may call them *returning transitions;* since these transitions consist in the fact that the voice departs for a while from the principal tone, but immediately thereafter *returns* to the same.

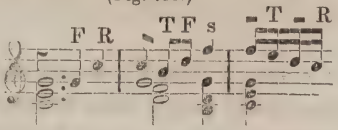
It will naturally be observed here, in passing, that a *trill*, among other cases, as well as the so-called *mordent*, is nothing more than a repeated interchange of a principal note with such a continually returning heavy or light secondary note.

(D.) PREPARED TRANSITIONS.

§ 415.

There are again other transitions which occur neither by skips nor by single degrees, which are neither more than one degree nor just one large or small degree from the preceding note, but which are one and the same with the preceding tone that forms a constituent part of the harmony. E. g. in fig. 738,

(Fig. 738.)

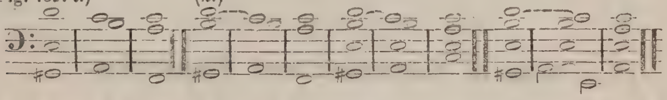


at the beginning of the second measure, the tone c is foreign to the harmony; but the harmonic note immediately preceding this foreign tone c, was likewise c. So, too, at the end of the second measure, the tone f is a harmonic tone; but immediately afterwards at the beginning of the following measure, this same f appears as a foreign secondary tone to e.

In such cases, therefore, the tone foreign to the harmony, immediately before being used as a secondary tone, is heard as an harmonic interval, and the ear has thus become, so to speak, *prepared* for it, by having already heard it immediately before as a harmonic tone. (Comp. § 104.)

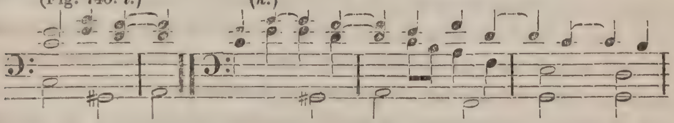
It will readily be perceived, that transitions of this kind have a yet closer relation to the tone preceding them, than those of any kind hitherto mentioned; and a reason is found in this very close relation why, transitions of this kind sound much more smoothly to the ear than others. For, in consequence of the tone's having been heard immediately before as an harmonic interval, the ear has already become accustomed to this tone, [under agreeable circumstances] and is, as it were, *prepared* for it; and thus the natural harshness which it would otherwise have, by being continued on into a less agreeable combination of tones, is materially mitigated. And hence it occurs, that secondary tones which would otherwise sound very harshly, seem less offensive to the ear when the latter has already been prepared therefor. Comp. fig. 739 *i*,

(Fig. 739. *i*.) (*k*.)



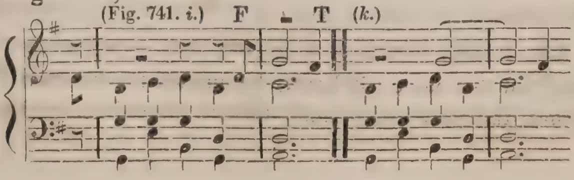
where the tone b, foreign to the harmony, occurs unprepared, with *k*, where it occurs after preparation; also the tone g in fig. 740 *i* with the same tone in *k*.

(Fig. 740. *i*.) (*k*.)

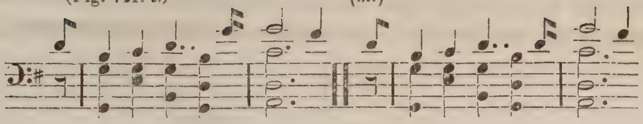


Likewise in fig. 741 *i*,

(Fig. 741. *i*.) (*k*.)



(Fig. 741. *l.*) (*m.*)



in the second measure, the tone $\bar{g}$, which is foreign to the harmony, appears quite strangely and unexpectedly, and is even disagreeable to the ear; this harshness, however, is softened when the same tone occurs prepared, as in *k*, where the tone $\bar{g}$, which is foreign to the harmony in the second measure and hence is dissonant, has already occurred in the preceding measure as a harmonic tone, namely as fundamental note to the harmony 𝕲.

§ 416.

Secondary tones of the kind here treated, may be termed (and that too essentially in accordance with the ordinary use of language) *prepared transitions*.

But as this whole manner of introducing secondary tones as *prepared* is so exceedingly fruitful in its applications, scientific language has assigned to it a peculiar designation. Namely, it is customary to designate such prepared transition-tones by the peculiar term *suspensions* or *retardations*. We will treat this part of the doctrine of transitions somewhat more in detail.

DIVISION VI.

SUSPENSIONS.

(A.) GENERAL PRINCIPLES.

(1.) *Idea of Suspension and Preparation.*

§ 417.

According to what has been said in §§ 415 and 416, a *suspension* is nothing else than a *prepared transition*, or, in other words, a *tone prefixed to an harmonic interval and foreign to the harmony, which* [*tone*] *has already been heard as an harmonic interval during the preceding harmony.*

It is not customary, however, to apply the term *suspension* to *every* prepared transition-tone, but only to those of *a somewhat long duration.* Thus, e. g. in fig. 738, p. 639, (Comp. § 415,) the tone $\bar{\bar{e}}$ may properly be called a suspension; but this name will hardly be applied to the short $\bar{\bar{f}}$ of the following measure, that note being simply termed a transition or changing note.

(2.) *Manner in which the Preparation of Suspensions is effected.*

§ 418.

We have already (in § 108 and what follows) seen in general, how the preparation of a tone is effected, and we can here refer to what was said in that connection; for, the preparation of suspensions is accomplished in the same manner as that of harmonic tones; viz., when it is to be perfect: (*a.*) on the same pitch; (*b.*) in the same voice; (*c.*) connected by a tie; (*d.*) continued sufficiently long; (*e.*) by an harmonic interval; and (*f.*) on a light part of the measure; all of which is exactly adhered to in fig. 742 *i:*

(Fig. 742. *i.*)

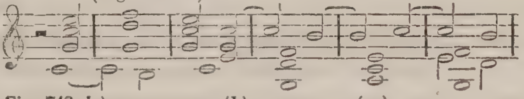
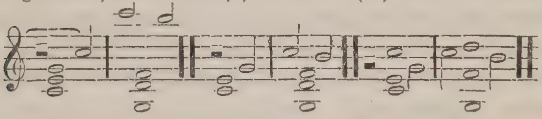


Fig. 742. *k.*) (*l.*) (*m.*)



§ 419.

(*a.*) The preparatory note must have been situated in *the same pitch or octave* in which the dissonant note occurs, as in the above fig. 741 *k*, p. 639, and 742 *i*, above. A preparation in which this is not the case, can only be called a very imperfect preparation, as e. g. in fig. 742 *k*, above, where the dissonant $\overset{\equiv}{\text{c}}$ is prepared, not in the same situation, not in the *thrice*-stricken, but in the *twice*-stricken octave; and where, consequently, the note that has preceded is not the self-same $\overset{\equiv}{\text{c}}$ which is afterwards heard as a transition, but another $\overset{=}{\text{c}}$.

§ 420.

(*b.*) The preparation is effected, as from the nature of suspension it evidently must be, *by the same voice;* or, in other words, the preparatory note must have stood in the same voice which is to give the dissonance on the introduction of the following harmony. A preparation in which the preparatory note is given by another voice, as e. g. in fig. 742 *m*, above, where, before $\overset{=}{\text{c}}$ is heard in the middle voice as a tone foreign to the harmony, the very same $\bar{\text{c}}$ is heard already in the upper voice, but yet not in that voice by which it is afterwards given as a tone foreign to the harmony, — such a preparation, we say, would certainly be at least less perfect than that in *i*.

§ 421.

(*c.*) A preparation exhibits its mitigating effect in its full extent only when the dissonant tone is not struck anew at the instant when it becomes dissonant, that is to say, at the moment when the harmony occurs to which it is foreign, (§ 362), — but, on the contrary, is only *continued*, or, as it is usually expressed, is *tied* to the preparatory tone, as in the preceding fig. 742 *i*, p. 641.

A tone foreign to the harmony and introduced in such a way, appears to be as it were *only retarded* and continued, while the other tones have vanished and already given place to the following harmonic combination, — like a straggling soldier who still remains, while the corps of tones to which he belonged have marched off, and the field is already occupied by another force. Such tied anticipations are also called, on account of their appearing in the way above mentioned as a kind of lingering remnant of a preceding combination, *retardations* (this retarding, however, is not to be confounded with the *ritardando* of rhythmical movement). The term suspension (vorhalt) itself seems also to have been intended as nearly synonymous with *retardation* (Aufhalt); since the anticipation is properly rather a *holding back* than a *holding before.* Anticipations executed in this tied manner are also frequently termed *binds* or *ligatures* (concatenazioni.) Comp. § 111 and § 227.

§ 422.

To what a degree this *binding mitigates the harshness of a note foreign to to the harmony*, may easily be observed, by performing e. g. the passage in fig. 740 *k*, p. 639, as if the two ties were not there, and, hence, by striking the $g^{\natural}$ twice; by which means this tone foreign to the harmony sounds much more harshly in conjunction with the tone $G^{\sharp}$, than when performed as connected with the preceding $\bar{\bar{g}}$ which appears as the fifth of the harmony $\mathfrak{C}$.— Similar will be the result of a similar treatment of the preceding examples in fig. 739 *k*, p. 639, and 742 *i*, p. 641, &c.

But that even an untied preparation softens considerably the harshness of a tone foreign to the harmony, is evident from the fact that in fig. 740 *k*, p. 639, even if the ties are omitted, the passage sounds much less harshly than in *i*, where the $\bar{g}^{\natural}$ appears entirely without preparation.

§ 423.

(*d.*) *Preparation,* in order to produce its full effect, *must also be of sufficient continuance,* the preparatory tone must have *already lasted sufficiently long.*—And hence, it is generally assumed, that the preparation should be just as long as the dissonance, as, e. g. is the case in the foregoing fig. 741 *k*, p. 639.

The fact, moreover, that even very short preparatory tones mitigate the harshness attendant on striking a tone foreign to the harmony, as proved by fig. 741 *l*, p. 640, (as well as by other examples) where the tone ḡ of the upper voice in the second measure, although prepared only by a brief sixteenth-note, still does not give such a harshness to the harmony, as it would, if even this short preparation were absent, as is the case in fig. 741 *i* or *m*.

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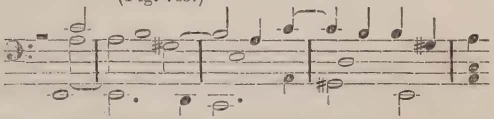
§ 424.

(*e.*) *The Preparatory note*, moreover, is always an interval of the foregoing harmony, as it evidently must be, both from the nature of the case and from the definition of a suspension as given above in § 417, and thus is *always a genuine harmonic note.* A tone which is foreign to the harmony and which has not been previously heard as a harmonic tone, would not be prepared at all, and, consequently, would not be a suspension.

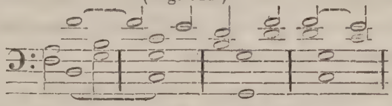
This harmonic preparatory tone may, moreover, at one time be a so called consonance, and at another a dissonance (and accordingly in this latter case a fundamental seventh.) In fig. 743,

(Fig. 743.)



the note of preparation in the first measure, namely a, is the fundamental tone of the harmony 𝔞; in the following measure, the fifth of the harmony 𝔈 is the preparatory-tone of the suspension which occurs in the next measure still; in the third measure, the third of the harmony 𝔞, namely c̄, serves as a preparation of the suspension occurring in the fourth measure:— thus, all these suspensions are prepared by consonances.— In fig. 744, on the contrary,

(Fig. 744.)



the preparatory-tone f̄ is the fundamental seventh of the principal four-fold chord $\mathfrak{G}^7$, and accordingly a dissonance.

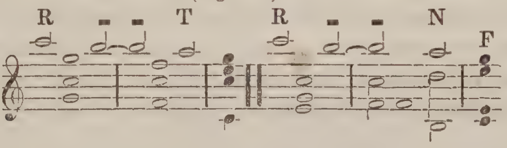
In the last case, where the preparatory tone f̄ is *an interval having a tendency to a particular progression* (§ 313,) namely to descend, on the introduction of the harmony ℭ, to the tone ē, while at the same time this progression is temporarily delayed, the suspension appears as *a retardation of the resolution of the seventh.* (Comp. § 314 C.)

It is perceived, that inasmuch as the ear, on hearing the seventh, f̄, in the first measure of the example quoted, naturally expects the descent of this tone to e, while this expectation fails of being satisfied on the introduction of the harmony ℭ, such satisfactory resolution being still deferred, — I say, it is perceived, that such a postponement of the expected progression, increasing as it does the intensity of the desire for the anticipated result, ultimately enhances the satisfaction which is felt on its arrival.

§ 425.

Though, according to what has already been said, a suspension can properly appear only as prepared by a genuinely harmonic tone, still we may *in a manner*, though indeed in a qualified sense, regard that also as a tone of suspension which appears as a secondary tone to an interval of a harmony and *has already been heard likewise as a secondary tone during the existence of the foregoing harmony;* as, for example, in fig. 745,

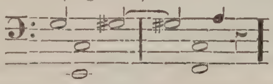
(Fig. 745.)



where we may regard the transition-tone $\bar{\bar{b}}$, in the first measure, as being, in a qualified sense, a preparation of the tone $\bar{b}$ in the second measure; and, accordingly, the tone $\bar{\bar{b}}$, in the second measure, would be, in a measure, a tone of suspension.

So, likewise, in the first measure of fig. 746,

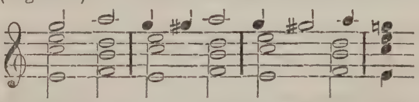
(Fig. 746.)



the tone g♯, which is foreign to the harmony, occurs as a preparation of the g♯ which constitutes a suspension in the second measure.

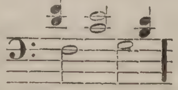
In the third measure of fig. 747 also,

(Fig. 747.)



we may consider the second half of the syncopated tone $\bar{\bar{g}}$♯ as being, in an improper sense, a suspension, and the first half of the syncope as being, in the same way, a preparation. — Fig. 748 also,

(Fig. 748.)



admits of being explained in the same manner.

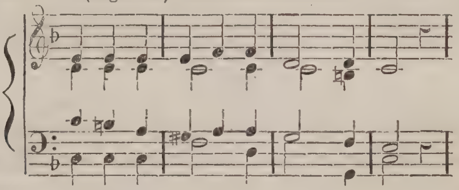
In all cases, however, tones of this kind, which are foreign to the harmony and whose tones of preparation were themselves also foreign to the harmony, are only prepared *in a limited and improper sense*, and, therefore, can *only in an improper sense be called suspensions*, since the predicate *suspension* properly applies only to those transition-tones which are prepared *by genuine harmonic tones.*

§ 426.

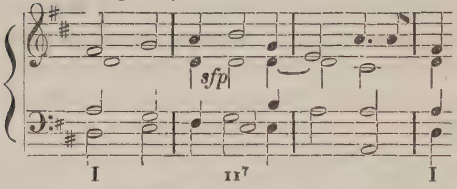
Our theorists have seen fit to lay down the strange principle, that dissonances (suspensions) must *have previously existed "as consonances."*

Now examples are of constant occurrence which show *the absolute falseness* of this common and universally accredited rule. One example of this kind is found in fig. 744, p. 643. No one has thought of deeming this passage faulty. The same is true also of the second and third measures of figs. 749 and 750,

(Fig. 749.)

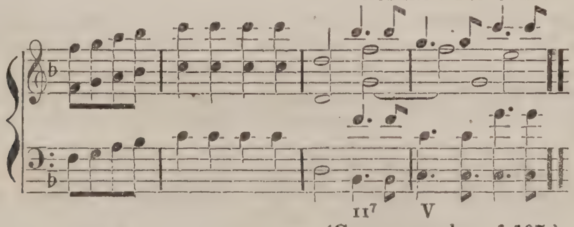


(Fig. 750.)



and also of the following example, in which the suspension $\overset{=}{\mathrm{f}}$ is prepared by the fundamental seventh of the harmony $\mathfrak{g}^7$.

MOZART'S DON JUAN.



(Comp. remark on § 107.)

But, not satisfied with the above-mentioned palpable error, the musical literati go still farther and determine even *not to recognize all consonances* as fit for the preparation of such a dissonance. Koch,* for example, teaches thus: "The preparation of every dissonance can be effected by means of all the consonances (*except the fourth.*") But what would this learned author say to the extremely common passage found in fig. 751,

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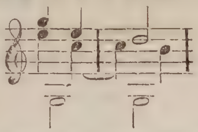
* in S. Handb. der Harmonie, S. 221.

(Fig. 751.)



a passage never disapproved even by himself nor by any other theorist nor by anybody else of sound musical ears? and yet in this passage, the tone c̿, which is foreign to the harmony 𝕲, is prepared by the tone c̿ as the fourth of the base-tone g!

I cannot imagine what could have suggested to this writer so strange an idea!

It is perceived here again, how strikingly the rules fabricated by theorists contradict what is indisputably recognized in practice, and how, notwithstanding this, one theorist repeats the rule after another and thoughtlessly still continues to write: "every preparation must be made by a consonance!"—(Comp. remark on § 99.)

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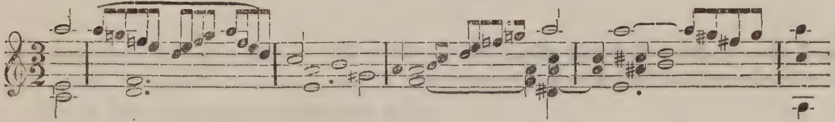
§ 427

(*f.*) The preparation of a tone foreign to the harmony is, like that of the seventh, always most satisfactory when it is effected *on a lighter part of the measure than that on which the tone is struck as one foreign to the harmony, so that the latter takes place on a more heavy part of the measure*, and thus, so far as it occurs under the *tye*, (§ 421,) it appears as a syncopation (§ XCVIII), as has already been observed in the examples above quoted.

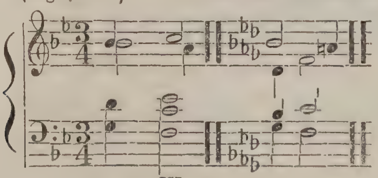
The reverse is far less usual, though not entirely without example. See, for instance, fig. 752,

(Fig. 752.)

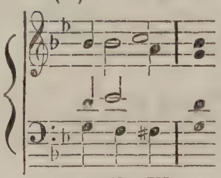


Moreover, in fig. 753 *i* and *k*,

(Fig. 753. *i.*) VOGLER'S TRICHORD.

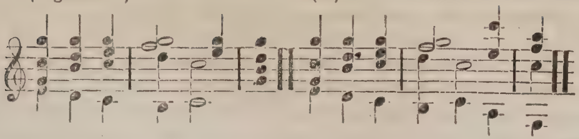


(*k.*)



the second half of the half-note b̄♭ is a suspension of ā; and both the second part of the measure, on which the tone b♭ occurs as a suspension, and the third, on which the principal tone ā appears, are alike unaccented parts of the measure (§ LXVI.) Fig. 754.

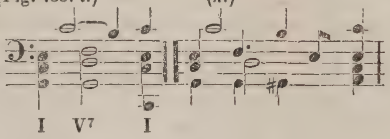
(Fig. 754. *i.*) (*k.*)



is of a similar character, (as is also the 13th measure of fig. 233, p. 398.)

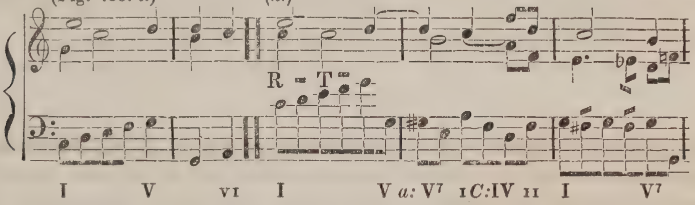
The suspension in fig. 755,

(Fig. 755. *i.*) (*k.*)



being the second half of the tone c̄, is decidedly lighter than its following principal tone b: and so also in fig. 756,

(Fig. 756. *i.*) (*k.*)



the suspension (namely the second half of the half-note c̿) is lighter than the following harmonic principal tone b̄.

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§ 423.

The reason why tones of suspension usually occur on the more heavy parts of the measure is very unsatisfactorily given by some teachers, and not at all by others. It seems to me that the answer to such a question most easily suggests itself, if we reverse the proposition and state the matter thus: Why are only those unharmonic tones usually prepared which occur on the heavy part of the measure (accented transition-tones)? For the very good reason that these heavy transition-tones fall more harshly upon the ear than those that are light, (as we have already observed in § 354,) and consequently stand most in need of the softening effect of preparation. Hence, it is natural, that preparation should oftener be requisite in the case of such tones, and, accordingly, be more characteristic of them, than it is of unaccented transition-tones. Hence, our ear becomes more accustomed to hear *heavy* [*accented*] transition-tones prepared and less accustomed to hear *light* [*unaccented*] ones prepared, so that the occurrence of a prepared *light* transition-tone, of a suspension on a *light* part of the measure, would ordinarily impress it as something quite unusual.

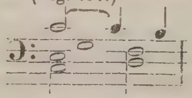
Still an additional reason why suspensions which are struck on a light part of the measure, appear rather strange to the ear, may lie in the following circumstance. Since the moment at which a prepared transition-tone [suspension] enters its relation as a tone foreign to the harmony is always the moment at which a new harmony appears, as, for example, in figs. 752—756, it follows that the appearance of a new harmony is always connected with the introduction of a suspended note on a light part of the measure. Now if the same harmony still continues on in the following light part of the measure where the suspension resolves itself, as is the case in figs. 752, 753 *i* and 754 *i*, so that this harmony which is introduced on a light part of the measure continues longer than the foregoing heavy part of the measure,— or if the harmony whose introduction on a light part of the measure is accompanied by the striking of the dissonance continues on in the following heavy part of the measure, as in figs. 755 *i* and 756 *i*, so that a harmonic step is made on a light part of the measure, while none is made on the following heavy part,— the result is, that, in such a distribution of harmonic steps, a kind of rhythmical inversion takes place in the first case (§ XCIV and what follows,) while a syncope occurs in the second case (§ XVI and what follows.) All this may contribute to render suspensions of such a class somewhat more strange and unusual in their effect than are those which occur on a heavy part of the measure. This conjecture, moreover, is somewhat strengthened by the fact, that, in figs. 753 *k*, 754 *k*, 755 *k*, and 756 *k*, where harmonic steps are equally distributed to all the different parts of the measure, the suspensions, even where they occur on the light parts of the measure, appear less foreign and unnatural than they do in figs. 753 *i*, 754 *i*, 755 *i*, and 756 *i*.

§ 429.

Theorists have, moreover, laid it down as a rule, that a preparation must always occur *on a light part of the measure,* — that the note which serves as a preparation must always stand on a lighter portion of the measure than does the suspension itself! — This rule again is drawn from the partially true observation, that suspensions are usually accented notes, or, in other words, that transition-tones are most frequently prepared when they occur on the rhythmically heavy portions of the measure. But that such a rule is not universally true, is clearly shown by many of the aforementioned examples.

In fig. 757 also,

(Fig. 757.)



the preparatory tone c̄ occurs on the heaviest portion of the measure — a portion of the measure which is more heavy than the second half of it on which the tone c̄ occurs as a suspension; and hence, according to the rule, as usually stated by authors, this preparation would be faulty. (Comp. Remark on § 99.)

(B.) DIFFERENT WAYS IN WHICH SUSPENSIONS MAY OCCUR.

§ 430.

After having defined the nature of a suspension, it is scarcely necessary to say anything farther as to *what suspensions may be prefixed to an harmonic interval;* or as to *the equivocalness* which arises from the prefixing of suspension-tones, or as to the different *ways in which suspensions may occur,* &c. For, inasmuch as suspensions are nothing else than prepared *transition-tones,* it follows that every thing which has been said of transition-tones in general is for the most part true of suspensions in particular, and may easily be applied to them. Hence, there is but little left for us to say in particular of suspensions.

In presenting the little we have to say on this subject, we will adopt the same order that was observed in our treatment of transition-tones in general, (from § 345 to § 409.)

If we inquire into the different ways in which suspension-tones may be introduced, as we did in relation to transition-tones generally, (§ 346, &c.) we shall find, in the first place, that

(1.) The tone of suspension can properly in all cases be only a secondary tone to an interval of that harmony during whose continuance it occurs as a suspension, and, hence, always a substituted tone, (§ 347,) a substituted interval, a substituted dissonance. It is not unusual to regard these latter designations as exclusively applicable to *suspensions*, (see the place above referred to;) and according to this usage of language the expressions *suspension* and *substituted interval* or *substituted dissonance* are entirely synonymous.

It may conveniently be observed here, that many musical teachers call suspension-tones *accidental dissonances*, because they are, as it were, accidental substitutes for a harmonic interval, and hence, are *not essential* to the fundamental harmony, by way of contra-distinction from the proper sevenths, which they term *essential dissonances.* (See § 101 at the end.)

Notwithstanding the fact, however, that suspensions are always secondary tones to the present harmony, *still a voice may dwell upon the tone of suspension quite up to the time of the following harmony.* This subject will be more particularly treated in the following Division VII, No. 4.

§ 431.

(2.) Tones of suspension, like transition-tones generally (§ 350,) *are, at one time, of a longer, and, at another time, of a shorter duration.*

It has already been observed, (in § 417,) that very short suspensions are not usually to be considered as worthy of the name.

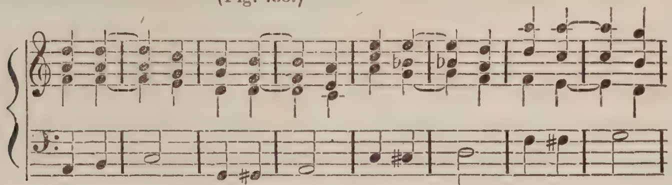
§ 432.

(3.) It has already been remarked, (in § 427,) that suspension-tones, like transition-tones in general, are at one time of greater rhythmical weight than the principal tone, and at another time of less, though this latter case is less frequent than the other; and, accordingly, by far the greatest part of suspension-tones are *heavier than the principal tones* to which they relate, and thus, so to speak, are prepared changing notes. (Comp. § 352.)

§ 433.

(4.) It is self evident, that tones of suspension, no less than other transition-tones, may occur *either in outer voices or in middle voices*, (comp. § 433, or even that they may occur in *several voices at once*, (§ 355.) In figs. 758 and 759, even *three* voices have suspensions at the same time.

(Fig. 758.)



(Fig. 759. *i.*) (*k.*)

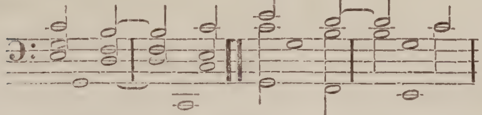
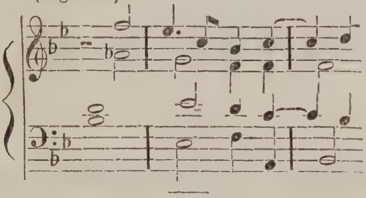


Fig. 759 *k* affords an example in which two suspensions are at the same time prefixed to one and the same tone, namely the tone d̄ is prefixed to the tone c̄ as a suspension from above, and the tone b is prefixed to the same as a suspension from below.

An example in which the tone of one and the same degree of the staff occurs as a suspension to two different principal tones is furnished by fig. 760, where c̿ occurs as a suspension to d̄ while at the same time c̄ occurs as a suspension to b.

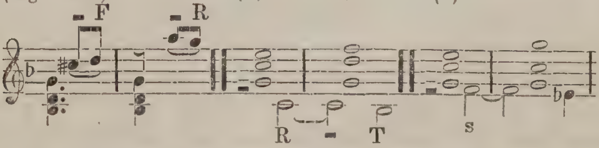
(Fig. 760.)



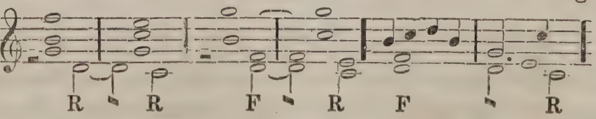
§ 433 *bis.*

It is worthy of remark, further, that suspensions *in the Base voice* seldom occur otherwise and rarely sound well otherwise than as they occur in fig. 779 *k* and *l*, namely in such a manner that the Base note which serves as a suspension is a suspension from above to the following fundamental third.

(Fig. 779. *i.*) (*k.*) (*l.*)



It much less frequently occurs, that the Base contains a suspension to any other fundamental interval, as, for instance, in the following example,



or as in fig. 661, page 606, and fig. 674, page 612.

Suspensions from below in the Base voice are of still more rare occurrence, though in other voices we have found this to occur many times without the slightest inconvenience.

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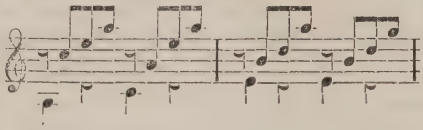
§ 434.

(5.) The manner in which suspensions may occur in *harpeggiate progressions* is shown by fig. 761:



(Fig. 761.)

(Comp. also § 359.)

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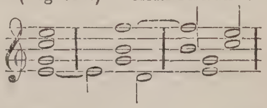
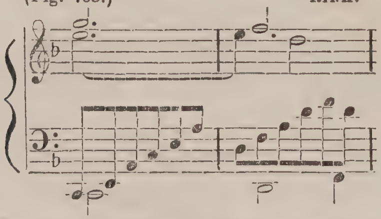
§ 435.

(6.) The fact that *a suspension is sometimes prefixed to a harmonic interval in one voice while the same interval is sounding in another voice*, (comp. § 360,) is shown by the above examples in figs. 758, 759, 760, 762, 763 &c., &c., pp. 650 and below.



(Fig. 762.) KIRNBERGER.



(Fig. 763.) RINK.

All that was remarked in §§ 360 and 361 applies to cases of this description.

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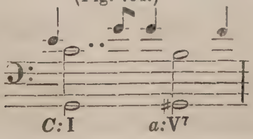
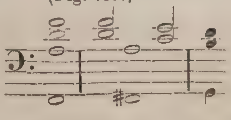
§ 436.

(7.) Suspensions struck simultaneously with the occurrence of the harmony in which they appear as suspensions,—that is to say, suspension-tones which are not connected by a tie to the previous preparatory note, but are struck anew coincidently with the introduction of the new harmony, are always to be regarded as less perfect suspensions. (Comp. §§ 362, 363, 421.) See, for example, figs. 764, 765, &c:



(Fig. 764.)



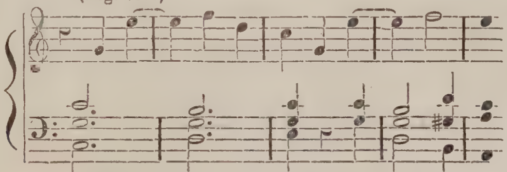
(Fig. 765.)

(C.) WHAT TONES MAY BE EMPLOYED AS SUSPENSIONS TO A HARMONIC INTERVAL.

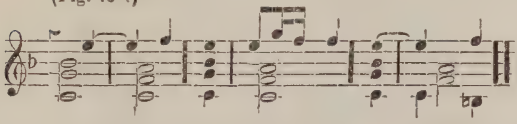
§ 437.

(1.) As it regards the *direction* in which a voice moves from the tone of suspension to the principal tone, suspensions may be, as we have already (§ 365) remarked in general of transition-tones, either *suspensions from below or from above.* In itself considered, it is as correct to prefix a suspension to a harmonic tone *from below as from above;* but most suspensions from above produce a better effect than those from below, and the former are also far more common than the latter, as is the case, for instance, in the examples already referred to, by far the greatest part of the suspensions in these being suspensions from above and only a very few suspensions from below. There are not a few instances, however, of the latter species. For example, the tone c̿ in fig. 760, p. 650, the tone b̄ in fig. 762, p. 651, the tone e̿ twice in fig. 766, as also in fig. 767:

(Fig. 766.)



(Fig. 767.)



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§ 438.

(2.) Since, as we have already seen in § 366, transition-tones may be, in respect to the magnitude of the step which a voice makes from the secondary tone to the principal, either those of *a small second* or those of *a large second,* it follows that this same distinction is applicable also to *suspensions,* and, accordingly, that a tone of suspension never stands farther than a large second from its principal tone. (Comp. § 366.)

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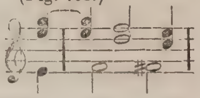
§ 439.

(3.) Suspension-tones may at one time *belong to the given scale* and at another time *be foreign to it.* (§ 367.)

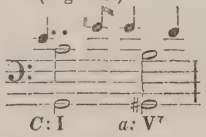
The latter occurs, however, only in two cases. Namely, inasmuch as the preparatory tone is ordinarily a genuine harmonic interval, (§ 424,) and thus belongs to the given scale, while the tone of suspension coincides with the tone of preparation, it follows that this latter is never foreign to the scale except when, on striking the suspension, a new key is introduced whose scale does not contain the said tone. For example, in fig. 768,

(Fig. 768.)



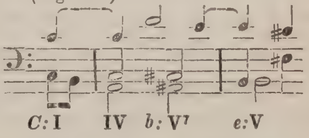
the tone f, which constitutes a transition to the tone e, is foreign to the new scale of *G*-major. So also in fig. 769,

(Fig. 769.)



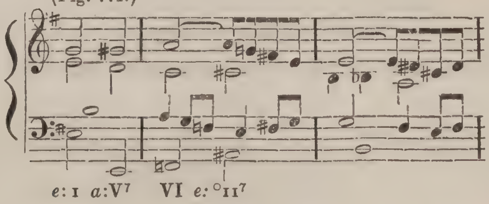
the tone g, which occurs as an element of the tonic three-fold harmony of 𝕮, appears immediately afterwards as a transition to a harmony of the new key of *a*-minor, to which the tone $\bar{g}^{\natural}$ is foreign.—The second half of the syncopated tone $\bar{f}$, in fig. 770 is of the same description:

(Fig. 770.)



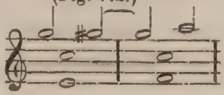
as is also the eighth-note $\bar{a}$ in the second half of the second measure of fig. 771:

(Fig. 771.)



A second case in which suspensions foreign to the scale may occur, is found in those improper suspensions which are prepared, not by a genuine harmonic interval, but by a tone foreign to the harmony, (§ 425,) and indeed by a tone that is foreign to the scale. In this case the tone which had already been foreign to the scale as a tone of preparation still continues to be so as a tone of suspension. Thus, for example, the tone $\bar{\bar{g}}^{\sharp}$ in the second measure of fig. 772 is a suspension foreign to the scale:

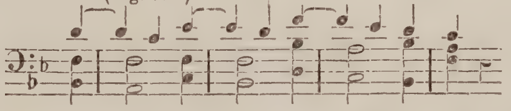
(Fig. 772.)



§ 440.

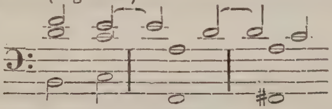
(4.) In like manner as we have found transition-tones to occur on harmonic degrees (§§ 382 — 388,) so may *suspensions occur also on harmonic degrees.* In other words, as we have seen, that sometimes a tone which, in itself considered, is indeed contained in the fundamental harmony of the passage, but which, from the manner and the connection in which it occurs, seems to present itself rather as a mere secondary tone, merely in the light of a transition-tone, so the same thing takes place also in *tied* transition-tones (suspensions.) In the following passage, fig. 773,

(Fig. 773.)



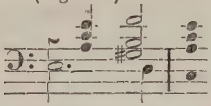
where the ear is accustomed, for some length of time, to regard every first quarter note of the measure in the upper voice as a suspension to the following tone, it will naturally regard the tone f̄ which is the first quarter-note in the last measure but one, rather as a suspension to the tone ē♭, than as the fundamental tone of the harmony $\mathfrak{F}^7$; and, in fact, this tone f, standing as it does in this connection, occurs less in its property as a harmonic interval, than in its capacity as a substitute, as a suspension before the tone ē♭— the proper seventh of the fundamental harmony.—The tone d̄ of the third measure of fig. 774 is of a similar character.

(Fig. 774.)



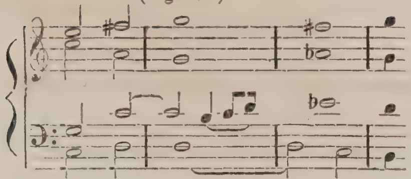
In like manner, the tone e at the third quarter of fig. 775,

(Fig. 775.)



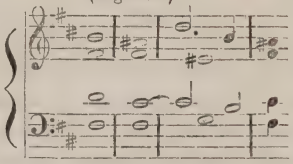
stands rather in the capacity of substitute for the following d than as a proper fundamental tone; to say the least, the ear is inclined to regard this e as a mere suspension, for the particular reason that otherwise the harmonic combination of this third quarter would exhibit itself as the harmony of $\mathfrak{E}$ with a small ninth and retained fundamental tone, and consequently would be rather rough and harsh (§ 78,) whereas this harshness disappears if we regard this tone e as a mere secondary tone and not as a component element of the harmony. — For a like reason, the tone d in the third measure of fig. 776 seems to present itself rather as a mere suspension of the fundamental seventh c than as a fundamental tone.

(Fig. 776.)



The same may be observed of the tone c̄♯ in the third measure of fig. 777:

(Fig. 777.)



It may be seen, moreover, from the aforementioned figures, 764 and 765, p. 651, that also in the case of suspensions *the tone of one and the same degree may occur under two chromatically different forms.* (Comp. § 356, and § 385 at the end.)

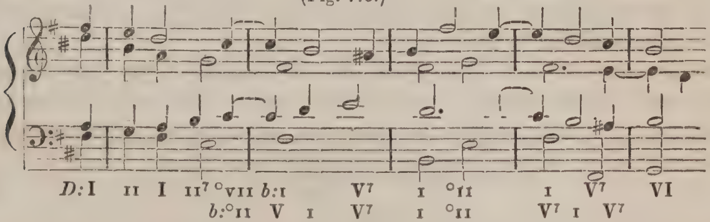
(D.) AMBIGUITY.

§ 441.

The same *ambiguity* pertains to suspension-tones that we have already observed in relation to transition-tones in general (§ 388, &c.,) and its application in the former case is sufficiently obvious.

In the following passage, for example,

(Fig. 778.)


D: I II I II⁷ °VII b: I V⁷ I °II I V⁷ VI
b: °II V I V⁷ I °II V⁷ I V⁷

one must necessarily be in doubt whether to regard the first chord of the second measure as the harmony of 𝔥 in the second inversion, and the tones c̄♯ and c̿♯ as suspensions, or to consider this combination as 𝔉♯ (or even as 𝔣♯.) — Equally equivocal is the first half of the fourth measure. — Farther, if we assume the tones d̄ and b in the second half of the same fourth measure to be suspensions, the harmony here must be that of 𝔉♯, but otherwise it would be that of 𝔥. — A similar ambiguity appears in the following measure.

Instead of giving further examples, I will refer the reader to figs **773 — 777.**

DIVISION VII.

RESOLUTION OF TRANSITION-TONES.

(A.) GENERAL PRINCIPLE.

§ 442.

Thus far we have endeavored to show how a voice may combine transition-tones with its texture. It now remains to consider how a voice, after having assumed such a tone (whether a transition-tone, a changing-note, or a suspension), is to proceed from that point onward; or, as it is usually termed, how a voice must in such a case *resolve* itself. Comp. § 342.)

The answer to this question is, in the general, very easily given; for, it is evident from the whole nature of tones foreign to the harmony, that every such tone, which can exist only as a secondary tone to a following principal one, and whose being can be justified only on the ground of its transition into this principal tone (§ 343,) — it is evident, I say, that such a secondary tone *must be resolved into its principal tone.* In fig. 779 *i* p. 650, the tone c̿♯ is a secondary tone to d̄, and accordingly the voice which gives this tone c̿♯ must next proceed to d̄. In fig. 779 *k*, the tone c̄ is a secondary tone to b and hence immediately resolves itself into b.— And since a secondary tone is always either a large or a small second higher or lower than the principal tone, it follows that the resolution of a transition-tone always consists in the simple fact that *the voice which gives such a tone proceeds immediately afterwards either a large or a small second upwards or downwards* to the principal tone of this secondary one.

This law, arising as it does from the very nature of the case, requires neither proof nor elucidation; and the only point of this subject upon which it is necessary to make any farther remarks, is *the various ways* in which this transition of a secondary tone to its principal *takes place.*

(B.) DIFFERENT FORMS OF RESOLUTION.

§ 443.

Since a secondary tone is only an appendage to a principal one, since its entire existence refers to the latter and is admissible only on the ground of its dependence upon the same (§ 343,) it follows that a voice, after assuming such a tone, must *immediately* proceed to the principal tone.

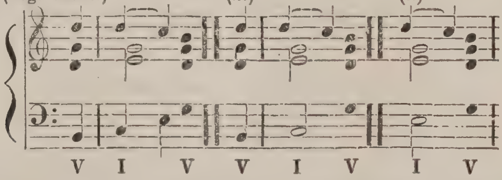
Our ear, however, permits some variations in this matter, to which we will now turn our attention. (Comp. § 314.)

(1.) *The secondary tone tied to the principal tone, or detached from it.*

§ 444.

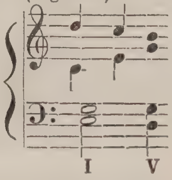
In the first place, it would best accord to the intimate connection between *a secondary tone* and its *principal one*, that the two should be *connected by a tie*, as is usually the case with the preparation and the striking of a discord. (§ 421.) An instance of this kind occurs, for example, in fig. 780 ***i***, ***k***, ***l***:

(Fig. 780. *i.*) (*k.*) (*l.*)



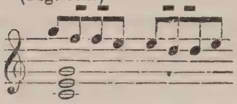
Not unfrequently, however, the tones are detatched, as in fig. 781,

(Fig. 781.)



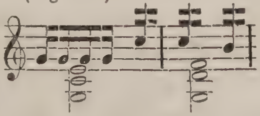
or as in fig. 782,

(Fig. 782.)



where every transition-tone is twice struck, and in such a manner too, that it appears at one time as a light transition-tone and then again as a heavy transition-tone;—or even every note, taken by itself, is broken up into still smaller notes, as in fig. 783:

(Fig. 783.)



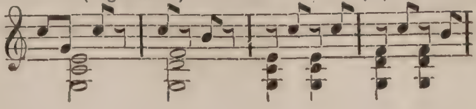
(Comp. §§ 37 and 38.)

(2.) *The secondary tone separated from its principal by rests.*

§ 445.

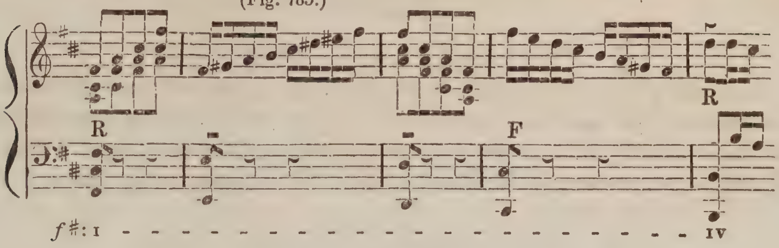
We sometimes find the secondary tone *separated from its principal one by rests*, as in fig. 784 *i*, *k:*

(Fig. 784. *i.*) (*k.*)



(Comp. § 38.) This is still more strikingly exhibited in fig. 785:

(Fig. 785.)



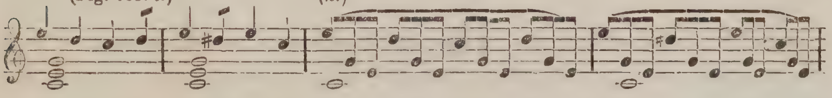
(3.) *Intermediately inserted tones.*

§ 446.

One or more tones may, moreover, be struck between the secondary-tone and its principal, that is to say, a sort of interpolation may take place between a secondary and a principal note.

In fig. 786 *i*, for example,

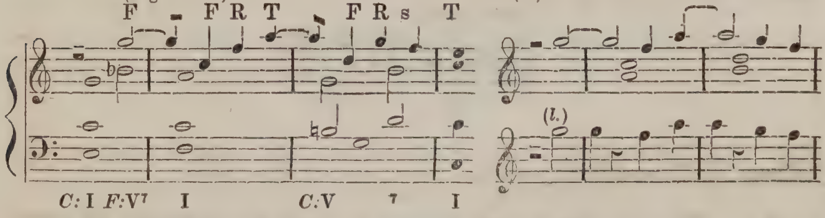
(Fig. 786. *i*.) (*k*.)



the secondary tone $\bar{\bar{d}}$ is introduced before the harmonic tone $\bar{\bar{c}}$. In fig. 786 *k*, above, the same passage appears in an *arpeggiate* form (comp. § 434,) the upper voice here giving alternately the tones of the three voices of fig. 786 *i;* and here in fig. 786 *k*, the arpeggiate voice, after having given the tone $\bar{\bar{d}}$ as a fore-note to $\bar{\bar{c}}$, does not proceed immediately from this $\bar{\bar{d}}$ to $\bar{\bar{c}}$, but first strikes intermediately the tones $\bar{g}$ and $\bar{e}$ as representatives of the two middle voices.

In fig. 787 *i*, also,

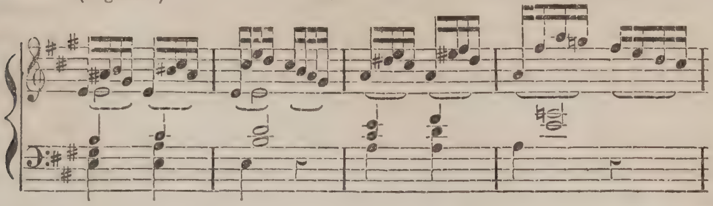
(Fig. 787. *i*.) (*k*.)



where the tone $\bar{\bar{c}}$ is interpolated between $\bar{\bar{g}}$ and $\bar{\bar{f}}$, as is also the tone $\bar{\bar{d}}$ between $\bar{\bar{a}}$ and $\bar{\bar{g}}$, we may either regard the upper voice fragment-wise as an arpeggiate representation of two voices, as in *k*, or we can imagine, that the upper voice, instead of making a quarter-note rest between the secondary and the principal note as in *l*, which it would indeed require (according to § 445,) makes use of this free time meanwhile to strike another harmonic interval.

A similar interpolation is found in fig. 788, second and fourth measures, &c:

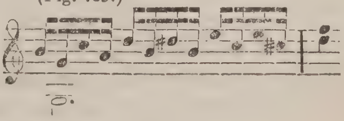
(Fig. 788.) HAYDN'S CREATION.



§ 447.

In the foregoing examples, the tones struck between the secondary tone and the principal, were harmonic intervals. But there may be transition-tones of the description found in fig. 789, (comp. § 434,)

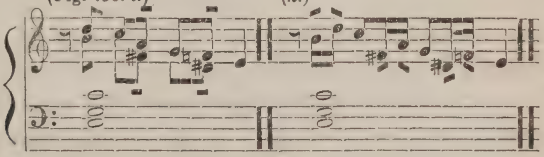
(Fig. 789.)



where the harpeggiate voice does not proceed directly from c̄ to d̿, though the former constitutes a transition to the latter, but first descends to ā as a fore-note to b̄, &c.

In fig. 790 *i*,

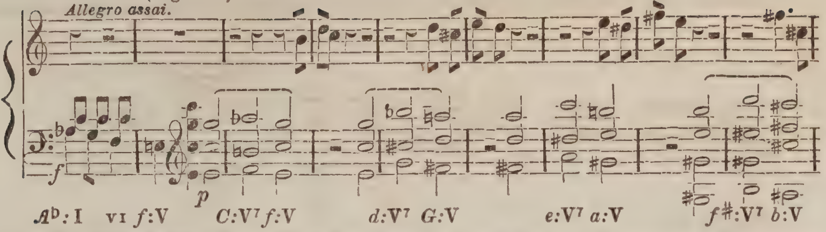
(Fig. 790. *i*.) (*k*.)



the harmonic tone c̿ is preceded by the secondary tone d̿ from above and by the secondary tone b from below. In fig. 790 *k*, above, this passage appears in an *arpeggiate* form, since the secondary tone d̄, which was given in *i* by the upper voice, and the secondary tone b̄ which was given in *i* by the second voice, are here in *k* both struck by *one* voice. But as this one voice cannot indeed carry along both the others *at the same time* but must strike the one after the other, it follows that the arpeggiate voice cannot proceed immediately from the secondary tone first struck to its principal tone, but must previously take in the other secondary tone.

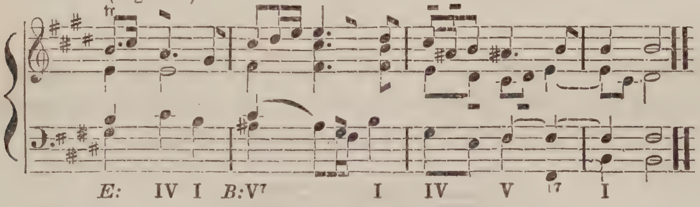
The fore-notes of the vocal part in fig. 791 are to be explained in the same way.

(Fig. 791.) MOZART'S DON JUAN.



In like manner are to be explained also the two sixteenth-notes of the upper voice in the third measure of fig. 792, as are also the eighth-notes in the fourth measure of the same example:

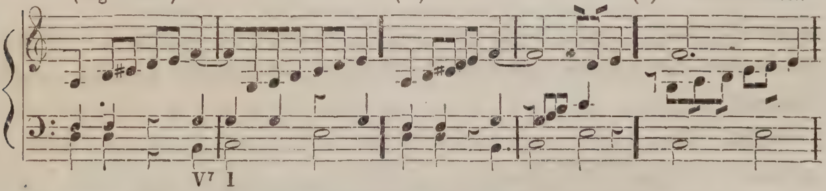
(Fig. 792.) J. S. BACH.



(The c̄♯ in the first measure is explained by § 461.)

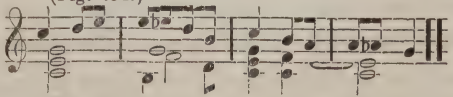
Fig. 793 *i* admits of being explained in the same way, perhaps, as an arpeggiate representation of a three-voiced passage, as in *k* or *l:*

(Fig. 793. *i.*) (*k.*) (*l.*) T. HASLINGER.



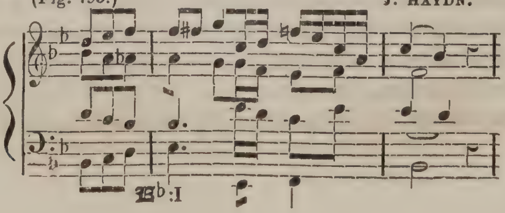
We may also reckon it under the head of the interpolation of a tone between a secondary one and its principal, that the secondary tone may, before proceeding to its principal, *be made to approximate the same by a chromatic alteration* (comp. § 368,) as for example, in fig. 794, the tone e̿♭ is inserted between the secondary tone ē and the principal tone d̿, as is also the tone ā♮ between ā and ḡ in the fourth measure:

(Fig. 794.)



The same is true of f̿♯ in fig. 795:

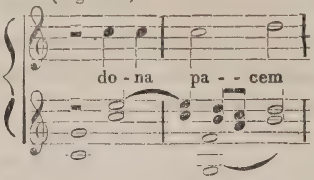
(Fig. 795.) J. HAYDN.



§ 448

It belongs also in the category of the interpolation of one or more tones between a principal and a secondary tone, that *other transition-tones are again sometimes inserted* between the secondary tone and its resolution. Thus, for example, in fig. 796,

(Fig. 796.)



the suspension-tone c̿ in the vocal part resolves itself into b̄: but in the accompaniment which is placed under this vocal part, the eighth-notes b̄ and ā as transition-tones of the second and the first class are inserted between the suspension-tone c̿ and the half-note b̄ which is to be considered as its resolution.

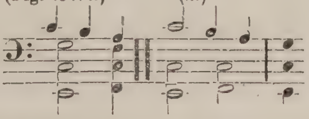
(4.) *Resolution during the present or during the following harmony.*

§ 449.

The resolution of a transition-tone takes place at one time during the continuance of that harmony in connection with which it sounds as a transition-tone, and at another time during the presence of the following harmony.

The latter is of course the case in transitions to intervals of the following harmony. In fig. 797 *i*, for example,

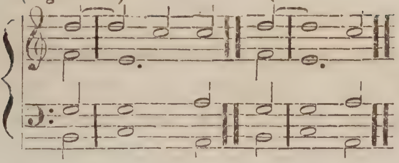
(Fig. 797. *i*.) (*k*.)



where b is a transition to a of the following harmony of 𝔉, it is clearly apparent, that this tone b does not proceed to a during the harmony of ℭ, but in the following harmony of 𝔉.

On the contrary, in transitions to intervals of the present harmony, it is the most natural, that these transition-tones resolve themselves during the continuance of this harmony; and thus, in fig. 797 *k*, above, the tone b, as a transition to the third of the harmony of 𝔉, during which it sounds as a transition-tone, proceeds to a during the continuance of this harmony. This is particularly true of suspensions. For, as all suspension-tones are transitions to intervals of the present harmony (§ 430, (1.)) it is the most natural that they should resolve themselves into a harmonic interval of this harmony during its continuance, as is the case, for example, in fig. 798 *i*.

(Fig. 798. *i.*) (*k.*)

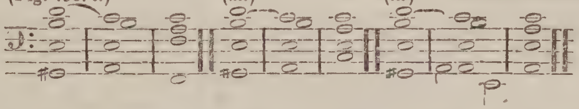


where the tone d̿ as a transition to c of the harmony 𝕮, during which it sounds, resolves itself into this c̿ during the continuance of this harmony.

Now this species of resolution being the most simple and natural, may be designated by the term *natural resolution.*

But sometimes a secondary tone to an interval of the present harmony may delay its progression to the principal tone until a new harmony occurs. This species of resolution is usually named, in contra-distinction from the natural, *a retarded resolution, or a retardation of the resolution of the transition-tone or the suspension-tone.* In the foregoing fig. 798, for example,

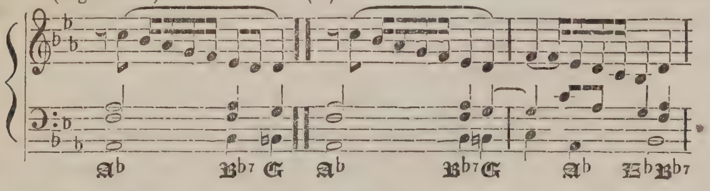
(Fig. 798. *l.*) (*m.*) (*n.*)



the tone d̿ may, instead of proceeding to c̿ during the continuance of the 𝕮-harmony, as in *i*, continue on until another harmony takes the place of this harmony of 𝕮, as in *k*, so that the tone d̄, though in itself a secondary tone to e̿ of the present 𝕮-harmony, still is continued on until the appearance of the following harmony of 𝔄. — Fig. 798 *l* is of the same description.

In like manner, in fig. 799,

(Fig. 799. *i.*) (*k.*)

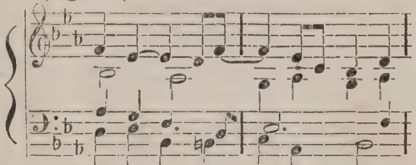


the tone ē♭ is a transition to d̄ the third of the harmony 𝕭♭^{7}, and is thus a transition to an interval of the present harmony, that is to say, of a harmony during which it appears as a transition-tone, and accordingly it moves to its principal note d during the continuance of this harmony. But in *k* it is otherwise. There the transition-tone ē♭ does not proceed to its principal tone d̄ during the continuance of the harmony 𝕭♭^{7}, but is retarded till the fourth part of the measure, where that harmony has disappeared and given place to a new harmony, namely the three-fold harmony of 𝕲, which likewise contains the tone d̄. Thus the tone ē♭ was in itself indeed a transition to an interval of the 𝕭♭^{7}-harmony, in relation to which it was heard as a transition-tone; but instead of resolving itself into its principal tone d during the continuance of this harmony, it waited to resolve itself into this same d̄ as an interval of the next following 𝔊-harmony, and by this means, though it was originally a fore-note to an interval of the former harmony (namely of the 𝔅♭-harmony,) it now becomes a fore-note of an interval of the latter harmony (namely of the 𝔊 harmony.)

In like manner, the tone f, at the commencement of the following measure in *k*, is a transition to the tone e♭, the third of the three-fold harmony of 𝔠, and should, therefore, properly proceed to this its principal tone ē♭ during the continuance of the first quarter of the measure; but as this ē♭ is also contained in the following harmony 𝔄♭, it (the tone ē♭) is in no particular haste, we may say, to make this progression to ē♭: it is quite seasonable to do this at the second quarter of the measure, since the tone ē♭ is fitted also to the harmony of 𝔄♭; and, relying upon this fact, the tone f̄ confidently continues on till the arrival of this latter harmony.

So also in fig. 800,

(Fig. 800.)

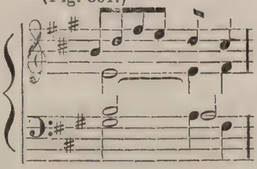


the third quarter-note of the upper voice is in itself indeed a suspension to d̄ the third of the harmony 𝔅♭⁷; but the suspending voice, instead of proceeding to d̄ during the continuance of this harmony, lingers on until a following harmony makes its appearance, namely the harmony 𝔊⁷, which likewise contains the tone d̄ as its appropriate fifth, into which tone the voice now for the first time resolves itself.

In the same manner, the tone f̄ of the following measure delays its progression to ē♭ as the third of the tonic three-fold chord of 𝔠 in the key of c-minor, and first makes its progression to this ē♭ on the occurrence of the next following harmony of 𝔄♭ in which the tone ē♭ constitutes the interval of the fifth.

So also in fig. 801,

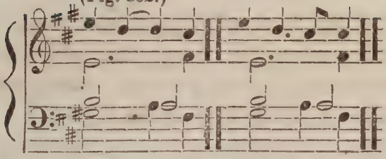
(Fig. 801.)



the upper voice retards the tone d̿, in its progression to c̿♯, until the introduction of the harmony 𝔣♯, which also contains the tone c̿♯.

The tone d̿ is retarded in the same manner in fig. 802:

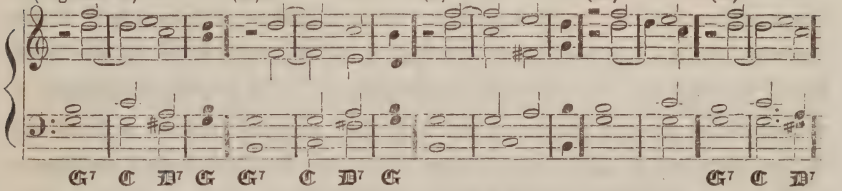
(Fig. 802.)



Comp. § 320, III., and fig. 435.

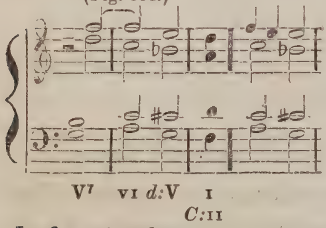
In a similar manner, the tone $\bar{\bar{d}}$, in fig. 803 *i*, *k*, *l*,

(Fig. 803. *i.*)

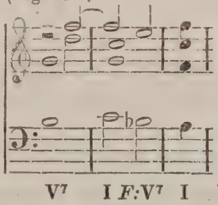


is retarded until the appearance of the next following harmony $\mathfrak{D}^7$, instead of proceeding to $\bar{\bar{c}}$ during the continuance of the harmony ℭ, as in *m* or *n*.—Figs. 804, 805 and 806 are of the same species.

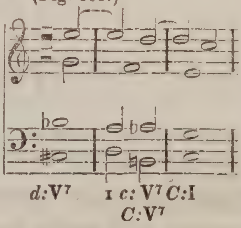
(Fig. 804.)



(Fig. 805.)

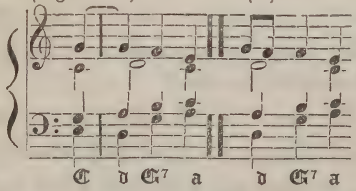


(Fig. 806.)



In fig. 807 also,

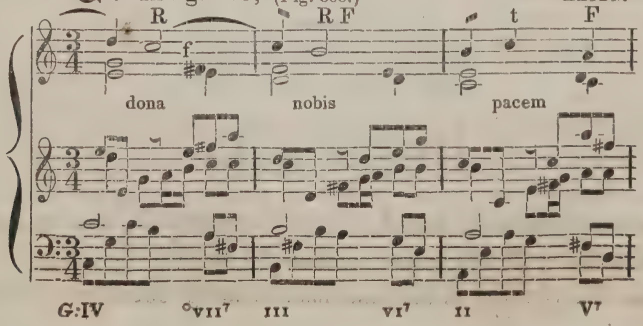
(Fig. 807. *i.*)



where the tone $\bar{g}$ is a suspension to the fundamental third $\bar{f}$ during the continuance of the harmony 𝔡, the tone $\bar{g}$ lingers until the introduction of the following four-fold chord $\mathfrak{G}^7$. In fig. 808,

(Fig. 808.)

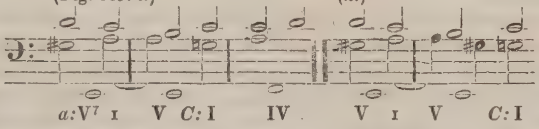
HAYDN.



though the tone d, in the first measure of the vocal part, resolves itself into c̄ during the continuance of the same harmony, still the second violin part is delayed by interpolated tones until the introduction of the following harmony.

In the second measure of fig. 809 *i*,

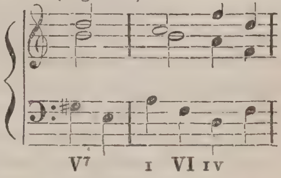
(Fig. 809. *i*.) (*k*.)



the tone a lingers, in its descent to g♯, until a following harmony appears, and then instead of resolving itself into g♯, a tone which is not contained in this latter harmony, it passes into g♮. Now the ear, in this case, which had expected some such resolution as is found in *k*, is but very imperfectly satisfied; and, accordingly, this example is somewhat repulsive.

In fig. 810,

(Fig. 810.)



the tone b is a suspension to ā in the harmony 𝔞, and lingers in its resolution until the appearance of the *second* following harmony 𝔡.

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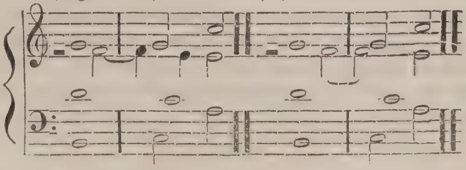
§ 450.

The aforementioned retardation of the resolution of a suspension-tone is not to be confounded with the retarded resolution of a seventh, which was mentioned in § 314. The retarded resolution of a seventh, in fig. 811, for example,

(Fig. 811. *i*.) (*k*.)



is itself a suspension; but the resolution of this suspension itself here in *i*, is in no wise retarded, for the tone f̄ resolves itself into ē during the continuance of the harmony ℭ. But when, in a case of this kind, where the suspension itself is already a retardation of the resolution of the seventh, *the resolution of suspension* itself is also retarded, as in *k*,— such a case involves a double retardation, namely a retardation of the resolution of the seventh by a suspension, whose resolution itself is likewise retarded.

§ 451.

It has been received as a universal rule among musicians even to the present period, that every transition-tone in general and all suspensions in particular must resolve themselves during the continuance of the same harmony. — Now after all that has thus far appeared, it surely must be unnecessary to exhibit any farther proof, that this rule is most positively untrue and fallacious.

But particularly the manner in which these theorists consider themselves obliged to explain all those resolutions which do not take place until the introduction of the following harmony, again as *exceptions to the rule*, is not in all cases satisfactory. Thus, for example, they say of such resolutions as that found in fig. 803 *i*, page 664, there is concealed here again such an "anticipation." This passage does not contradict their rule in the very slightest measure: one has only to conceive to himself that it is otherwise than it is, namely, that it may be as it is in *n*. The suspension may here be resolved entirely according to the rule, during the continuance of the 𝕮-harmony, the tone f♯ which occurs immediately afterwards may be only transient,—this transition-tone (f♯) may be in *i* only — *anticipated*, namely a quarter-note earlier than in *n*. — Now the child has got a name: it is called *an anticipation of a transition-tone*; — such an anticipation of a transition-note is even again only a *licence*,— an allowed violation of the rule,— an exception, an elliptic, catachretic observance of the rule, &c;— and consequently the rule is saved! — Now let me ask, why create a rule for the explanation of so many cases to which it does not prove itself adequate,— a rule, which, without being at all necessary in itself or attended with any advantages, only creates a necessity again for the additional contrivance of otherwise unknown things, such as are, in this case, for example, anticipations of transition-tones, &c. as shifts and expedients for carrying out an arbitrary assumption? — And what is more, this exception-wise mode of explanation, ingeniously as it has been devised, is far from being adequate to the explanation of all the cases which contravene the rule. Where, for example, would be the anticipated transition-tones in the foregoing fig. 798 *k*, *l*, or fig. 805, pp. 662, 664?

But what avails reason and conviction against the authority of a once established and long time accredited dogma!

But, finally, what shall we say to the fact, that *Kirnberger* even teaches, that the distinguishing sign by which we are to know whether a note is a so-called accidental dissonance or a substituted dissonance (a suspension), consists in the circumstance that it resolves during the continuance of the same harmony, — and that even to the present day this characteristic sign of Kirnberger has been constantly reiterated in musical works and confided in as correct; how easily one might convince himself, even with the smallest share of independent thought, that, according to such a criterion, the tone b, for example, in fig. 798 *l*, p. 662, cannot be recognized as a suspension. (Comp. Remark on § 99.)

(5.) *Resolution of transition-tones into consonant or dissonant tones.*

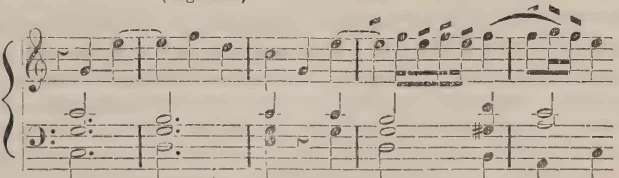
§ 452.

Theorists have again invented another rule which requires, that the resolution should always be made into a consonance; and if in any case it is made into a dissonance, this again is called an exception.

If we hold this position on the natural ground, that every secondary tone must resolve itself into its principal, then it amounts to saying, that secondary tones can only be prefixed to consonant tones, and if in any case a secondary tone is prefixed to a dissonant tone, this is an exception.

Now then, from any one who takes pleasure in rules and exceptions, in the technical terms consonances and dissonances, ellipses and catachreses, we will no longer withhold the privilege of carping at pleasure against the two resolutions of $\bar{\bar{e}}$ to $\bar{\bar{f}}$, &c, in fig. 812,

(Fig. 812.)



resolutions which are individually and collectively irregular and exceptions to the rule; and the same is true of the resolution from $\bar{\bar{d}}$ to $\bar{\bar{c}}$ in fig. 803 *i* and *k*, p. 664, and of the resolution from $\bar{f}$ to $\bar{\bar{e}}$ in fig. 803 *l*, p. 664, and of a thousand others, where a transition-tone or a suspension-tone is prefixed to a dissonant tone, in all which cases the principal which follows the secondary tone is a so-called dissonance (not a fundamental tone, not its third, or its fifth, but *some other tone*),— I say, whoever is pleased with such bombast, let him enjoy it: but I must confess myself unable to account for his taste. (Comp. Remark on § 99.)

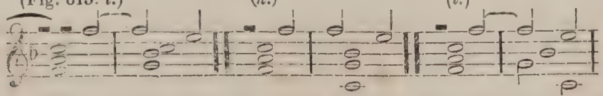
(6.) *Movement of other voices during the resolution of a transition tone.*

§ 453.

A circumstance which is not entirely essential in the resolution of a secondary tone, is, *whether, at the moment at which the secondary tone proceeds to its principal, the other voices likewise move, or remain stationary.* In many of the foregoing examples, the other voices continue at rest during the resolution of the transition-tones, while in others, on the contrary, at the moment when one voice moves from a secondary tone to a principal tone, one or more other voices move also in various ways at the same time.

It scarcely need be mentioned, that the fact of *other* voices remaining stationary or moving during a resolution, has properly no *essential* influence whatever upon the resolution itself. The resolution of the tone $\bar{f}$, in fig. 813 ***i*** and *k*,

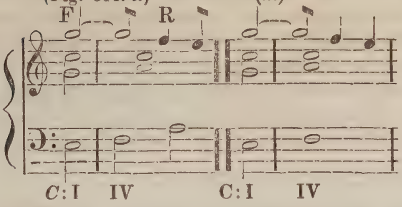
(Fig. 813. *i*.)



is in all essential respects the same as in *l*: in both cases the secondary tone f resolves itself into the principal tone $\bar{\bar{e}}$ as the proper third of the harmony $\mathfrak{C}^7$.—

So also in fig. 814 ***i***,

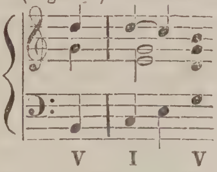
(Fig. 814. *i.*) (*k.*)



the resolution of $\overline{\overline{g}}$ into $\overline{\overline{f}}$ is exactly the same as in *k:* in both cases $\overline{g}$ is a secondary tone to $\overline{\overline{f}}$ and thus to the fundamental tone of the harmony 𝔉.

Decidedly unessential, therefore, as *we* are compelled to regard such progression of other voices, so far as it respects the resolution of the secondary tone into its principal one, yet correspondently great importance has been attached to it by our theorists, inasmuch that they have felt themselves obliged even to assume it as a rule, that a suspension must resolve on the same base-note on which it was struck. as, for example, in fig. 814 *k*, above; but in case it happens to resolve on some other base-note, as in *i*, this is again an exception, an ellipsis. Thus, for example, *Schicht** does not know how to justify the faultless passage in fig. 815,

(Fig. 815.) SCHICHT.



in any other way than by passing upon it the remark that the Base causes an "ellipsis" in the resolution.—To me it is not difficult to see, that here again we might very well spare the unnecessary rule and with it also the unnecessary exception. (Comp. Remark on § 99.)

§ 454.

In musical works generally we find a wonderful ado made about the doctrine of *resolution into this or that interval.* A great importance is attached to the fact that, for example, in fig. 813 *i*, the tone $\overline{f}$ resolves itself into the sixth as they express it, but, in *k* and *l*, into the third (meaning, that, in *k* and *l*, the tone $\overline{e}$ stands on the third [10th] degree as reckoned upward from the lowest tone, while in *i* the tone $\overline{\overline{e}}$ is the sixth tone, the sixth, from the base tone $\overline{g}$;) and that in fig. 814 *i*, the ninth, namely $\overline{\overline{g}}$ (the 9th tone as reckoned from the lowest) resolves itself into the sixth, namely $\overline{\overline{f}}$, (the 6th tone from the base-tone,) while in *k* the ninth resolves itself into the octave, &c.

Now we do not know how to make much of such things. We have hitherto found no occasion for concerning ourselves about the enumeration of the degrees from one interval to that other interval which accidentally happens to be the lowest, having thus far contented ourselves with becoming pretty well acquainted with every interval in its *essential nature*, in its *relationship to the fundamental harmony*, without feeling ourselves compelled to acquire such a knowledge of it in the extremely uncertain and casual way of reckoning its distance from the lowest tone; and when, accordingly, we know, that, in fig. 813 *i—l*, the secondary tone $\bar{f}$ resolves itself into its principal tone $\bar{e}$ which is the fundamental third of the dominant harmony $\mathfrak{G}^7$, we know more and that which is more substantial, than when one tells us, that in *i* the seventh (the tone which lies seven degrees higher than the base-tone $\bar{g}$) resolves itself into the sixth of the base-tone,— that in *k* the fourth of the base-tone resolves itself into the third, and that in *l* the seventh resolves itself into the third. And he who knows no more than to tell us, in relation to fig. 798 *l—n*, p. 662, that in *l* the ninth resolves into the third, in *m* into the sixth, and in *n* into the octave, does not by this means enlighten us in the smallest measure as to the essential nature of this passage and really tells us far less in relation to it than we already knew. (Comp. Remark on §§ 99, 314 and 320.)

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* In s. Grundregeln der Harmonie, S. 51.

(7.) *Resolution on a light, or on a heavy part of the measure.*

§ 455.

Resolution in general occurs *at one time on a heavy part of the measure, and at another on a light:* the former takes place in the case of light transition-tones, while the latter occurs in the case of heavy transition-tones.

As it respects *the resolution of prepared transition-tones*, that is *suspensions*, in particular, this happens, indeed in most cases, on a *light* part of the measure. The rule laid down by theorists, that all suspensions must be resolved on a light part of the measure, is again only true to the same extent as it is true that when the preparation is made on a light part of the measure, the striking of a suspension must follow on a heavy part. (See §§ 427—430.)

DIVISION VIII.

MERITS OF TRANSITIONS IN GENERAL.

§ 456.

In general, it is self-evident, that transition-tones, as they are foreign to the fundamental harmony, and, so to speak, are of a different species, do not appear so perfectly natural to the ear as does a tone belonging to the fundamental harmony. But that the introduction of such tones, if it be done in the right manner, is not only not disagreeable, but sometimes very essentially contributes to give an elegant smoothness to the progression of a voice, and to bestow upon its connection a more graceful outline and a more agreeable movement than it would otherwise possess, may be seen from the examples adorned with transition-tones which are referred to in § 343, figs. 578 — 585, by comparing these examples with the dry skeletons found along side of them which do not contain such ornamental transition-tones.

The introduction of tones which do not belong to the harmony but which are proximate to those which do, sometimes serves also as a means of concealing and palliating forbidden parallel progressions, as we shall take occasion to observe in a subsequent part of this work.

Still other small incidental advantages resulting from this employment of proximate tones foreign to the harmony, were adverted to in § 6 of the present work.

CHAPTER IX.

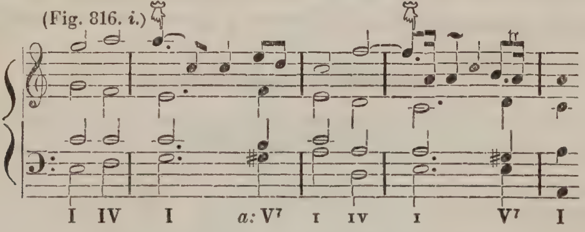
SOME PECULIAR SPECIES OF TONES FOREIGN TO THE HARMONY.

§ 457.

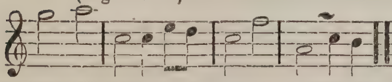
Carefully and scrupulously as we have, in the eighth chapter, investigated the laws according to which transition-tones may occur, still the principles thus far developed are not adequate to the explanation of *all* the ways in which a tone may appear in connection with a harmony without belonging to it.

For we find, for example, in figs. 816 *i*, 819, and 826, tones foreign to the harmony whose existence cannot be explained by any of the principles thus observed.

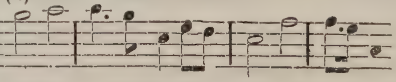
(Fig. 816. *i.*)



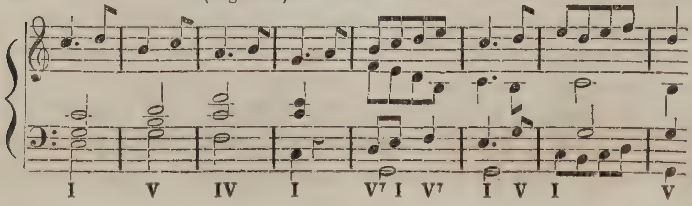
(Fig. 816. *k.*)



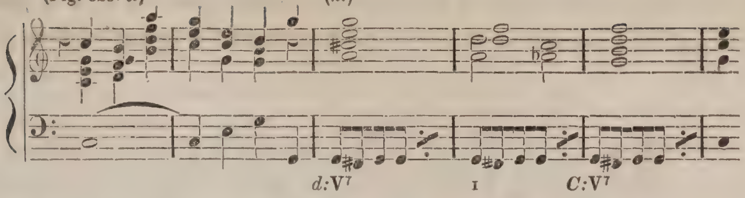
(*l.*)



(Fig. 819.)



(Fig. 826. *i.*) (*k.*)



By what authority, for instance, can the tone a̿ in the second measure of fig. 816 sound in connection with the harmony 𝕮, since it does not resolve itself as a secondary tone into a proximate principal tone, this latter circumstance being, according to our principles as thus far established, an indispensible condition to the possibility of its existence in the second measure? — By what authority does the tone d̿ in the first measure of fig. 819 appear in connection with the harmony 𝕮? How does the tone b̄ occur in connection with the harmony 𝕱 in the third measure? — And how, in fig. 826, does the base tone justify its appearance in connection with all the different harmonic combinations of the other voices?

These, and other like examples show us, that we have not thus far become acquainted with all the laws by which tones may occur which are foreign to the harmony, but that such tones must sometimes be admissible also according to *other* principles, which we will now make it our object to investigate.

If we carefully examine the aforementioned examples throughout, and place together those that are similar to one another, we shall find that they are of *four* different species, which we will consider separately.

DIVISION I.

PROLONGED INTERVALS.

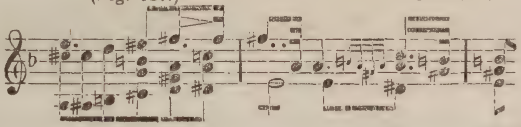
§ 458.

The first observation which presents itself to us in this connection, is, that the tone a̿ which occurs in the upper voice in the second measure of fig. 816 *i*, p. 670, referred to in § 457, is the same tone which this voice had given immediately before as an interval of the foregoing harmony, and that, instead of its proceeding immediately from a to c on the appearance of the harmony 𝕮, as is the case in fig. 816 *k*, p. 670, it as it were lingers behind on the tone a̿ after the proper time.

Thus there is here also, in a similar way as in the case of suspensions, a retardation, a lingering of the voice on an interval of the foregoing harmony, as it were *a preparation* of the foreign tone; with this essential difference, however, that here the lingering a̿ fails altogether to follow the laws which suspensions so invariably observe.

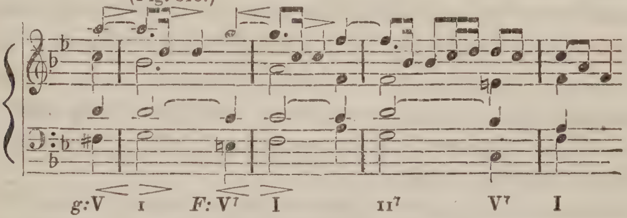
So also in the fourth measure of the same example, the tone $\bar{\bar{f}}$ is a prolongation of the $\bar{\bar{f}}$ situated in the very same voice in the foregoing harmony;—in fig. 817,

(Fig. 817.) SPONTINI.



the tone $\bar{\bar{f}}\sharp$ of the second measure is in like manner a prolongation of the same tone in the foregoing measure;—and in fig. 818,

(Fig. 818.)



the tone $\bar{a}$ of the first chord is prolonged into the second;—and a similar prolongation may be found from the first to the second measure.

This first class of examples, therefore, teaches us, *that it is often quite admissible for a voice* (particularly a principal voice) *to prolong, during a following harmony, a tone which it had given in a previous one, even without resolving this lengthened tone as a secondary tone to an immediately proximate principal tone.*

In order to have a name for tones of this species, we will call them *prolonged* or *retarded intervals.*

In like manner, the tone $\bar{a}$ in the third measure of fig. 531, p. 554, admits of being explained merely as a prolonged tone,—and so also the tone $\bar{\bar{e}}$ twice in fig. 532, p. 554, (comp. § 328, II,)—as also the tone $\bar{g}$ in the fifth measure of fig. 617, p. 585,—so that in all these cases we may take the harmonies to be merely three-fold harmonies, instead of four-fold harmonies.

§ 459.

Now what has been remarked above differs very widely from all that we had observed from § 343 to the present place in relation to the practicability of introducing tones foreign to the harmony; and it would truly be very interesting to be able to seek out a satisfactory explanation of such deviation. What we find on this subject in other musical works can give us but very little satisfaction.

That is to say, these authors find again, in such a prolongation of tones, only elliptical resolutions. Thus they say, for example, of the foregoing fig. 816 *i*, p. 670, one has only to imagine it to be otherwise than it is, namely as it is in *l*, p, 670. Here the tone $\bar{\bar{a}}$ would be resolved according to the rule for the resolution of suspensions, and this resolution would only be omitted in *i*, and thus the tone a would be resolved by the omission of the resolution! —

To us, who do not possess the fortunate gift of feeling satisfied with such windy food, it would serve as no explanation, to be told, that the thing would be entirely natural, if only it were different from what it actually is.

For this reason I could most earnestly wish it were possible to go into an inquiry, *how, when, and according to what laws* our ear will justify such a prolongation of a tone belonging to the foregoing harmony. For, that it is not everywhere, unconditionally and in every manner, admissible, but only may occur in many cases, will be readily ascertained by the least inquiry.—Since, however, the time and the space allotted to this work so urgently impel me to brevity and dispatch, I must here restrain myself from these inquiries. I should regret it the less, if I could refer my readers to another work in which they could find the due information on this subject; but, as it is, I must refer them to their own correct feeling and good ear, in which, I can easily persuade myself, they will find at least a more certain guide than in our elliptic and catachretic books of instruction.

It will be observed, moreover, that such a prolongation of a tone generally takes place only in a very few cases and usually not with good effect otherwise than in the principal voice.

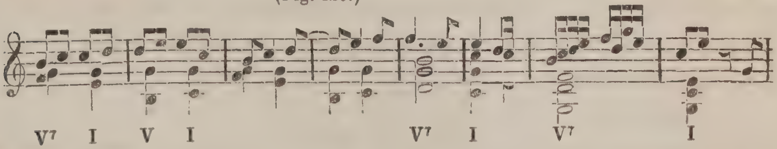
DIVISION II.

ANTICIPATED TONES.

§ 460.

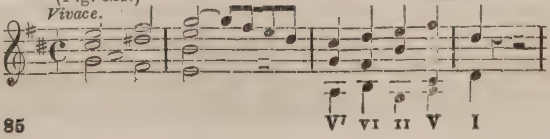
If we examine the example in fig. 819, p. 670, we shall find that the tone $\bar{\bar{d}}$ which occurs in the first measure is indeed foreign to the 𝕮-harmony of this measure, but that *the tone* $\bar{\bar{d}}$ *is found in the following harmony* 𝕲. — In like manner the tone $\bar{\bar{c}}$ of the second measure is found in the 𝕱-harmony of the third measure. — And so also in fig 820,

(Fig. 820.)



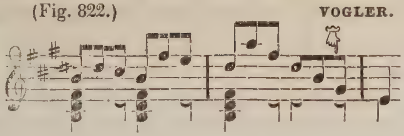
the first $\bar{\bar{c}}$ is not indeed found in the first harmony, but in the following one. The same is also true of all the following similar tones, — as it is also in relation to the tone $\bar{\bar{f}}$♯ in the last chord but one of fig. 821,

(Fig. 821.)



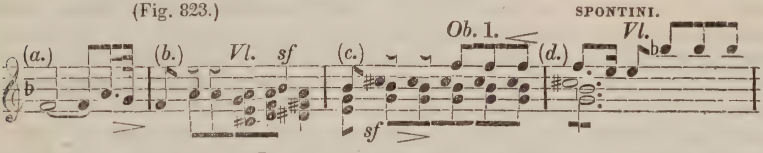
in relation to g̃♯ in fig. 822,

(Fig. 822.)



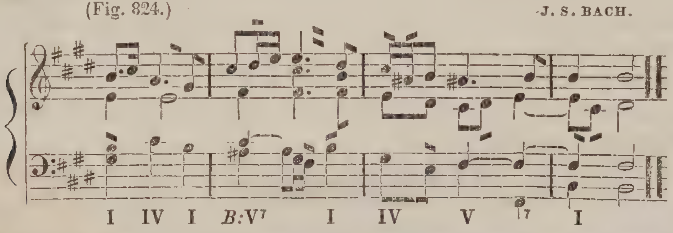
in relation to b̄♭ in the second measure of fig. 823,

(Fig. 823.)



and also in relation to c̿♯ in the first measure, and the last b in the third measure of fig. 824:

(Fig. 824.)



This second class of examples shows us, therefore, that our ear in many cases tolerates and approves of the fact, *that, shortly before a harmonic step, a voice, during the continuance of the first harmony, strikes an interval of the following harmony and thus anticipates the latter.*

I would very gladly here again go into the inquiry, how, when, and according to what laws such an anticipation of a tone belonging to the following harmony during the continuance of the first harmony, is practicable, compatibly with the organization of our ear. But I must here also repeat the regret which I formerly expressed in relation to *prolonged intervals*, and likewise the remark, that these anticipations take place as rarely and as limitedly as do the aforementioned prolonged intervals.

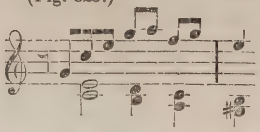
DIVISION III.

APPENDED NOTES.

§ 461.

The tone b̄ in the third measure of fig. 819, p. 670, is again different from both the foregoing species of notes foreign to the harmony. It is neither continued on from the foregoing 𝔉-harmony, (§ 458,) nor is it an anticipated interval of the following harmony ℭ, (§ 460,) but — we know not how else to name it — is arbitrarily *appended* to the tone a. In the same arbitrary manner the tone $\bar{\bar{g}}$ is appended to the tone $\bar{f}$ in fig. 825:

(Fig. 825.)



Accordingly, we perceive from this third class of examples, that *a harmonic note may many times have arbitrarily appended to it* (*hitched on behind it*) *a neighboring tone of short duration which is foreign both to the present and to the following harmony.*

For reasons which have already several times been mentioned, I must here again deny myself the privilege of a farther investigation, and must satisfy myself with merely remarking, that I designate tones of this species by the term *appended notes.* — It is perceived what an extensive field of theory here remains unexplored. May an abler hand than mine undertake the labor of its examination. (See §§ 458 — 461.)

DIVISION IV.

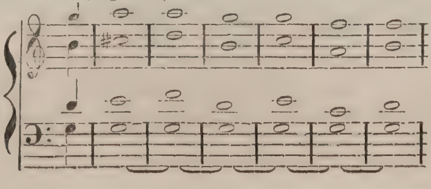
ORGAN-POINT.

§ 462.

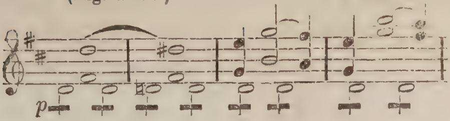
Still another deviation from all that we have yet observed, is afforded by the example in fig. 826, p. 671. Here the harmonic combinations of the second half of the first measure, namely [c d $\bar{f}$ $\bar{b}$] and [c $\dot{b}$ $\bar{\bar{d}}$ $\bar{\bar{f}}$ $\bar{\bar{a}}$], admit of being explained neither as consisting of purely harmonic tones nor according to any of the thus far known laws for the progression of tones foreign to the harmony. (For, if we assume the fundamental harmony here to be $\mathfrak{G}^7$, and the tone c of the Base a transition-tone, it follows that the latter does not resolve itself. — If we assume that the fundamental harmony continues to be $\mathfrak{C}$ and that the tones of the upper voice are transition-tones, then it is not easy to see how the upper voice, instead of proceeding from the tone b, foreign to the harmony, to a proximate principal tone, should be permitted rather to go by a skip to another tone foreign to the harmony, namely to $\bar{\bar{a}}$, and how also the other voices could move so unnaturally.)

Similar harmonic combinations of a still more striking character will be found in the following measures, — as also in figs. 827 — 835:

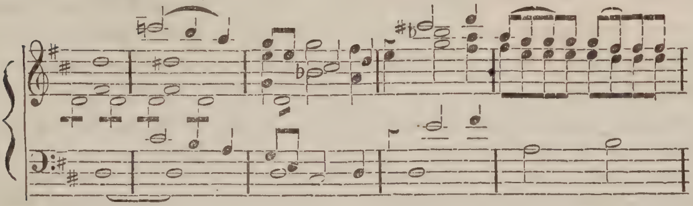
(Fig. 827.)



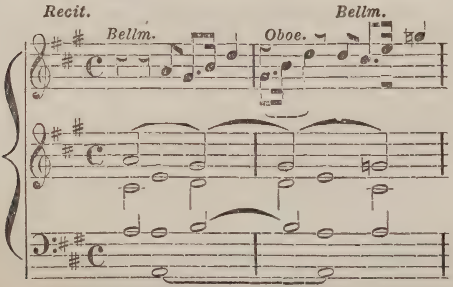
(Fig. 828. *i*) MOZART.



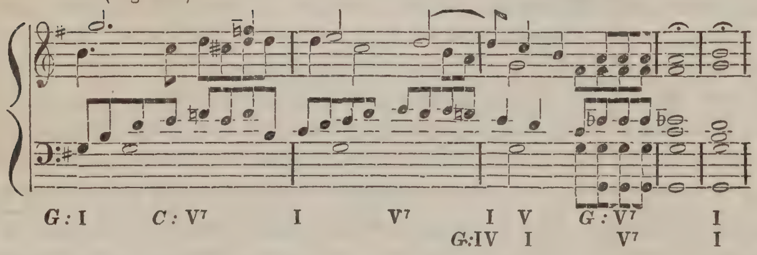
(Fig. 828. *k*.) MOZART.



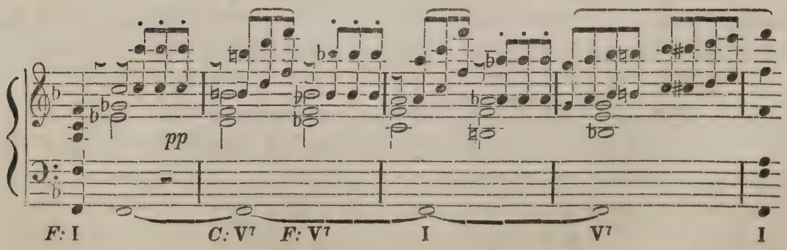
(Fig. 829.) MOZART.



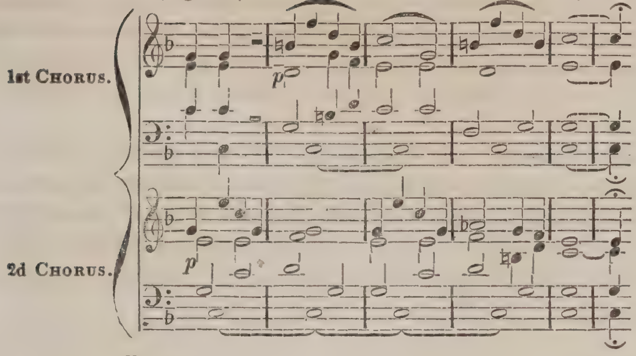
(Fig. 830.) HAYDN.



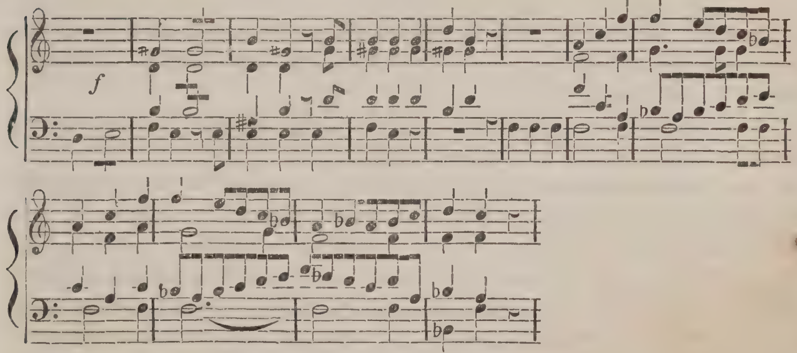
(Fig. 831.) MEYERBEER'S EMMA.



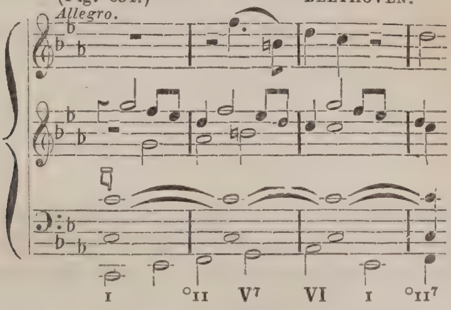
(Fig. 832.) F. SCHNEIDER'S MASS.



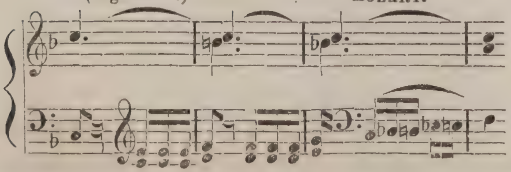
(Fig. 833.) J. G. SCHICHT.



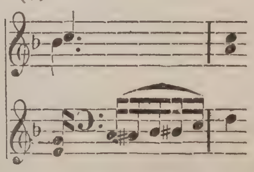
(Fig. 834.) BEETHOVEN.



(Fig. 835. *i.*) MOZART.



(*k.*)



If we carefully examine all these examples, we shall find, that *they all agree with one another in the following characteristics.*

The continued stationary tone is always first heard as a harmonic interval, and indeed either as a tone of the first or of the fifth degree of the key, and then during the time of one or more harmonies it remains stationary until again some chord occurs to which it belongs as a harmonic interval, and thus it is a genuine harmonic interval both at the beginning and at the end of its duration and is foreign to the harmony only during the intermediate time.

From this observation we may deduce the following general principle, namely: it is quite compatible with the due gratification of our ear, *that the tone of the first or of the fifth degree of the scale, after it has once been heard as an harmonic tone, should still continue on during the occurrence of other harmonies to which it is totally foreign, until again another harmony appears to which it belongs.*

§ 463.

A passage in which a tone is thus continued on is technically called an *organ-point*, — (perhaps because it may have first come into use in connection with organ playing.)

The examples referred to teach us at the same time, that these continued stationary tones *occur in very various ways.*

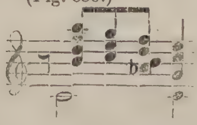
At one time (and indeed most usually) they appear in the Base, as in figs. 826 — 833, pp. 671, 675, 676 and 677, at another time in a middle voice, as in fig. 834, p. 677, and still at another time in the upper voice, as in fig. 834, p. 677.

The stationary tone is at one time actually continued on without interruption, as in fig. 827, p. 675, at another time repeatedly struck anew as in fig. 828 and near the end of fig. 830, pp. 676, and again even ornamented with secondary tones, as in fig. 826 *k*, p. 671; and so also the other voices are frequently interlarded with transition-tones and suspensions, as is the case, for example, in fig. 830, &c. p. 676.

§ 464.

From the above-mentioned practicability of allowing a tone to continue on in the manner proposed, arises again a new species of *ambiguity*. For, we can now, for example, explain the passage in fig. 836 also as an organ-point.

(Fig. 836.)



According to our earlier explanation (§ 355,) the harmonic combinations [$\bar{b}$ $\bar{\bar{d}}$ $\bar{\bar{f}}$ $\bar{\bar{\bar{a}}}$] and [$\bar{a}\flat$ $\bar{b}$ $\bar{\bar{d}}$ $\bar{\bar{f}}$] consisted of purely harmonic tones, and the harmony was accordingly without interruption the three-fold harmony of $\mathfrak{C}$;— but now we know that the above-mentioned harmonic combinations may also be regarded as actual $\mathfrak{G}^7$-harmonies, while the tone c, which is continued on in the Base, may be regarded as an organ-point.

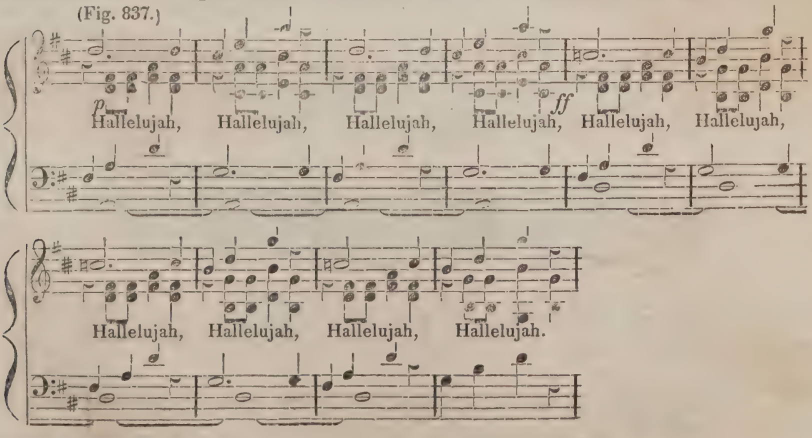
In like manner, as was observed in § 381, we may very much simplify and facilitate the explanation of fig. 663, p. 606, by regarding the uninterruptedly continued $\bar{d}$ as an organ-point:— and in like manner also that of fig. 664 and 665, pp. 606 and 607.

§ 465.

Many theorists will not acknowledge the above-mentioned (§ 462) right of a tone to continue stationarily on in the manner proposed, and, accordingly *prohibit all such organ-points*, as contrary to rule and to the ear; particularly *Vogler*, who compares it to the monotonous doggerel of the bag-pipe. (A Mr. *von Drieberg* also, in a little book entitled "*The Practical Music of the Greeks*,"* calls the tone which is continued on as an organ-point in the commencement of the allegro of the overture in *Don Juan, an unprecedented cacophony*, which he compares to the lowest kind of buzzing, rattling music —! But organ-points, after all, are not only in general use and recognition, but may in fact often be employed with fine effect. Only recollect, for instance, *Mozart's* "Constance!" (fig. 829, p. 676,) or hear the aforementioned most beautiful organ-point of *Haydn* and *Meyerbeer*, and hear the many other organ-points in all the works of our most distinguished composers, and remember of how imposing effect it often is particularly at or just before the close of a great and elaborate piece of music,— and finally see how even *Vogler* himself, in spite of his disapprobation of organ-points, brings it frequently enough into his pastoral Mass, (fig. 482, p. 538,) — and, after all this, one will no longer hesitate to regard this bigotted opposition to organ-points in its true light.

Moreover, he who, yielding a partial deference to the authority of the theorising musical literati, would still bring into his composition something analogous to the organ-point, namely a tone continued on stationarily during several successive harmonies, — he must content himself with merely choosing those harmonies to all which this continuous tone is adapted. — The field of such an one is indeed far more limited than it would otherwise be; but yet not entirely without variety. Thus, if, for example, he wishes to introduce such a quasi-organ-point upon a base tone, he is not obliged to confine himself exclusively to the three-fold and four-fold chord of the base-tone and its fourth-sixth chord, as Vogler is accustomed to do in his organ-points, fig. 837;

(Fig. 837.)

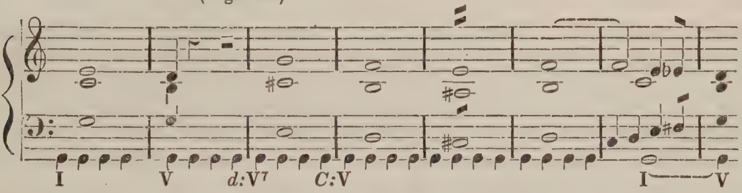

p
ff
Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah,
Hallelujah, Hallelujah, Hallelujah, Hallelujah.

---

* Die practische Musik der Griechen, S. 95 u. flg.

although this is sometimes done with great effect, as, for example, in the *Pleni* of Vogler's Mass in *d*-minor, — in the conclusion of *C. M. Von Weber's* Hymn, "*In seiner Ordnung schafft der Herr,*"— and especially in that most admirable closing chorus of his declamatory piece, "*Der erste Ton*", &c.,— but, as is shown by fig. 838,

(Fig. 838.)



there are even in this case still other chords at command, — and the example in fig. 234, p. 400, shows, how one and the same tone f♯ may continue stationarily on during a very *long* series of very various modulations.

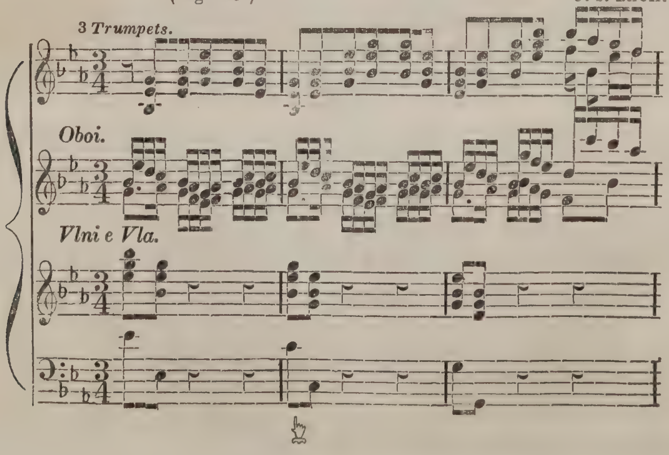
CONCLUDING REMARK

On the doctrine of tones foreign to the harmony.

§ 466.

I think I may safely assume, that the different ways in which a voice may combine tones with itself which are foreign to the harmony have been detailed with sufficient fullness in what precedes, to warrant me in saying, that, if a voice contains any tone foreign to the harmony whose existence cannot be explained in one or another of those ways, such a tone is always repulsive to the ear and of ill effect. Thus, for example, one would find it difficult, in the second measure of the *Magnificat* of *J. S. Bach,* so excessively praised in musical journals, fig. 839, where the three upper series of notes so

(Fig. 839.) J. S. BACH.



definitely and firmly express the harmony 𝔅♭, — I say, one would find it difficult here to explain or rather to justify the existence of the tone c in the Base voice and how the Base voice should move by a skip from the fundamental tone of the 𝔅♭ harmony, through the tone c which is foreign to the harmony, down to the tone g: — Observe, too, how intolerably harsh the tone c sounds. So also let me call attention to the intended transition-tone $\overset{=}{c}$ in the upper voice of fig. 630, p. 592; &c.

It is true indeed, that we not unfrequently find, in reading the works of the most approved masters, tones foreign to the harmony which sound perfectly well, while at the same time they appear to conflict with our rules; but this contrariety exists *only in appearance.* Thus, for example, we easily find such passages as that in fig. 625 *l*, p. 589, where the transition-tones of the Base could not be justified according to our principles of transitions of the first and of subordinate ranks: (for the tone $B^{\flat}$ could not be a secondary tone of the first rank to c, because it is more remote than it could be in the scale of *c* minor. Nor can it be a secondary tone of the second rank to B, because it stands on the same degree as $B^{\flat}$, &c.,) — but the whole problem is at once solved when we write these secondary tones as in fig. 625 *k*, p. 589.

In fig. 835 *i* also, p 677, the transition-tones are properly to be explained as in *k;* — and all other like apparent contradictions of the rule admit of being explained in the same way.

CHAPTER X.

MOVEMENT BY SKIPS.

§ 467.

When we first adverted to the skipping progression of a voice in a former part of this work, we could say but very little in relation to its merits, because there are many things involved in this species of progression, with which we were not at that time acquainted.

But having now acquired this pre-requisite information, we are prepared to go into an investigation of the merits of the skipping progression of a voice.

DIVISION I.

MERITS OF THE SKIPPING MOVEMENT IN GENERAL.

§ 468.

As it respects the character and merits of the skipping movement in general, we have already remarked in a former part of this work (§ 42,) that the *gradual* progression is the most simple, natural, and flowing, and the one whose unbroken thread the ear can most easily follow; while, on the other hand, a voice which moves *by skips* demands a closer attention of the ear in order to keep the run of its progression.

It follows from this, that though the skipping movement is not in itself really incorrect, yet it is not always and in all cases equally good and admissible.

And, besides, the aforementioned peculiar character of the skipping progression of a voice, answers the question, where and when this species of movement may be introduced with good effect, or otherwise.

This answer consists in the following conclusions.

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§ 469.

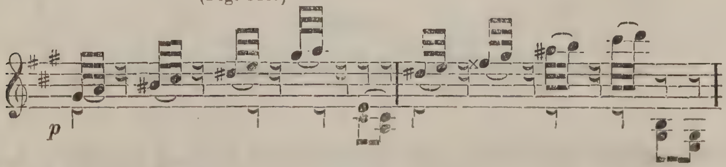
Inasmuch as a skip, occurring in the movement of a voice, always in a measure interrupts its progress, a regard must always be had to this point in all cases where one aims at a very evenly gliding, a very uninterruptedly continuous and smooth progression of a voice, or, in other words, where the unbroken continuation of the melodic thread is a point of interest to the ear; and in such cases it is always judicious to employ everywhere more of the gradual than of the skipping movement.

But this consideration of course becomes neutralized in cases where the thread of the melody is already more or less broken from other causes.

In the first place, a skip of a voice, even if it be a difficult one for the ear to follow, may be made without hesitation *whenever a break or pause in the musical phrase is interposed between the two notes.* For, where such a break occurs, and where thus the thread of the sense is more or less broken at any rate, it is no longer of any particular importance to the ear to be able exactly to follow the thread of each voice from the end of the one section to the commencement of the next, and hence it cannot disturb the ear, if a voice which gave this or that tone at the end of a section, assumes another and perhaps a very remote tone at the commencement of the following section, and thus makes a skip during the break between the two.

The principle above stated applies not only to the *larger* pauses, but also to the smaller, even down to the shortest possible interruptions in the progression of a passage.— Thus, for example, the skip of the upper voice from $\overline{\overline{a}}$ down to $\overline{\overline{d}}^{\sharp}$, in fig. 840,

(Fig. 840.)



is admissible without hesitation, on account of the break lying between the two tones.— And for the same reason also the other skips which occur in this voice are above question.— That is to say, every two notes here constitute together a kind of small independent member separated in a measure both from the preceding and following by a small intermediate break. Now the skip of a superfluous second which is made by the upper voice from a to b♯ in the first measure and from $\bar{e}$ to $\bar{f}$× in the second measure, would, under ordinary circumstances, as we shall observe hereafter, be harsh and offensive to the ear; but, in the present connection it is not so, for the reason that here a small break is introduced between $\bar{a}$ and $\bar{b}$♯ and also between $\bar{\bar{e}}$ and $\bar{\bar{f}}$×.

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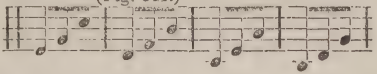
§ 470.

For a similar reason the skipping movement may be unhesitatingly admitted in cases where an arpeggiate voice passes alternately back and forth from the tone of one broken voice to that of another. Such a species of skipping movement does not impress the ear as a disagreeable interruption of the thread of the voice, provided the broken voices are in themselves smooth and flowing.

Thus, for example, in fig. 841,

(Fig. 841.)



the arpeggiate voice everywhere moves by mere skips; but the three voices designed to be represented by this one broken voice proceed, throughout, not at all by skips, but exclusively by diatonic degrees, and thus of course the skipping voice represents three others which do not move by skips. Hence the carriage of voices, so far as we regard the passage as a harpeggiate representation of three voices, is perfectly smooth and flowing — which is the more satisfactory in this case, since the several voices of this harpeggiate progression are very clearly and decidedly exhibited. (Comp. § 27.)

The same may easily be applied to the skipping movement of the harpeggiate voices in the examples found in fig. 59 *n* — *q*, p. 140, and in figs. 60 — 76, pp. 141 — 147.

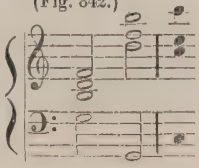
---

§ 471.

As a general rule, moreover, those skips are very easily apprehended by the ear, which are made *from one interval of a harmony which forms the basis of any combination of tones to another interval of the same harmony.*

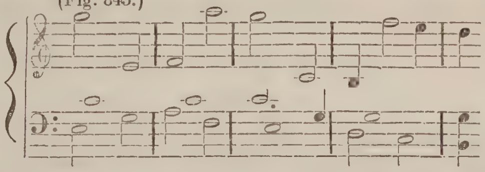
Thus, for example, in fig. 842,

(Fig. 842.)



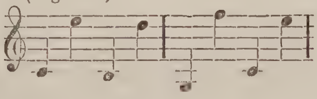
the upper voice skips from the seventh, $\bar{f}$, of the fundamental harmony $C\colon V^7$ to the third of this same harmony, namely, the tone $\bar{\bar{b}}$, even though this latter tone stands at the distance of an eleventh from the former; and in like manner, the second voice (the Alto, § 14) skips a tenth upward from the fifth to the seventh, and the Tenor from the third to the fifth, while the Base skips downward an octave from the fundamental tone g to its lower octave G.— The skips in fig. 843,

(Fig. 843.)



are of a similar description, as are in general most of the skips which occur in a *harpeggiate* voice: such, for example, are all the *upward* skips in fig. 844,

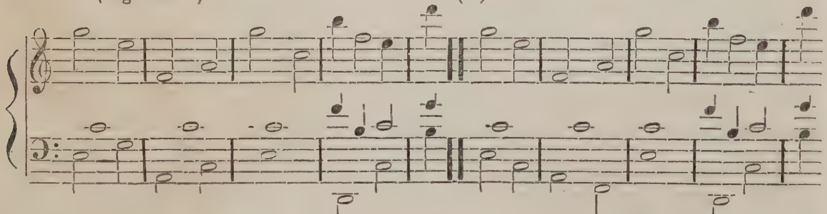
(Fig. 844.)



(Comp. §§ 26, 27.)

It is less easy for the ear to follow a voice which skips *from an interval of a previous harmony to an interval of a newly occurring harmony* at the moment when a harmonic step is taken. Hence, in fig. 845 *i*, *k*,

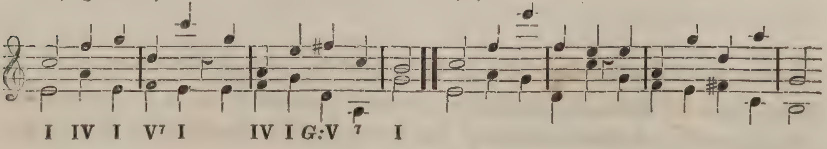
(Fig. 845. *i*.) (*k*.)



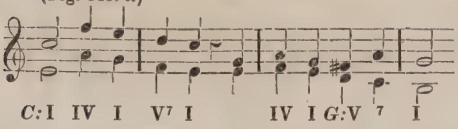
the skips of the upper voice from $\bar{\bar{e}}$ to $\bar{f}$, from $\bar{a}$ to $\bar{\bar{g}}$, from $\bar{\bar{c}}$ to $\bar{\bar{\bar{b}}}$, and from $\bar{\bar{e}}$ to $\bar{\bar{\bar{d}}}$, are extremely disagreeable to the ear,— and an equally abrupt and jolting progression is made in the Base by its skipping from c to A, from F to e, and thence to D, and again to c; whereas the other skips (from $\bar{\bar{g}}$ to $\bar{e}$, from $\bar{f}$ to $\bar{a}$, from $\bar{\bar{g}}$ to $\bar{\bar{c}}$, &c.,) which are made from one interval to another of the same continued harmony, are entirely free from everything rough or disagreeable, as we have already seen in the above fig. 843, where the very same skips occur and that too in part even still farther extended.

It is for similar reasons also that the passages in fig. 846 *i* & *k*, are so stiff and repulsive, in comparison with that in fig. 846 *l:*

(Fig. 846. *i*.) (*k*.)

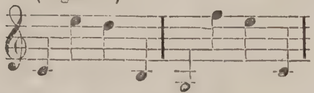


(Fig. 846. *l.*)



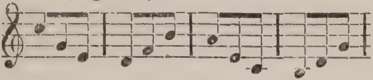
The downward skips from $\bar{\bar{e}}$ to b and from $\bar{\bar{f}}$ to $\bar{c}$ in fig. 844, p. 684, are also skips into intervals of new harmonies, and hence the carriage of voices here is not so perfectly easy of apprehension, nor so entirely smooth, as it is in fig. 847,

(Fig. 847.)



where these skips are wholly avoided, (comp. §§ 26, 27, and 321.) In like manner also in fig. 848,

(Fig. 848.)



the skips of the harpeggiate voice are avoided at the point of time when a change of harmonies occurs; (comp. fig. 841, p. 683.)

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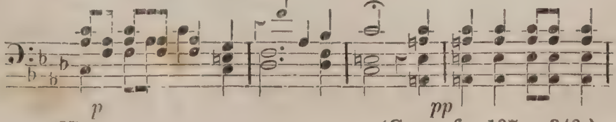
§ 472.

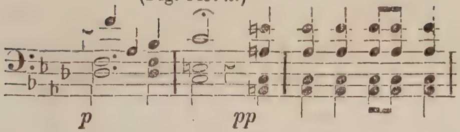
It results, moreover, from the very nature of the case, that it is doubly difficult for the ear to follow the thread of a voice which skips from an interval of the previous harmony to an interval of the newly occurring harmony *whenever the harmonic step is in itself rather an unusual one* and thus of course little familiar to the ear and perhaps even involves a somewhat harsh progression. For, the ear, already sujected to a sufficient amount of difficulty in following the course of the modulation, is scarcely prepared to encounter, at the same moment, the additional trouble of traçing a difficult progression of a voice, but claims rather that the apprehension of the unusual progression of harmonies should be as much as possible facilitated by a plain and easily traceable carriage of voices. How very much one and the same harmonic succession, e. g. a digressive modulation which is in itself unusual, may at one time be made repulsive to the ear and at another be rendered welcome to it, by a more or less easily comprehensible carriage of voices, is shown by a comparison of the harmonic succession *f:* V—*a:* ı in fig. 849 *i* with that in fig. 849 *k*,

(Fig. 849. *i.*)



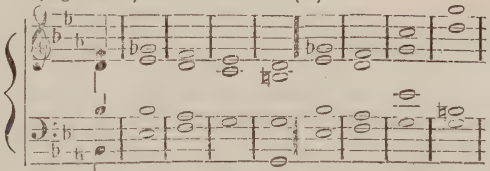
(Comp. fig. 197 p. 349.)

(Fig. 849. *k.*)



as also by the unusual harmonic succession e♭: vii—*c* : i fig. 850 *i*, which, with such a skipping carriage of voices, say, as occurs in fig. 850 *k*, would be quite unpalatable :

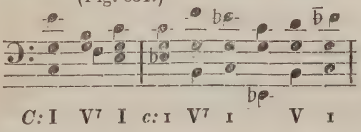
(Fig. 850. *i.*) (*k.*)



Comp. § 241, (3.), p. 420 ; fig. 204, p. 353 & 354, and fig. 235, 24th measure, p. 405.)

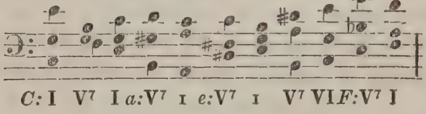
Those skips, on the contrary, are far less exceptionable which occur *in very usual harmonic progressions and perhaps into an interval of a harmony which is in itself very common, occurs very frequently, and thus is very familiar to the ear.* Thus, for example, skips into an interval of a principal four-fold chord, when a harmonic step is taken, are seldom offensive, particularly if the latter is a dominant chord of the previous key and of course belongs to the same scale, and hence is quite natural to the ear, as is the case, for example, in fig. 851 :

(Fig. 851.)



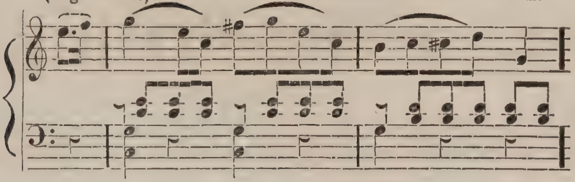
The same is true even of a digressive modulation, provided the principal four-fold chord belongs to a nearly allied key, and not to one that is too remote, as, for example, in fig. 852 :

(Fig. 852.)



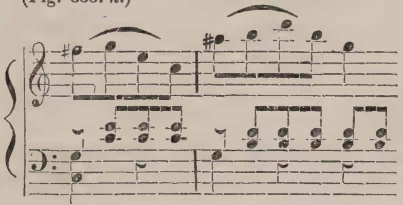
§ 473.

It likewise follows, from a consideration already several times adverted to, that the skip of a voice *to a note foreign to the harmony* is ordinarily less natural and flowing, than one to *a harmonic tone.* — Here again, however, it depends very much upon circumstances, and especially upon the question whether the harmonic tone to which the transition-tone connects itself is a tone which itself very naturally occurs to the ear, or not. In fig. 853 *i*, (Fig. 853. *i.*) MOZART'S ZAUBER FLÖTE.



the skip of the upper voice from $\overline{\overline{c}}$ to the transition-tone $\overline{\overline{f}}$# is very easy to be apprehended because the tone $\overline{\overline{g}}$, to which this $\overline{\overline{f}}$# is an accessory tone, was already under a very natural tendency of suggesting itself to the ear. In fig. 853 *k*, on the contrary,

(Fig. 853. *k.*)



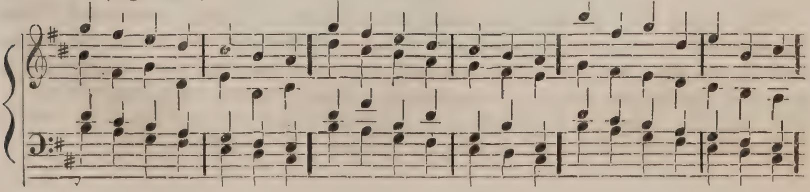
the skip from $\overline{\overline{c}}$ to $\overline{\overline{a}}$# as an accessory tone to $\overline{\overline{b}}$ would be doubly infelicitous, because a skip to $\overline{b}$ itself would not naturally suggest itself to the ear, and still less would a skip to an accessory tone of this $\overline{b}$.

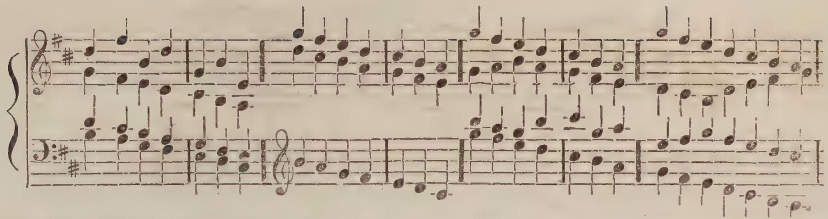
§ 474.

The skipping movement is, moreover, for the most part, *better adapted to principal than to secondary voices*, not only because it is more difficult in itself for the ear to follow the thread of a secondary voice than that of a principal one, but because the latter has also a stronger claim to demand that more fixed attention of the ear which is requisite in following the skip. For this reason it happens, for example, that, in so called bravura passages, in concertos, &c., skips of prodigious extent not unfrequently occur in the principal voice which are in such a case so far free from technical fault, at least, to the same extent that the ear is aided in following the thread of such a skipping progression by having its attention particularly directed to the voice in consequence of its peculiar character.

Hence, cases not unfrequently occur, in which we conceal a somewhat infelicitous, though unavoidable, skipping movement in less conspicuous middle voices, rather than allow it to appear in other voices, which are always more striking to the ear, or in voices which otherwise assume the prominance of principal voices. Thus, for example, in fig. 854 *i*,

(Fig. 854. *i.*) (*k.*)





the skips of the second voice are not at all repulsive, because, occurring as they do in this middle voice, they are not prominently exhibited. In fig. 354 *k*, on the contrary, where the two upper voices exchange progressions with each other and the first voice makes the same skips which had been as it were secretly and imperceptibly made just before by the middle voice, these skips become far more striking and disagreeable than they previously were. But cases of this description, where the skipping movement of a middle voice avoids giving offence to the ear only because the latter neglects to attend to the progression of this middle voice are merely individual cases, and not real exceptions to the general rule, that the ear, which should always as far as possible be able to follow the thread of *all* voices, always more freely and easily follows the skipping progression of an outer and principal voice than that of a middle voice

On this latter ground it is particularly allowable for the *Base voice* to move with special frequency by skips, that is to say, because the Base, as an outer voice, is always in some measure a principal voice, and, as such, is not only more easy to follow, but also holds a stronger claim upon the attention of the ear, than does a mere middle voice.

We shall again recur to the skipping progression of the Base voice in a subsequent part of this work.

DIVISION II.

MORE PARTICULAR CONSIDERATION OF SOME CERTAIN SPECIES OF SKIPS.

§ 475.

Having thus far considered the pecular character of the skipping movement of a voice, in general, we will now turn our attention to some particular ways in which this skipping progression occurs.

(A) MEASUREMEMT OF SKIPS.

§ 476.

We have not, in our preceding treatment of skips, measured their dimensions, we have not *specifically attended to the magnitude of the skips*, that is to say, we have not inquired into the intermediate distance, the interval, that is passed over in making the skip, whether it be large or small, whether, for example, it be a skip of a third and that too a large or a small, a superfluous or a diminished, third, a fourth, a fifth, a sixth, &c.

But this subject surely merits our attention: for it is certain that skips of particular intervals sometimes produce a peculiar effect and are in some measure offensive to the ear.

The consideration of the different species of skips in respect to the magnitude and nature of the intervals between the tone from which and the tone to which the skip is made, may be denominated the *measurement of skips.*

We may, on this point, remark the following things.

First, it is natural, that skips of very wide extent, such as tenths, fifteenths, and the like, should ordinarily be more difficult for the ear to follow, than skips of only small extent, such as mere thirds, &c. Large skips seem to convey an impression of something majestic, forcible, violent; while small skips, on the contrary, usually exhibit a much more moderate aspect.

Let it be observed, that I state the above principle as only a *general*, but not as a *universal* one; for it is indeed true that in many cases a skip of a small interval is more harsh to the ear, than many that are of much larger extent. This depends upon the peculiar nature of the interval.

The safest of all intervals in this respect is that from a tone to its octave; for this is properly only a skip from one tone to the same again, the latter differing only by being in another octave, it being a repetition of the same tone on a smaller or a larger scale. A skip of an octave, though *dynamically, i. e.* according to the number of intermediate degrees, a somewhat large skip, yet, *harmonically* considered, is properly equivalent to no skip at all.

§ 477.

On the contrary, many skips of far smaller compass sometimes produce a peculiar effect and involve much that is rough, harsh and repulsive. Such, for example, are progressions of a voice by *a superfluous interval* (in which class we may reckon the so called *tritone*, the *large*, or, as some call it, the *superfluous fourth,*) — *the diminished third, the diminished fourth, the large seventh*, and still others, which at one time this theorist, and at another time that, forbids or allows.

In fact we may find in every species of such skips, not only those which are offensive and positively repulsive, but also others which, though not directly disagreeable, still have something in them which is peculiar, strange, harsh, and abrupt, and others again which are entirely free from anything offensive. — Accordingly, here also a universal law declaring such skips to be forbidden, is not admissible, is not true.

This conviction becomes still stronger if we turn our attention to the very essential difference which exists among the different examples of each class. It seems never to have occurred to theorists to consider in how many essentially different ways, for instance, a skip of a large, small, diminished, or superfluous second, third, fourth, &c., in an upper, middle, under, principal or secondary voice, during the continuance of this or that harmony of a major or minor key, — or at the moment of one or another of the 6888 different harmonic steps enumerated in § 227—harmonic steps which may be more or less natural or repulsive, belonging to the same scale, or more or less perfect digressive transitions into other scales, — skips too of this or that interval of one harmony to this or that interval of another, up or down, under this or that combination of these or those circumstances enumerated in § § 241 — 243, 469 — 475, or of very many others which cannot here be specified.—I would not attempt to reckon the number of such various possible progressions of a voice by seconds, and then in like manner also of all possible progressions of large, small, diminished, and superfluous thirds, fourths, &c., even in the most superficial manner, and much less would I undertake to prove the merits of each one of them: and surely, least of all, would I venture to dispatch such a truly immense number of essentially different melodic steps with so few arrogant words, as, for example, "progressions of a voice by superfluous seconds or fourths are forbidden," &c.

Therefore, with the reiterated assurance, that in cases where a true universal rule does not exist, or at least has thus far failed to be discovered either by me or by others, it is better to satisfy ourselves with mere individual, though not untrue observations, than to lay down sweeping universal rules which are for that very reason incorrect, — therefore, I say, I will content myself with making merely the following remarks upon these various species of skips, without attempting to exhaust the subject.

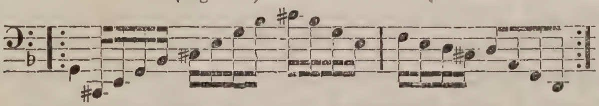
---

§ 478.

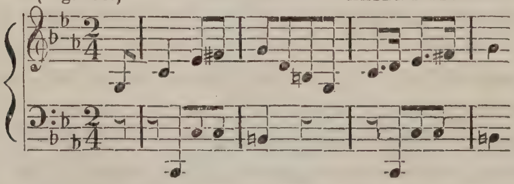
The skipping progression of a voice by intervals of the magnitude mentioned in § 477, is not unfrequently strange to the ear, in a measure harsh and grating, and sometimes even disgusting, repulsive, and of positively ill effect: and in this latter case such progressions are of course to be avoided in music where euphony is an object of aim.

Thus, for example, *skips of a superfluous second* have something in them that is rather singular and foreign, as may be seen from figs. 855 — 858;

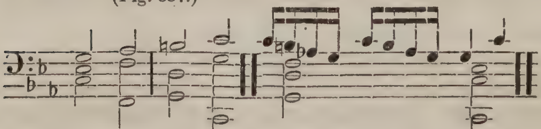
(Fig. 855.)



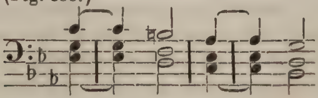
(Fig. 856.) HAYDN'S SYMPHONY.



(Fig. 857.)



(Fig. 858.)



and we have already remarked in Chapter VIII, that this not unfrequently gives occasion for a necessary approximation of a transition-tone to its principal, and sometimes even for removing the secondary tone farther from the principal tone than it would stand according to the natural scale.

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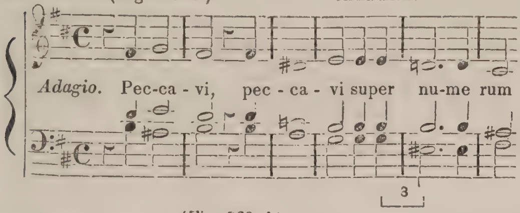
§ 479.

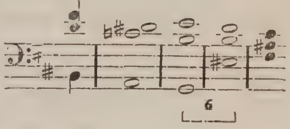
This is more particularly the case with one species of superfluous interval than with another, and the difference in this case subsists between those species of superfluous intervals one of which is only the inversion of the other.

Thus, for example, the skips of a superfluous sixth in figs. 859 *k* and 860 *k*,

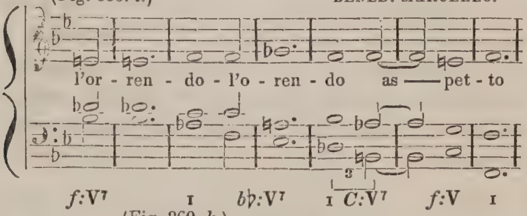
(Fig. 859. *i.*) CALDARA.



(Fig. 859. *k.*)



(Fig. 860. *i.*) BENED. MARCELLO.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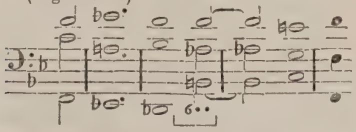
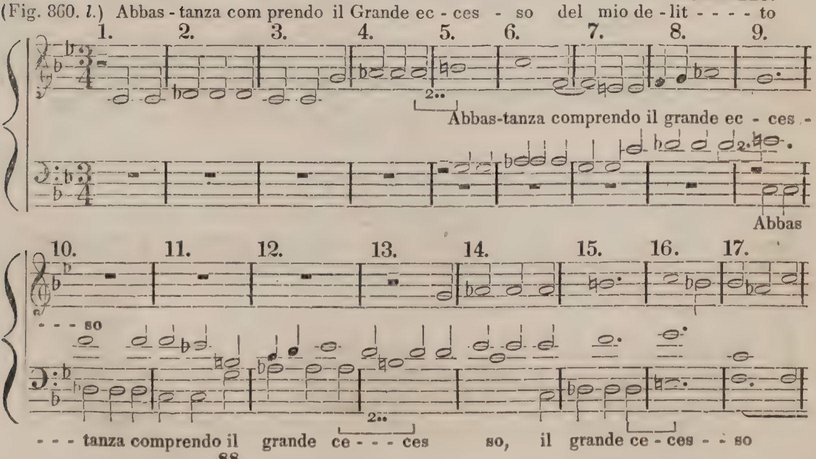
3
f:V7 I b♭:V7 I C:V7 f:V I

(Fig. 860. *k.*)



B. MARCELLO.

(Fig. 860. *l.*)


Abbas - tanza com prendo il Grande ec - ces - so del mio de - lit - - - - to
1. 2. 3. 4. 5. 6. 7. 8. 9.
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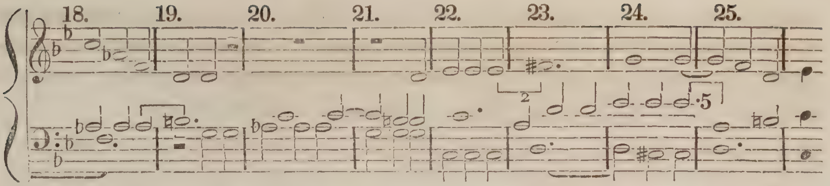
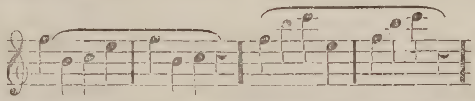
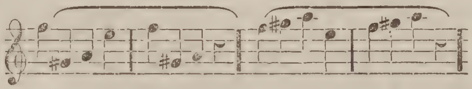
Abbas
10. 11. 12. 13. 14. 15. 16. 17.
- - - so
2
- - - tanza comprendo il grande ce - - - ces so, il grande ce - ces - - so



are more harsh than those of the diminished third in figs. 859 *i* and 860 *i*, p. 691. So also skips of a small fifth are usually found to be less harsh than those of a large fourth,



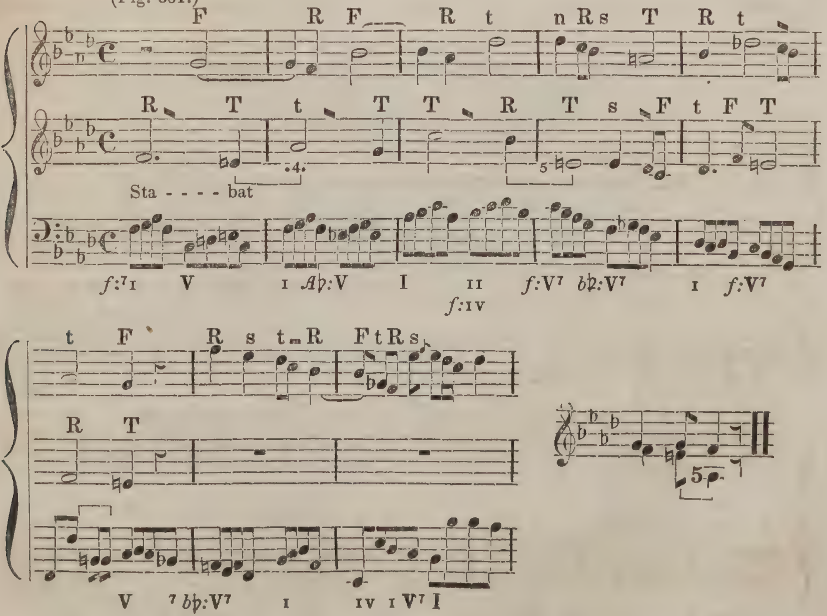
those of a diminished seventh, less harsh than those of a superfluous second.



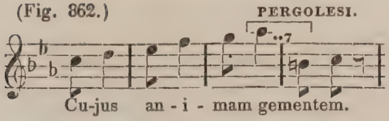
§ 480.

But the very pungency and harshness which pertains to many skips of the above mentioned species may often afford the composer a very welcome means of expressing certain peculiar species of sentiments. Thus, for example, the various skips in figs. 859 and 860, p. 691, and 861 and 862, below, carry with them the peculiar property of giving to the passage the color of painful emotion:

(Fig. 861.)

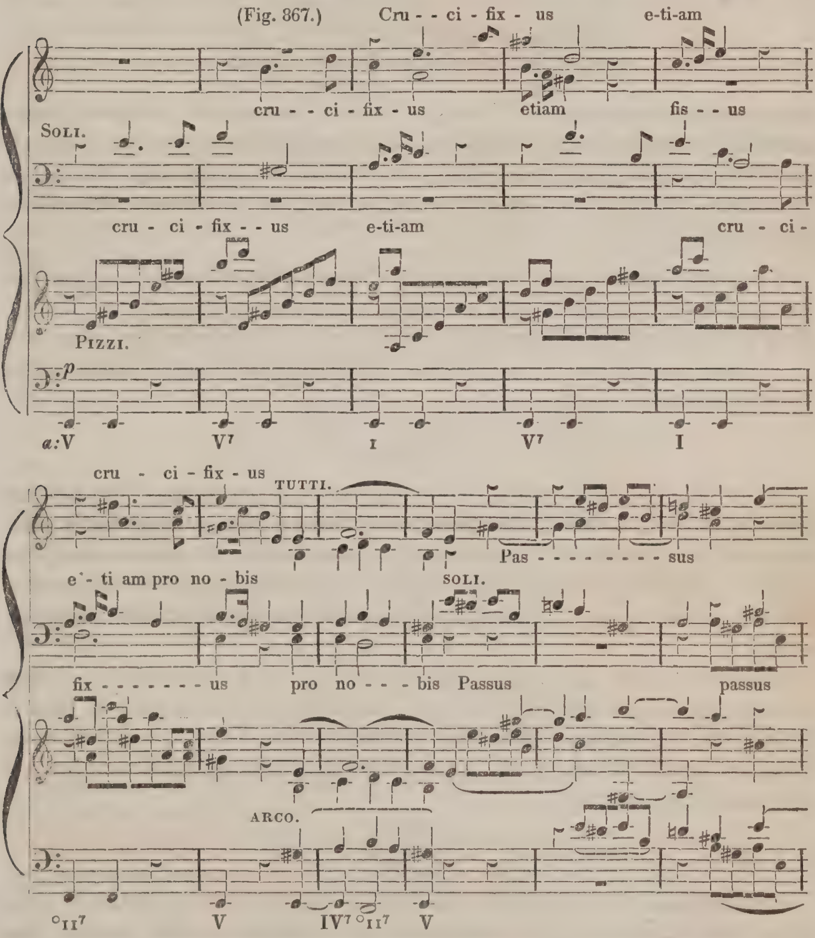


(Fig. 862.)



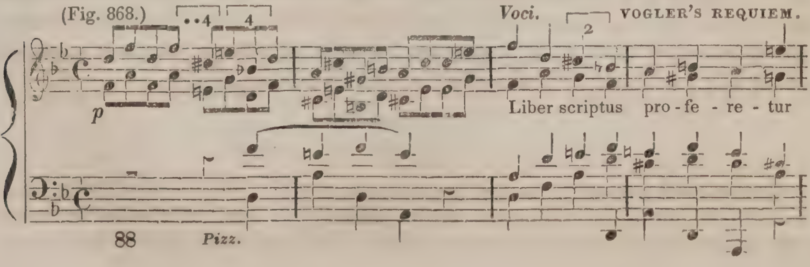
With a similar design, several skips of this species are amassed in fig. 867 :

(Fig. 867.)


Cru - - ci - fix - us e-ti-am
cru - - ci - fix - us etiam fis - - us
Soli.
cru - ci - fix - - us e-ti-am cru - ci -
Pizzi.
p
a:V
V7
I
V7
I
cru - ci - fix - us
TUTTI.
Pas - - - - - - - - - sus
e - ti am pro no - bis
SOLI.
fix - - - - - - - us pro no - - - bis Passus passus
ARCO.
°II7
V
IV7 °II7
V

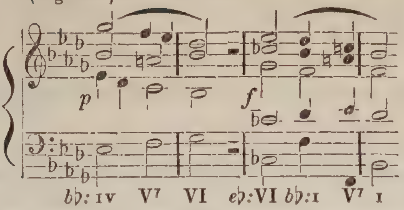
and a similar purpose seems also to have governed *Vogler* in fig 868:

(Fig. 868.)



In fig. 863 also,

(Fig. 863.) RINK.



the harmonic succession b♭:VI —e♭: VI—b♭: I is rendered extremely prominant and presented in an entirely new light by the fact that while the harmony 𝕮♭ appears in an uninverted position, the Base voice skips from g♭ to c♭ and thence passes by a skip of a large fourth to the proper fifth of the harmony 𝖇♭.

It is quite probable, that the steps of a superfluous second $\bar{\bar{c}}$♭ — $\bar{d}$, and at the same time, d — $\bar{c}$♭, in the first measure of the passage fig. 57, p. 137, from Hummel's Mass, mentioned in §§ 16 & 17, as also the skip of a diminished seventh $\bar{\bar{c}}$♭ — $\bar{d}$, &c, in the sixth measure, were introduced by specific design

§ 481.

In all skips of this species, moreover, much depends upon the concurrence of more or fewer of the favorable or unfavorable circumstances, enumerated in §§ 469 — 475, as also of others yet to be mentioned in the sequel, by which [circumstances] one and the same species of skip may at one time be very much softened, and at another be rendered more disagreeable.

Particularly, the ear will be able more easily and conveniently to follow the skipping progression of a voice *in a moderate or slow movement*, than in a very quick movement, and hence it follows that in a slow movement many skips are admissible which the ear would find it difficult to follow in a quicker movement.

§ 482.

It should also be particularly remarked in relation to the carriage of vocal parts, that these are in their own nature better adapted to the gradual than to the skipping progression, and especially that they do not usually perform such skips as those mentioned in § 477, with ease, and therefore not in a happy manner; and, on this account, it is advisable to be more cautious about using such skips in vocal parts, than in instrumental.

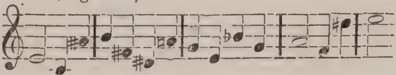
§ 483.

I must limit myself to the few foregoing remarks. Whoever of my readers would seek for more and better, must endeavor to find it in other authors, who indeed all possess the enviable talent of despatching this subject in far fewer paragraphs, or, in fact, with a most masterly assurance, even in a few lines; though it is true, indeed, that in these few lines, as must naturally and necessarily be the case, they say more untruth, than, as I hope, can be found in all my many lines together. Look at the treatment of this subject, for instance, in ***Kirnberger's*** Art of pure Composition,*—***Marpurg's*** Manual of Thorough-Base, †— ***Türck's*** Thorough Base, ‡—or in the writings of ***Fux***, ***Albrechtsberger***, ***Vogler***, & ***Koch***,— in ***Reicha's*** Treatise on Harmony, and Treatise on Melody §, and in short in all our authors.

REMARK.

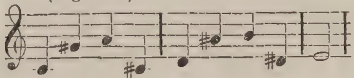
Thus, for example, *J. G. Schicht* §§ has despatched the whole doctrine of the progression of voices by skips in a single paragraph of five lines (§ 10), "All superfluous intervals—and the skip of a large seventh, are — forbidden. The superfluous third — is in melody entirely forbidden." — That the fact is not as here stated, is shown by several of the examples already quoted, though it is true indeed that the six examples referred to by Mr. Schicht in proof of his position sound very roughly. For this very reason it is a matter of surprise to me that he should have appended to several of these passages which he quotes as examples of *forbidden* progressions, and especially to the example in fig. 864, the remark, that still they may sometimes be *allowed*.

(Fig. 864.)



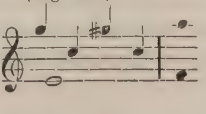
Even laying aside the contradiction subsisting between the general interdict and the grant for its individual violation, I could not, if I were disposed to be as strict as Mr. Schicht, by any means tolerate at least the passage just mentioned, even in a slow movement; to say the very least, it would first depend very much upon what harmonies should be subjoined to such a melody— (sit venia verbo.) When, moreover, he appends the remark to the example in fig. 865,

(Fig. 865.)



(in reference to the skips of a superfluous fifth c̄ — ḡ# and d̄ — ā#) that these skips are admissible in ascending, but not to be tolerated in descending, this is true only in the present case, for the reason that the tones ḡ# and ā# occur in this connection as subsemitones, [leading notes,] and have indeed in such a case a tendency to move upwards to ā and b̄ and which could not with propriety skip downwards to c̄ and d̄, (in the latter case it would be, say, somewhat as in fig. 866;

(Fig. 866.)



)

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* Kunst des reines Satzes 1 ter Bd. 9 ter Abschnitt.

† Handbuch beim Generalbass, III Thl. 6 ter Abschn, § 5 flgg.

‡ Generalbass, § 53, u. a. m.

§ Traité d'Harmonie, und Traité de la Mélodie.

§§ in s. Grundregeln der Harmonie.

but the reason does not lie primarily in the fact that a skip of a superfluous fifth downward, sounds, in general, worse than the same skip would upward; for, the opposite of this is apparent from the above mentioned example in fig. 866.—The same is true of the skip of a large seventh, &c.

In respect to *diminished* intervals, Mr. *Schicht* merely says: "Since they (he here means superfluous intervals) become diminished by inversion and are in that case more easy to sing, they (meaning diminished intervals) may also be allowed."

Moreover, in connection with this doctrine of these melodic skips, the musical literati have been particularly accustomed to disgorge themselves of the favorite technical distinction between *the strict and the so-called free style of writing:* they conceive themselves to have fully disposed of this subject by teaching, that such progressions are wholly forbidden in the so-called strict or church style, but are allowable in the so-called free style under the warrant of exceptions and licences. Thus, for example, *F. G. Paolucci** speaks of superfluous seconds as follows: "*Nello stile a Cappella, et nello stile rigoroso non è permesso il procedere in questa forma, anzi se non è per qualche espression di parola, ovvero per qualche andamento non è lecito ne pur in altro stile usar simil progresso, essendo fuori dell' ordine della scala naturale,*" — (?) — "*nella quale s'ascende, o si discende per Tuoni, e Semituoni, e non per un Tuono e mezzo*" . . . . ; "*onde ogni volta che si farà tal progresso*, SARA PER LICENZA!"—"*In the sacred style and in the strict style, it is not admissible to proceed in this manner; unless it be for the expression of some particular sentiment or to accommodate some peculiar turn of the melody, it is not lawful to employ such a progression in any other style, it being out of the order of the natural scale,*"—?—"*in which case it ascends or descends by tones and semitones, but not by a tone and a half*" . . .; "*therefore, every time such a progression shall occur,* IT WILL BE BY LICENCE !" This then, is about equivalent to saying, in every instance, "*avec votre permission!*" — "*with your permission!*"

After having once already expressed my opinion of *such* a distinction of different styles (§ 99, Remark,— § 107, Remark,) I shall, in treating the technics of the art, say nothing farther on the subject of so nugatory a prohibition.

That there was, however, in *Paolucci's* times a theorist who was free from such musical bigotry, is shown by *D. A. Eximeno's* book†, in which the author exclaims (though indeed only on the occasion of a skip of a small seventh $\bar{e}^b$ — $\bar{\bar{d}}^b$ occurring in *Pergolesi's* Stabat mater"): "*Ed eccovi confermato il principio, che non vi è salto alcuno di sua natura contrario alle regole di armonia: certo è che il salto di settima riesce alle volte penoso alla voce umana; ma per questo appunto è attissimo ad esprimere un Soggetto pieno di amarezza e di pena ;*"—"*And behold here a confirmation of the principle, that no skip of its nature is contrary to all the rules of harmony : it is true, indeed, that the skip of a seventh is at all times troublesome to all human voices; but still this very skip is most perfectly adapted to the expression of a subject full of sorrow and pain ;*" and the fact that the truest and the most celebrated old practical masters of the art did *not* regard such progressions as incorrect, and that too even in the strict church style, is shown by numerous examples, and, among the rest, by the skips of a superfluous second in the following Kyrie of the celebrated church composer, *Durant.*

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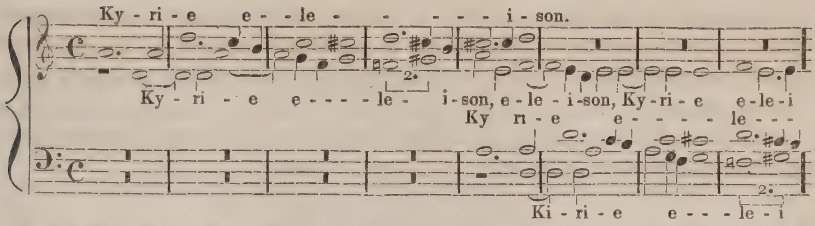
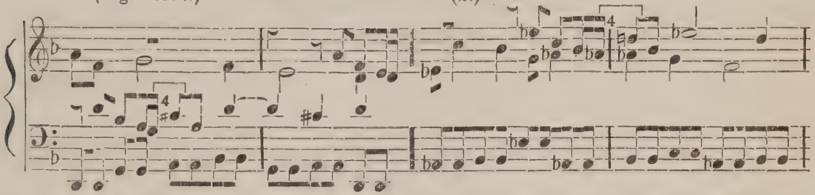
* In his Arte pratica di contrappunto, Venez. 1765 T. I. Pg. 121.

† Dell' origine e delle regole della musica, Roma 1774, Part. I, Lib. III, Cap. 8, art 4. Pag. 265 Seq.


Ky - ri - e e - - le - - - - - i - son.
Ky - ri - e e - - - - le - i-son, e - le - i-son, Ky-ri - e e-le-i
Ky ri - e e - - - - - le - - -
Ki - ri - e e - - - le - i
2.
2.

The same thing is also shown by skips of a large (or so called superfluous) fourth g—c♯ and $\bar{a}\flat$—$\bar{\bar{d}}$ in fig. 869 *i*, *k*.

(Fig. 869. *i.*) (*k.*) G. A. PERTI.



as it is also by the passages quoted above from *Caldara* and *Pergolesi*, in figs. 859, 861, and 862, p, 691—693; and so also by a passage from *Marcello*, fig. 860 *l*, p. 691, where this author characterizes the words "Wohl fühl ich das grosse *Uebermas* meiner Missethat" "Deeply do I feel the heavy burden of my guilt," by the skip of a *superfluous* second; and in respect to this very passage, *Paolucci*, quite carried away by his inspiration, exclaims, at the place above quoted: "*indi per esprimer ben la parola, dalla Sesta minore passa alla Settima maggiore, che è andar di grado per* EXCESSO, *passandovi da una Corda all' altra una Seconda superflua .... il qual modo di procedere, benchè non sia da usarsi di frequente, nondimeno nel caso presente, a motivo* DI ESPRIMER LA PAROLA, *fa un bellissimo sentire:*" "*Then, in order to express the sentiment of the words, he passes from the small sixth to the large seventh, which involves a progression by an* EXCESSIVE *step, namely in passing from one chord to another by a superfluous second .... which mode of proceeding, though not often to be adopted, nevertheless, in the present case, as a means of expressing* THE SENTIMENT OF THE WORDS, *produces a most beautiful effect.*"

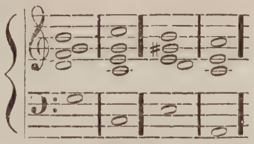
Those were indeed glorious times when a man could earn such eulogiums from theorists by merely "*per licenza*," making the word *excess* chime to a *superfluous second*, and by dissembling the "*eccesso*" of the load of sin by a "*grado per* ECCESSO." Comp. § 480.

(B.) SKIPS IN THE BASE VOICE.

§ 484.

In addition to what has hitherto been observed relative to the skipping progression of a voice in general, there are some particular points connected with the skipping movement of the *Base* voice which merit farther consideration. They refer chiefly to those skips of the Base voice which occur in connection with a harmonic step. (472.)

This skipping progression of the Base most frequently occurs by a skip of the latter from the fundamental note of a chord into that of the following chord, so that thus both harmonies appear in an uninverted position. Such a carriage of the Base involves a peculiar force, energy, and firmness. This property manifests itself chiefly in making a perfect or so called full close [cadence,] which latter (as was observed in § 255) is perfectly satisfactory to the ear only when the harmonies V^7 and I or ɪ appear in an uninverted form, and in this case the Base skips from the fundamental tone of the dominant harmony into that of the tonic chord.



C:V^7—I *a*:V^7—ɪ.

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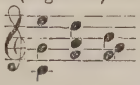
§ 485.

Skips of the Base voice either from or to *another interval* of the fundamental harmony, [from or to *a subordinate* or *secondary* tone, § 50,] are less frequent, and appear less smooth and flowing than those from the fundamental note to the fundamental note; as should be naturally expected, because the position of a secondary tone in the Base, or, in other words the inverted position of a chord is in itself less satisfactory to the ear, and a skipping progression of the Base voice either to or from an inverted Base note must be doubly unwelcome to the ear.

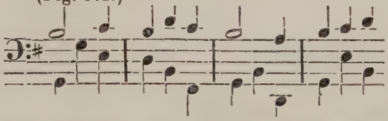
Not all such Base skips, however, are disagreeable and faulty. The most unquestionable are those from or to *the third of the fundamental harmony*. In fig. 870,

(Fig. 870)



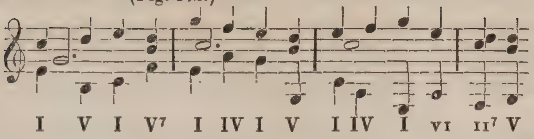
the Base voice moves by skips from the fundamental note of the 𝕮 harmony to the third of the harmony 𝖉. In the following example, fig. 871,

(Fig. 871.)



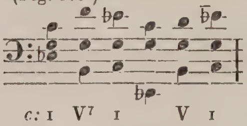
the Base, at the first harmonic step, skips from the fundamental tone of the first harmony to the fundamental third of the second; in the second measure, from the third of the 𝕲 harmony to that of the following 𝕯^7 harmony in the third measure, from the third of the harmony 𝕲 to the fundamental note of the harmony 𝕯; and in the fourth measure, from the fundamental tone of the tonic chord to the third of the harmony 𝕮, and from this third again to that of the tonic.—Base skips of a similar character are found in fig. 872,

(Fig. 872.)



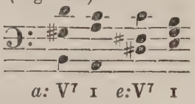
from ē to b, from ē to a from c̄ to a, from there to e, and from a to f; in fig. 873,

(Fig. 873.)



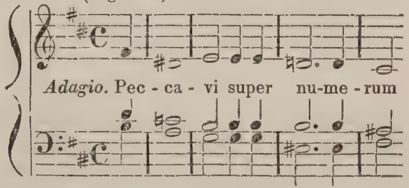
the skip from e♭ to B, and from E♭ to B; in fig. 874,

(Fig. 874.)



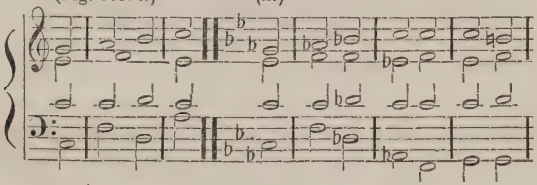
the skip from A to d♯; in fig. 875,

(Fig. 875.)



the skip from g to e♯; in fig. 876 *i* and *k*,

(Fig. 876. *i.*) (*k.*)



f — d — a, and f — d♭ — A♭, &c.

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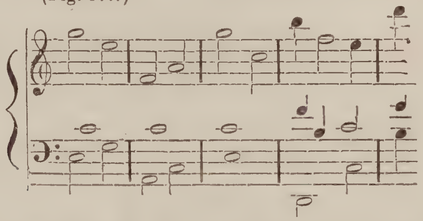
§ 486.

The skipping progression of the Base voice either from or to the *fifth* of the fundamental harmony is much more exceptionable than either of the two preceding species of Base skips; or, in other words, when, on the occurrence of a harmonic step, the first of the two harmonies appears in the second inversion, it rarely sounds well for the Base to move by a skip in this harmonic change; and it is equally exceptionable to let the Base voice, on making a harmonic step, pass by a skip into the second inversion of the second chord. — It may be said, that the second inversion of a chord is so imperfect a position and one so unsatisfactory to the ear, as to render it necessary to smooth its introduction and connection, by immediately uniting it to the foregoing and following harmonies by the gradual movement.

We will analize this subject somewhat more minutely. — I say, in the first place,

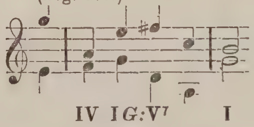
(1) When the first of two successive harmonies *occurs in the second inversion,* it seldom sounds well to allow the Base, on the occurrence of the harmonic step, to proceed by a skip. Therefore, in fig. 877, for example,

(Fig. 877.)



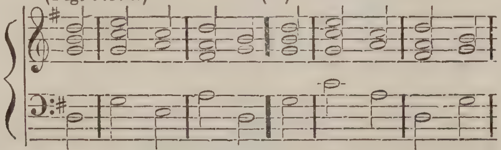
the skips of the Base from g to A, and from c to e, are quite offensive to the ear, (Comp. fig. 845 *i*, *k*, —) and also the skip from ḡ to d̄ in fig 878,

(Fig. 878.)



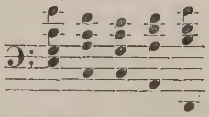
as are likewise all the progressions of the Base voice in fig. 879 *i;*

(Fig. 879. *i.*) (*k.*)



(2) It is likewise rarely of good effect, to let *the Base skip into the fifth of the following harmony when a harmonic step is made;* or, in other words, to make a Base skip into a second inversion of a chord on the occurrence of a change of harmonies, and, for example, to allow the Base, as in the following passage, fig. 880,

(Fig. 880.)



to pass by a skip from the third of the harmony 𝕮 into the fifth of the harmony 𝕱, — from the fundamental note of the harmony 𝕮 into the fifth of the harmony 𝕯.

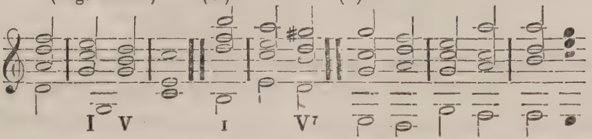
The reason, too, why the example quoted above in fig. 879 *i*, sounds so ill, is that the Base voice in it skips from the fifth of one harmony to the fifth of the other; and hence it is that this passage is so deficient in smoothness, connection, and euphony.

§ 487.

The rule that a skip of the Base into the second inversion of the following harmony, when a harmonic step is taken, usually sounds ill, has a few exceptions, as follows:

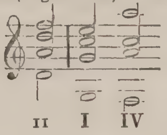
(a.) The second inversion of *the tonic harmony* forms an exception, particularly when it occurs on a heavy part of the measure (§ 207,) as in fig. 881 *i*,

(Fig. 881. *i.*) (*k.*) (*l.*)



and also where the ear might naturally expect the harmony of the fifth degree after the tonic harmony, even though that harmony does not actually follow, as is the case, for example, in fig. 881 *l*,

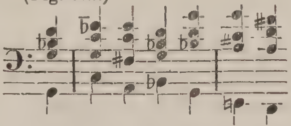
(Fig. 881. *l.*)



where the Base voice throughout skips to the fundamental fifth of the tonic harmony. (Comp. fig. 863, p. 694.)

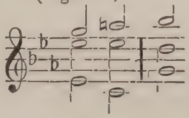
(b.) Again, skips of the Base voice into the second inversion of a *dominant harmony* are not of ill effect. In the following passage, for example, fig. 882

(Fig. 882.)



the skip c — A, and G — E, are not offensive to the ear.— A skip of the Base voice from the second inversion of the principal four-fold chord, as in fig. 883:

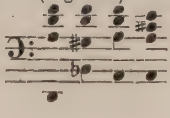
(Fig. 883.)



has already been adverted to (in § 257.)

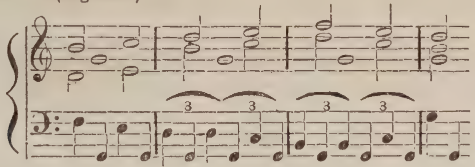
(c.) Moreover, we not unfrequently hear the Base skip into the so called superfluous sixth chord (§ 91, B.,) which is a second inversion of a four-fold chord, as in fig. 884.

(Fig. 884.)



(d.) Finally, it is quite obvious that such skips of the Base as are found in fig. 885, are not of ill effect:

(Fig. 885.)

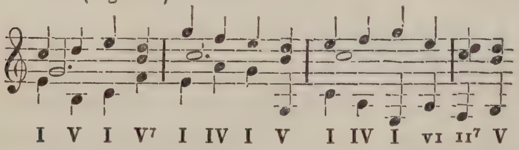


It is true, indeed, that the Base voice here, from the first to the second measure, skips from the fifth of the tonic harmony to that of the dominant harmony, and thence again to that of the tonic, then from the second inversion of the tonic chord to the first inversion of the dominant harmony, and from this again to the second inversion of the tonic chord, but still, these, like all the Base skips in this example, are nothing else than mere *harpeggiate skips* (§ 470.) Still less consideration is due to the skip of an octave G — g (§476.) as also to the skips which do not occur at the time when a change of harmonies takes place, as, for example, f — G, e — G, &c.

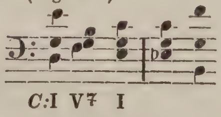
§ 488.

The Base may with propriety pass by a skip into *the seventh* of a principal four-fold chord, that is, into its third inversion, as we see at the fourth quarter-note of the first measure, in fig. 886, and also in fig. 887;

(Fig. 886.)

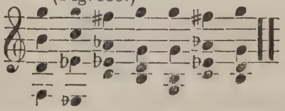


(Fig. 887.)



So also the skipping of the Base voice into the seventh of the harmony $^{\circ}\mathrm{ii}^7$, when its third is accidentally elevated (§ 89 and what follows,) is in nowise of ill effect.

(Fig. 888.)



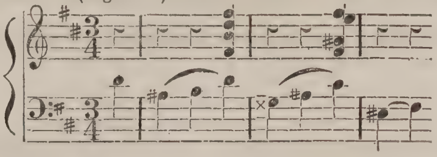
The skipping movement of the Base into other secondary sevenths is but rarely practicable, because this would involve an *unprepared* introduction of these sevenths.

Moreover, the Base cannot, with propriety, pass from a seventh by a skip at the time when a harmonic step takes place, because a skipping progression of the seventh in a cadence would not be compatible with the natural progression of sevenths.

§ 489.

That the Base voice can, moreover, proceed by a skip to a tone foreign to the harmony (§ 473,) is shown by the skips d̄ — a#, d̄ — g×, c̄# — e#, in fig. 889.

(Fig. 889.)



(C.) THE COUNTER-STAND.*

§ 490.

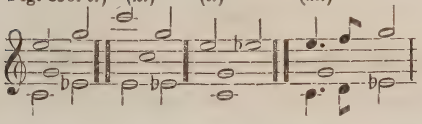
Besides the various species of skips thus far considered, there is yet another species to be attended to which it is usual to designate by the term *counter-stand.*

The skip of a voice into an interval which had been heard immediately before, chromatically different, usually sounds harshly and disagreeably; or, in other words, when one and the same tone occurs twice in immediate succession, but chromatically higher or lower the first time than it is the second, (e. g. first e♮ and then e♭, or first f♮ and then f#, and vice versa,) it is ordinarily undesirable to make a voice *skip* into this chromatically altered interval. Thus, for example, in fig. 890 *i*,

---

* Undesirable as it generally is to coin a word, yet, in the present instance, it seems a matter of necessity, or, at least, the less of two evils. The German word "*Querstand,*" here translated '*counter-stand,*' has no corresponding word in the English language; and to render it by almost any other *combination of words*, than the one above proposed, would violate some of the principles upon which every technical term should be chosen;—it being always desirable, namely, that such term should be *short, definite,* and *easy to be understood.* The German term "*Querstand,*" as employed in the present instance, means, substantially, '*contrariety of state or condition*', and to give this idea a fair presentation in English, without employing terms which are either too long, or too indeterminate, or too remote from common apprehension, seems impossible. Accordingly, the term '*counter-stand*', though certainly far from what we could wish, is, nevertheless chosen, as approximating nearer the requisition, than any other term that occurs to mind. The term "*false cross relation*", adopted by Kollman, whose work always murders the King's English, — is too long, unwieldy, and indefinite, — the old Latin term "*relatio non harmonica,*" employed by the musicians of ancient days, was certainly better adapted to the period when hoods and cowls were in fashion, than it is to the present age, — and the literal adoption of the Anglicised German term "*Querstand*" [more correctly written "*Queer-stand*", the German *Querstand* being a compound of the word *Quer* or rather *Queer* — the same as the English word *queer* — and the word *Stand,*] would surely be TOO '**QUEER**' to be admissible in an English community. We are left therefore, to the at best sufficiently unfortunate choice of the term '*counter-stand,*' with which the reader will please to associate, as far as possible, the generic idea of '*conflictive relationship,*' *state of contrariety.*' Tr.

Fig. 890. *i.*) (*k.*) (*l.*) (*m.*)

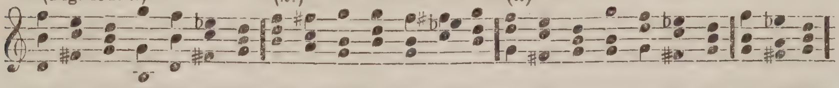


it is not well that the Base voice should pass by a skip to the tone ē♭ immediately after the tone ē♮ had been heard in the upper voice:

☞ ē ḡ
c ē♭ ☜

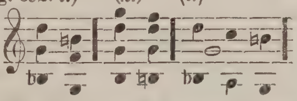
The tone ē♭ or e̿♭ appears far more natural and agreeable as it is in fig. 890 *k* and *l.* — The skip of the Base into f̄# in fig. 891 *i*,

(Fig. 891. *i.*) (*k.*) (*l.*)



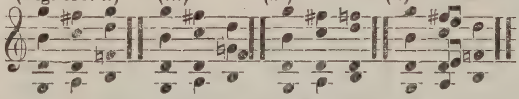
is of a like description; but in fig. 891 *k*, on the contrary, the tone f̄# in the upper voice appears much more natural.—In like manner, it will be found, that the following passage in fig. 892 *i* is more repulsive than that in fig. 892 *k*;

(Fig. 892. *i.*) (*k.*) (*l.*)



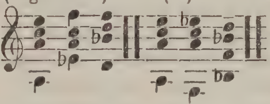
that the following one in fig. 893 *i* & *ii* is less agreeable than that in *k*,

(Fig. 893. *i.*) (*ii.*) (*k.*) (*l.*)



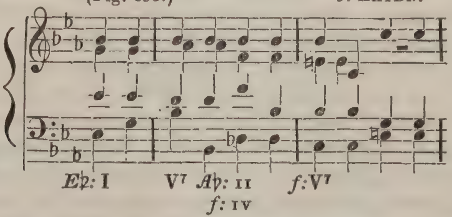
and that the passage in fig. 894*i* is less welcome than the one in *k*:

(Fig. 894. *i.*) (*k.*)



So likewise, in the passage fig. 895,

(Fig. 895.) J. HAYDN.



the skipping introduction of the tone d♭ in the Base forms a counter-stand in reference to the immediately proceding d̄♮ of the Tenor.

Our theorists have applied to such a carriage of a voice the term *counter-stand* [*Querstand*], *unharmonic relation* [*relatio non harmonica.*]

§ 491.

The reason why such skips or counter-stands, are *usually* disagreeable to the ear, it is not very difficult to discover. When the tone e♮ in fig. 890, p. 704, for example, has once become impressed upon the ear, the tone e^{b}, occurring immediately afterwards, seems as it were to stand in contrariety to the tone e♮, which had been heard just before, and appears like something foreign; hence, as a matter of course, the ear cannot easily and readily follow the skip into an interval that has so little affinity and is as it were so heterogeneous, — or, in other words, when a harmonic combination which contains the tone e♮ has once become impressed upon the ear, and a chord is to follow, containing the tone e^{b}, a tone so entirely foreign to the first chord, we are bound to afford the ear the accommodation of making this alteration as comprehensible as possible to it and thus of not introducing the tone e^{b}, which is so foreign to the first chord, by a skip. (Comp. Remark on § 496.)

§ 492.

Counter-stands are not unfrequently preceptible, moreover, in cases where the skip into the chromatically different interval is filled up with notes of insignificant value and importance, as, for, example, in fig. 890. p. 704, where the transition-tone $\bar{d}$ is inserted between $\bar{c}$ and $\bar{e}^{b}$,

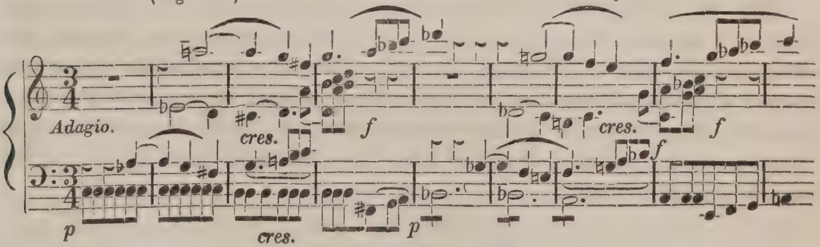
☞ $\bar{\bar{e}}$ ($\bar{\bar{f}}$) $\bar{\bar{g}}$
$\bar{c}$ ($\bar{d}$) $\bar{e}^{b}$ ☜

Counter-stands of the same character, only a little concealed, are easily detected in the foregoing figs. 892 *l* and 893 *l*, p. 704, to wit:

(Fig. 892 *l.*) $\bar{d}$ ($\bar{\bar{c}}$) $\bar{b}$ ☜ (Fig. 893 *l.*) $\bar{\bar{f}}$♯ ($\bar{\bar{e}}$) $\bar{\bar{d}}$
☞ b^{b} (a) g $\bar{d}$ ($\bar{e}$) $\bar{f}$ ☜

A like counter-stand is also formed by the tone $\bar{\bar{b}}^{b}$ in its relation to the tone B♮ which had been as good as heard immediately before, in the fourth measure of fig. 898:

(Fig. 898.) MOZART'S VN. QUARTETT.



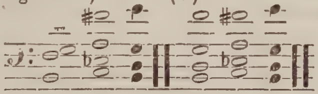
☟
$\bar{\bar{g}}$ $\bar{\bar{a}}$ $\bar{\bar{b}}^{b}$ $\bar{\bar{c}}$ $\bar{\bar{d}}$
B F♯ G A B♭
☝

(Comp. §§ 495.)

§ 493.

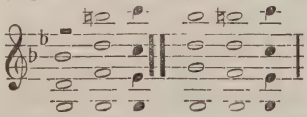
A case very analagous to the counter-stands above mentioned, is that in which a voice, instead of proceeding by skips, introduces itself *quite independently* and strikes an interval which had just before been heard chromatically different. In fig. 896 *i*, for example,

(Fig. 896. *i*.) (*k*.)



the tone f♮ is first heard in the middle voice, and immediately afterwards the tone f̄♯ makes its appearance in the upper voice. This free and independent introduction of the tone f̄♯ in the upper voice is not materialy different from a skipping progression of the upper voice to this tone; the effect is nearly the same as if the upper voice had skipped, say, from g to this f♯; and it is quite perceptible that such a carriage of a voice is far from being so smooth and flowing as would be such an one as is found in fig. 896 *k*, above. — The same species of counter-stand is formed by the introduction of the upper voice in fig. 897 *i*:

(Fig 897. *i*.) (*k*.)



Not unlike this example is the introduction of the upper voice in the second (and sixth) measure of the foregoing fig. 898, p. 705.

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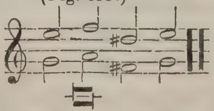
§ 494.

Now as it respects *the admissibility* or *inadmissibility* of such *counter-stands*, it can only be said in general, that they *not unfrequently* destroy, in a disagreeable manner, the proper flow of voices, as several of the above mentioned examples demonstrate; while, indeed, others, again, show that these so called unharmoneous counter-stands sometimes, under favorable circumstances, do not sound ill at all; as is the case, for instance, in fig 895, p. 704, and in fig. 899: (§ 324:)

(Fig. 899.)

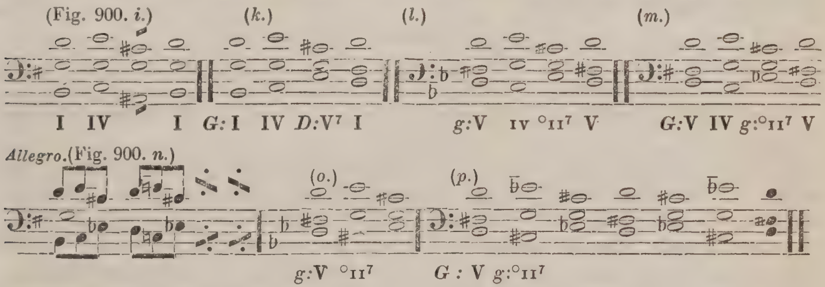


The counter-stands (referred to in §§ 492 and 493) in the preceding fig. 898, p. 705, are not, according to my own feelings, quite equally unexceptionable. (Comp. § 495 at the end.)

§ 495.

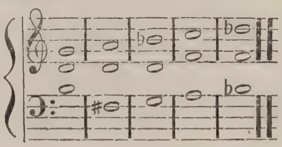
Among the circumstances by whose favorable influence many otherwise repulsive counter-stands are softened and rendered more acceptable to the ear, we must give a prominent place to *slow movement*, whereby the ear has time to follow more conveniently the thread of the progression.

Thus, for example, such progressions of a voice as occur in fig. 899 *i* p. 706, and also such as are found in fig. 900 *i*, *k*, *l*, and even *m*, in case they do not too quickly succeed each other, as in 900 *n*,



not only do not sound ill, but are even quite frequently used. Especially have we already become familiarized to the counter-stands in *l*, and *m*, these being more readily tolerated by our ear, than are the repulsive positions found in *p*.

The counter-stands in the fourth and fifth measures of fig. 898, p. 705, mentioned in § 494, seem so foreign to the ear, chiefly because only a short eighth-note is interposed between them; the same modulations, however, in a very slow movement would be far more acceptable to the ear, as, for example, in the following passage:



§ 496.

Those counter-stands, on the contrary, which do not, like those above mentioned, admit of being softened and rendered acceptable to the ear, are always as much as possible *to be avoided*.

The manner in which counter-stands of this species are avoided by a slight alteration in the carriage of voices, is easily seen by a comparison of the example in fig. 890 *i* with fig. 890 *k* and *l*, *p*. 704, — and of fig. 891 *i* with fig. 891 *k*, p. 704, — of fig. 892 *i* with fig. 892 *k*, p. 704, &c.

In the method of shunning undesirable counter-stands which has just been mentioned, not only is a skipping progression to the chromatically altered interval, or an independent introduction of that interval, avoided, but such interval is moreover given by the same voice which had previously given it in a chromatically different form. Thus, for example, in fig. 890, *k*, p. 704, the tone $\bar{e}$ occurs in the Base voice; and this same voice is also made to perform the tone $\bar{e}^{\flat}$. In fig. 891 *k*, p. 704, the same voice which first gave the tone $\bar{\bar{f}}$ gives also the tone $\bar{\bar{f}}\sharp$, — &c.

But this latter rule it is not necessary in all cases to observe; as is shown, for instance, by fig. 891 *l*, p. 704, where the tone $\bar{f}$ occurs in the upper voice and immediately afterwards the tone $\bar{f}\sharp$ in the under voice; and yet the ear is not at all offended by this, because the tone $\bar{f}\sharp$ *is not introduced by a skip, but by the gradual movement.*

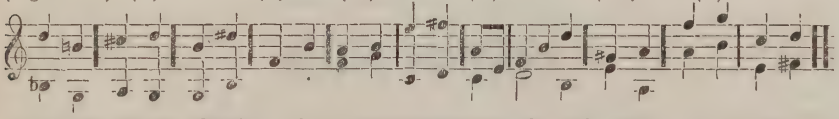
REMARK.

A queer figure is made in our books of instruction, moreover, by the doctrine of counter-stands.

In the first place, *the unlimited diversity of views* which we find exhibited under this head assures us, that writers are not even clear yet as to what they shall understand by the term *counter-stand.* Hence, it comes to pass, that we find in our theories such strange definitions of counter-stands. Thus, for example, *Türck** teaches, that counter-stands are "certain progressions of two voices, which are not, indeed, in themselves or individually taken, at all objectionable, but which, taken together, produce a disagreeable effect, because, in that case, each voice involves a different Key." — He has copied *Kirnberger*, who† likewise does not know how to describe the thing otherwise than as follows: "There are cases where indeed each voice has in itself a good progression, where also the harmony of all the voices appears faultless in itself, and yet where the progression, taking two voices together, is disagreeable; such a case is commonly called the unharmoneous counter-stand." But what cases these are, is no-where shown. — (According to the latter description, one would almost be led to suspect the cases referred to were rather those of forbidden fifths, &c.

It is a perfectly natural consequence of such an indefiniteness of idea, that we find, for instance, in *Türck*, at the place above referred to, the passages contained in fig. 901 *b*,

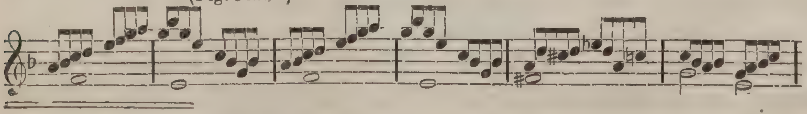
(Fig. 901. *a.*) (*b.*) (*c.*) (*cc.*) (*d.*) (*dd.*) (*e.*)



quoted as examples of rather unharmoneous counter-stands, — fig. 901 *c*, and also the two consecutive thirds in fig. 901 *c c*, as unharmoneous counter-stands in which *a harmonic skip* is made, — but fig. 901 *d* and *dd*, on the contrary, as not being, in his opinion, unharmoneous counter-stands, because no harmonic step is taken in the case; — fig. 901 *e* indeed as a counter-stand again, yet as admissible and less offensive than that of large thirds. It is perceived, how much that is entirely heterogeneous and dissimilar the learned man has here woven together!

We find also the following passage characterized by theorists as involving a counter-stand:

(Fig. 902., I.)



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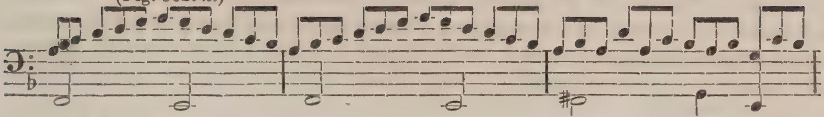
* In s. Anleitung z. Generalbass, § 54.

† In I. Bd. S. 139.

(Fig. 902. *k.*)



Though it is true, that not very much depends upon a mere name, yet, to say the least I should find it impossible to invent any definition which would apply to all the examples just quoted; and if all these so entirely and essentially different things are unitedly to bear the common name of counter-stand, I must, certainly, acknowledge myself incapable of stating *what a counter-stand is.*

Equally unsatisfactory with the above mentioned definitions, appears to me the *reason* which theorists are accustomed to assign, *why* counter-stands sound repulsively. It is, as already observed, supposed to lie in the fact that "each voice involves a new Key."—But, not to speak of the fact that an intelligent meaning can scarcely be connected with this idea of two different Keys being involved in the two voices, — even setting this aside, I would still ask, why two different Keys may form the basis of one and the same voice, rather than of two different voices ? ? The former, surely, should be regarded as more repulsive, than the latter.

Moreover, the importance which is supposed to be attached to the so-called *harmonic skip*, I cannot really understand, and the instruction in relation to it which is imparted to us by *Türck* in the remark on § 16 does not clear it up to me. It is there said, namely, that "in order to understand what is here observed in relation to the *harmonic skip*, one must know, that the tones (Keys) do not stand in an equal degree of relationship to one another. Those Major and Minor tones (Keys) which are most alike in respect to their scales or signatures, or only differ from each other in one degree, and hence also in only one transposition-sign, as for example, C-major and G-major, or E-minor and B-minor, &c., are said to be related to each other in the first degree. Accordingly, C-major and D-major, or, descending, C-major and B♭-major stand in the second degree of relationship to each other; while C-major and A-major, or, in the descending line, C-major and E♭-major, etc., stand in the third degree of relationship to each other. ("And so, of course,——"[?] ——" the threefold chords also do not stand in the same degree of relationship to each other.) This more remote relationship, that is to say from the second degree of relationship onward. is called a *harmonic skip*"——and it is farther said, in § 54, in relation to the foregoing fig. 901 *a*, p. 708; "the under voice, namely, indicates G-minor, while the upper voice, on the contrary, indicates G-major."——

Thus our author means to say: when two harmonies follow each other, which, considered as two tonic three-fold-chords, would not be related to each other in the first degree, this is called a *harmonic skip*, — such a *harmonic skip* is faulty,—and thus the said so-called *counter-stands* sound ill because they involve a *harmonic skip;*—for example, in fig. 901 *a*, p. 708, the small threefold-chord 𝔤, and then the large threefold-chord 𝔊, follow each other in immediate succession, and since the keys *g*-minor and G-major do not stand in the nearest degree of relationship to each other,—it follows, that this harmonic succession is a *harmonic skip*,—and because the example involves a *harmonic skip*, it is *a counter-stand*,—and therefore, of ill effect.

Now who does not see that such an explanation fails at *all points* in logical consistency ? ! — Passing over much which must spontaneously suggest itself to every reader, I will merely observe, that the very principle upon which this explanation proceeds, namely, that the immediate succession of two harmonies of the above description is faulty, is utterly untrue, as we have already learned with sufficient certainty in the doctrine of harmonic progression. (Who will, for example, explain, as faulty *harmonic skips*, the harmonic succession *C*: I—ii, —or C: ii—V,— or *C*: IV—V,^{7}—or *g:* i—*c:* V,—or *C*: V^7—vi,—

[—𝔆—𝔡,—or 𝔡—𝔊,—or 𝔉—𝔊,^{7}—or 𝔤—𝔊,—or 𝔊^7—𝔞], because *the keys C*-major and *d*-minor—or *d*-minor and *G*-major,—or *F*-major and *G*-major,—or *g* and *G*,—or *G* and *a* are not related to each other in the first degree ? !—) But if such a harmonic succession is *not* of ill effect, it cannot of course furnish the reason why the *counter-stands* in question sound ill.

And since, moreover, the harmonic successions quoted as ill-sounding *counter-stands* in figs. 890 *i*, 891 *i*, and 892 *i*, p. 704, cease to sound ill, so soon as they are made to follow the rules recommended in §§ 490 and 491, as in figs. 890 *k*, 891 *k*, and 892 *k*, p. 704, so it is clearly perceived, that the cause of the ill-effect does not, as our theorists teach, lie in the harmonic succession, not in the phantom denominated a *harmonic step*,—but, rather, only in the neglect of those rules.—

CHAPTER XI.

MERITS OF PARALLEL PROGRESSIONS.

§ 497.

The doctrine of the various merits, of the admissibility or inadmissibility of the different species of the parallel progressions of several voices, already adverted to in §§ 45 and 46 of the present work, has been postponed until now, in order that we might be able, at a more advanced stage of our inquiries, to investigate it the more intelligibly. In now entering upon the treatment of this subject, we will examine the different species of parallel progressions, according to the order of the intervals by which the parallel voices are separated from each other (§ 45.)

DIVISION I.

PARALLELISM BY PRIMES.

§ 498.

Of parallel progression in primes nothing can properly be said; or, all that admits of being said, consists simply in the fact, that, as we already know, two or more voices which proceed together in primes, cease to be different voices and are regarded as one and the same voice (§ 15). This, therefore, can be called a parallel movement with as little propriety as it can be said of a man, that he walks parallel with himself.

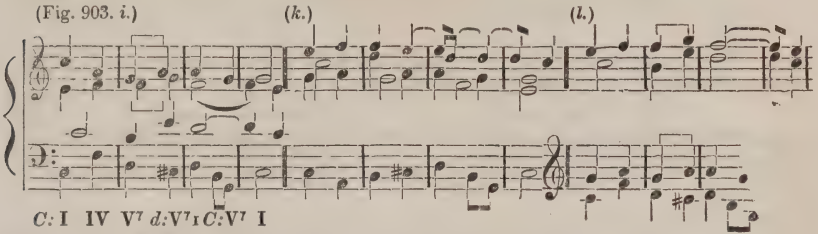
DIVISION II.

PARALLELISM BY SECONDS.

§ 499.

Two voices which run parallel to each other at the distance of a second, seldom produce an agreeable effect upon the ear, but, for the most part, offend it; whether the tones which thus run parallel to each other be tones *belonging to the harmony*, or *tones foreign to it.*

Fig. 903 *i*



contains an example of harmonic tones thus running parallel to each ot a passage which sounds incomparably worse than the same harmonic suc sion as found in *k*, where this parallelism by seconds is avoided.

The cases in which one could be advised to attempt such a carriage of *two harmonic tones*, but rarely occur, especially since other difficulties, for the most part, incidentally interpose themselves in the way of such a carriage of voices.

That is to say, these tones would necessarily always be the fundamental tone and the seventh of a fourfold chord, of which the former would again move to the fundamental note of another four-fold chord and the latter to the seventh of the same chord. Now such a succession of two four-fold chords is not only of rather unfrequent occcurrence in itself, but, involving as it does the progression of the first seventh to a second seventh, it would also in many cases (§ 105) prevent the necessary *preparation* of the latter.

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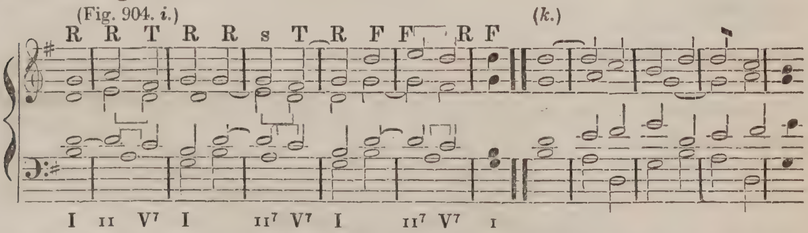
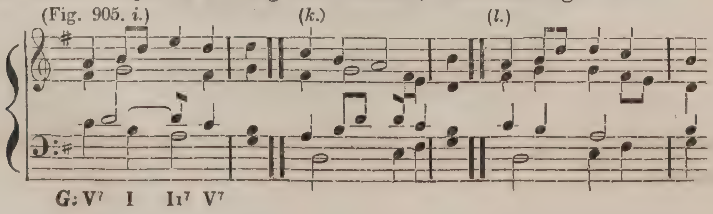
§ 500.

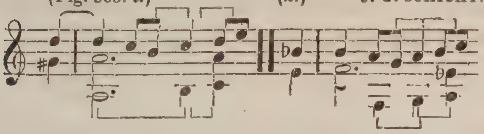
A parallelism by seconds between *a harmonic tone* and *a tone foreign to the harmony* does not sound agreeably, as appears from a comparison of fig. 904 *i* with fig. 904 *k*;



the parallelism of seconds being, in this latter example, avoided.—See also fig. 905 *i*, as compared with fig, 905 *k* and *l*,—and also fig. 906:

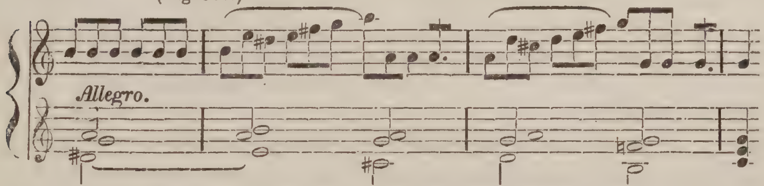


(Fig. 906. *i.*) (*k.*) J. G. SCHICHT.



Yet, the following example

(Fig. 907.)



shows that such a progression, particularly in middle and an accompanying voices, sometimes may be of perfectly good effect.

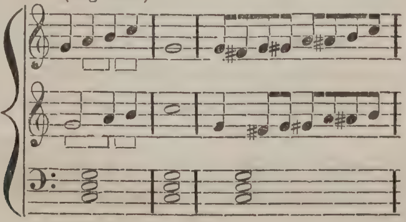
It would be an error to endeavor to find the cause of the unpleasent effect produced by the example in fig. 903 *i*, p. 711, directly in the fact that the principal seventh f̄ which occurs in the third chord proceeds upwards at the following harmonic step, while the subsemitone b skips up to ē; for, in such a harmonic succession as this, as we have already seen in the doctrine of resolution, the principal seventh need not *necessarily* proceed downwards nor need the subsemitone *necessarily* go upwards to the tonic, (as is clearly shown by the perfectly good effect of the example in fig. 903, p. 711, where the intervals in question actually proceed as we have here suggested).

Moreover, in the passage in fig. 898, p. 705, a passage already several times referred to (§ 492), it is never of particularly good effect to hear the Base, in passing from the second measure to the third, proceed from c to B, while the second voice proceeds at the same moment from d̄ to c̄#, and to hear the same parallelism of pure seconds recur again in passing from the sixth measure to the seventh, to wit:

From 2d to	d̄	c̄#	From 6th to	c̄	b
3d measure.	c	B	7th measure.	B	A

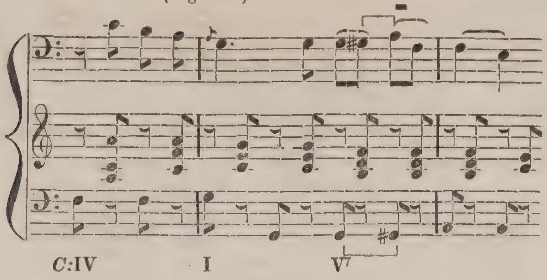
A parallelism of seconds between tones foreign to the harmony usually sounds ill also, as, for example, in fig. 908:

(Fig. 908.)



The passage in fig. 909, also, belongs in some respects to the present connection,

(Fig. 909.)



since, here, during the continuance of the harmony *C* : V, the tone G♯ of the Base is a transition to the following tone A, while the tone g♯ of the vocal part is a transition to the large ninth a, and thus not only the tones G♯ and a are struck together, in a manner that has rather a strange appearance to the eye, but, if we imagine the G of the Base to be continued on to the following G♯, the two voices also run parallel to each other at the distance of a small second, to wit:

g g♯ a f
G G♯

Still, this case not only involves no unpleasant effect whatever, but the flow of its progressions throughout is uniformly sweet and graceful, so that no hearer could here think of finding the slightest fault.

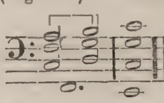
DIVISION III.

PARALLELISM BY THIRDS.

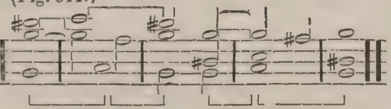
§ 501.

Parallel progressions by thirds are in themselves universally faultless, whether they are large or small thirds, or large and small thirds alternately, as well between harmonic tones as between tones which are foreign to the harmony, as well in the gradual as in the skipping movement, and as well in outer as in middle voices.—Examples may be found in figs. 910—916, in which the parallel progressions by thirds are pointed out by brackets.

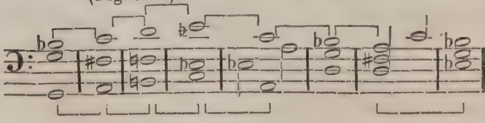
(Fig. 910.)



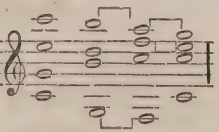
(Fig. 911.)



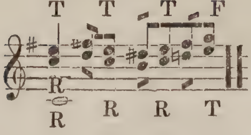
(Fig. 912.)



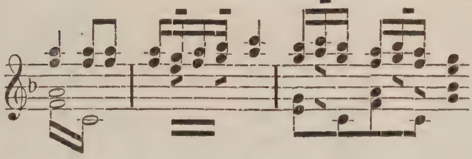
(Fig. 913.)



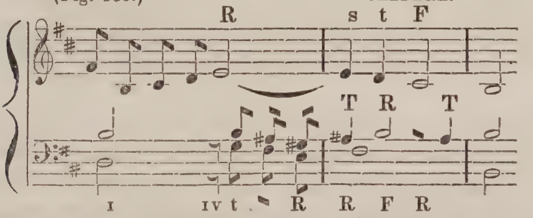
(Fig. 914.)



(Fig. 915.) ROSSINI.



(Fig. 916.) CALDARA.



But, more particularly, the progression by thirds is the most natural and flowing species of progression of two voices interlarded with *transition-tones;* it is that species of progression which the most readily impresses the ear, is the most easy to understand, and which, for this reason, is extremely frequent, altogether too frequent, indeed, and hence is sometimes rendered at last really dull and tedious, and, instead of exhibiting an air of flowing smoothness, becomes even positively insipid.

§ 502.

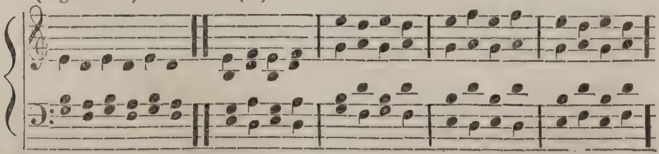
The old musical scholars entertained the belief that the succession of *two large thirds* sounded ill, and also knew how to adduce the most learned reasons why such a progression, which they called a *Mi contra Fa*, could not possibly be allowed. In order to impress this the more firmly upon the mind of their pupils, they caused the latter carefully to commit to memory the little verse

> "Mi contra Fa
> Est diabolus in Musica,"*

and they regarded such a parallelism of thirds also as a species of counterstand, (see remark on § 496,) while *Vogler*† denounces it as a rough, ear-cutting offense against the capabilities of harmony ["*harmonabilitat.*"]–Fortunately, we have no occasion to plunge into this abyss of learned names and reasons, since our ears at the present day, to say the least, perceive nothing repulsive in these successions of thirds; as the examples quoted in the foregoing section plainly show.

It is true indeed that many passages sound ill in which two voices move by large parallel thirds, or, in other words, we find many ill sounding passages in which these parallels occur, as, for example, fig. 917;

(Fig. 917. *i.*) (*k.*)



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* The *Mi contra Fa* is the devil in music.

† S. 62, Seines Handbuchs der Harmonielehre.

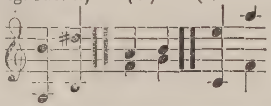
but surely it does not follow from this, that the parallelism by large thirds is the cause of the ill effect of such passages; for, in that case, the very passage above quoted would, by being so altered as to remove those parallelisms, as it is in *k*, cease to sound ill. But such, it is readily perceived,is not the case, and this is of itself sufficient proof that the parallelism by thirds is not the cause of the ill effect produced by the passage in fig. 917 *i*. (The true cause seems rather to lie in the several times repeated trivial and insignificant alternation of the two secondary harmonies III—II—III—II—III.)—(Comp the remark on § 242, as also § 243.)

REMARK.

The cause of the faultiness of parallelism by thirds is supposed by our theorists, again, to lie in the fact that such two successive thirds, particularly two large thirds, always involve *a harmonic skip*,—Without being obliged to repeat what I have already said in the remark on § 496 relative to the strange article denominated *a harmonic skip*, I will simply glance at the following points, in a word.

If a faultiness were to be demonstrated to exist in the passage fig. 918,

(Fig. 918. *i*.) (*k*.) (*l*.)



arising from a so called harmonic skip, it would be necessary to presuppose, in such a demonstration, (1) that two large thirds, following each other in two voices by the regular degrees of the scale, always depend upon two large three-fold chords successively situated on two proximate degrees of the scale,— and (2) that such a step of a second in the fundamental harmony is faulty, (3) that two proximate three-fold harmonies are not to be found together in any one Key, but always indicate two different Keys, and that too even very remote Keys, and thus always a digressive modulation into a Key but remotely related to the previous one, and (4) that such remote digressions are faulty.

After all that has already been said on former occasions, it surely cannot require any farther proof to show, how very untrue are *all these premises*, and how little adapted they are to serve as fundamental principles for a demonstration of the reason why the above mentioned examples sound ill, and so much the less, too, since it is not even true that a parallelism of two such thirds does sound ill in itself, as we have already seen, partly from the above examples in fig. 918 *k* and *l*, and partly from several of the foregoing ones.

DIVISION IV.

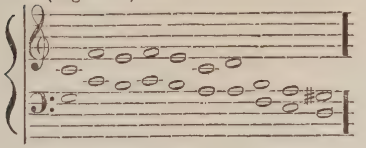
PARALLELISM BY FOURTHS.

§ 503.

Parallel progressions by fourths are far less acceptable to the ear, than are those by thirds.

The worst cases of this kind are those in which two voices *alone* run parallel to each other at the distance of a fourth, as in fig. 919:

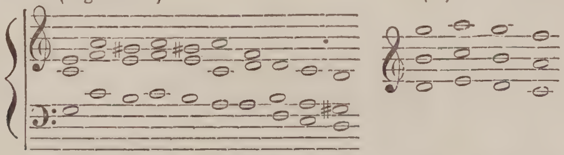
(Fig. 919.)



The reason why fourths of this description sound so very unharmoniously and insignificantly, lies very much in the fact that the ear either cannot satisfy itself from such progressions, what harmonies form the basis of these harmonic combinations, or is compelled to consider them perhaps as a series of chords all in the second inversion, with the omission of the third (§ 74.)

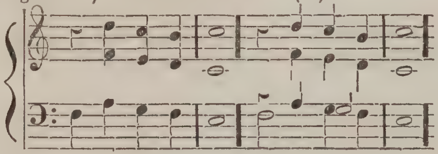
But even when the parallels are not thus naked, such a species of movement is often rather disagreeable to the ear, and the most so when one of the parallel voices is the *Base*, because the ear in this case, for the most part, perceives a series of chords in the second inversion; fig. 920 *i*, *k*;

(Fig. 920. *i.*) (*k.*)



We sometimes, however, hear a voice proceeding parallel to the Base at the distance of a fourth, without experiencing any ill effect from it, as, for example, in fig. 921 *i*;

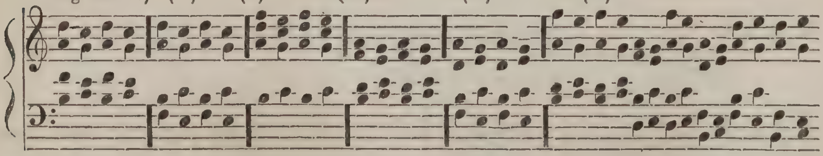
(Fig. 921. *i.*) KIRNBERGER. (*k.*)



but this is the case only to the same extent that the ear justifies the fourths which the eye here perceives by conceiving to itself that the under voice is a harpeggiate voice, and that this three-voiced passage is thus a four-voiced one, as in fig. 921 *k*.

But parallel progressions by fourths are not particularly agreeable even in middle voices. The passage in fig. 922, for example,

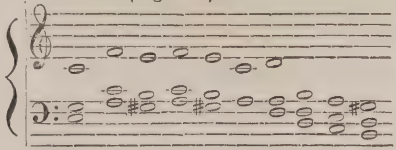
Fig. 922. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*)



sounds less agreeable in *i* and *k*, where the first and second voices, and in *l*, where the two middle voices, run parallel to each other by fourths, than it does in *m*, *n*, and *o*, where such parallels are avoided. (Comp. § 80.)

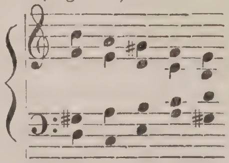
Parallel progressions by fourths are the most agreeable in cases where several harmonic combinations follow each other in the form of sixth-chords, particularly in the gradual (not skipping) movement, as in fig. 923:

(Fig. 923.)



The continued parallels between the two upper voices of fig. 924, moreover, do not produce a disagreeable effect:

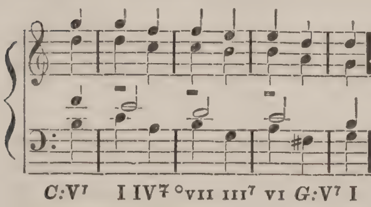
(Fig. 924.)



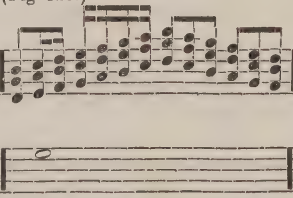
§ 504.

Parallel progressions by fourths between *transition-tones* are still more rarely fit to be used. Figs. 925—929:

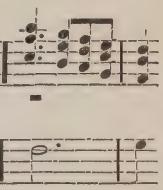
(Fig. 925.)



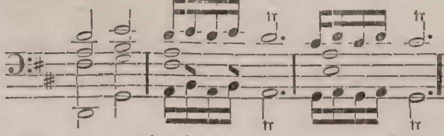
(Fig 926.)



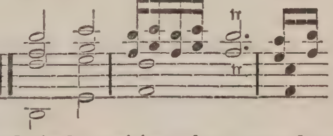
(Fig. 927.)



(Fig. 928.)

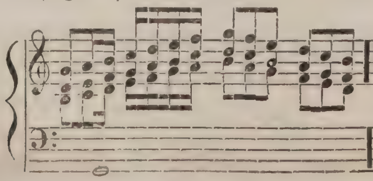


(Fig. 929.)

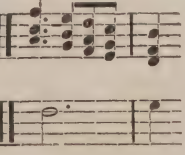


Still, however, in the above-mentioned *third-sixth position*, they sound perfectly well; as in figs. 930—932:

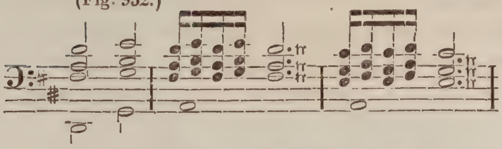
(Fig. 930.)



(Fig. 931.)



(Fig. 932.)



DIVISION V.

PARALLELISM BY FIFTHS.

§ 505.

Parallel progressions *by fifths* usually sound ill, and it is very seldom of good effect to allow two voices to run parallel to each other at the distance of a fifth, or, as musical composers are accustomed to express it, to place two fifths immediately after each other in the direct motion.

The prohibition of these parallel progressions by fifths, which are usually called *forbidden fifths,* forbidden fifth successions, or forbidden progressions by fifths, has acquired great celebrity in the theory of musical composition, and not unfrequently have the entire merits of a musical production been decided according to the more or less scientific observance of this prohibition, so that one should thus be led to believe that the whole doctrine of musical composition consists simply and solely in the injunction to avoid such parallelisms. — Musical writers have, accordingly, in every instance treated this chapter of the theory with special fullness, and have, besides, even extended it to many cases which can only, in a greater or a less degree, *improperly* be called parallelisms by fifths, under the name of *concealed* or *hidden fifths.*

In order, on our part also, to confer the due honor upon this celebrated chapter, we will prepare ourselves likewise to examine it with some measure of fullness and detail.

We will, therefore,

(A.) First examine the various species of *actual* or *proper* parallel progressions by fifths,—then also those which are improperly so termed, namely those progressions which, though really involving no parallel movements by fifths, still have some resemblance to these, and are, on this account, brought into this category, being considered as it were *concealed* parallelisms by fifths. — After this,

(B.) We will inform ourselves as to *the merits* of such a species of movement, as to the admissibility or inadmissibility of the different varieties of such proper or more or less improper parallelisms by fifths.

(A.) ENUMERATION OF THE DIFFERENT SPECIES OF PARALLEL PROGRESSIONS BY FIFTHS.

(1.) Proper, actual or open parallels by fifths.

§ 506.

We will first consider the *proper* parallelisms by fifths, where, namely, two voices actually run parallel to each other at the distance of a fifth.

This may take place in two different ways, that is to say, either

(*a.*) *in a strictly parallel movement*, or

(*b.*) *in a movement not strictly parallel;*

just according as the fifths are of the same species, as, for example,

e	f♯	d	g	f	d
A	B,	G	c,	B	G♯

or of a different species, as, for example,

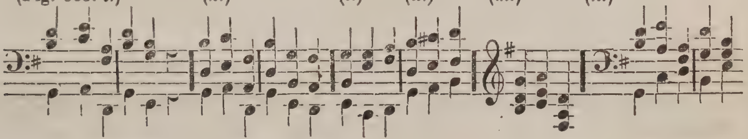
f	g	d	c	b	g♯
B	c,	G	F♯,	e	c.

§ 507.

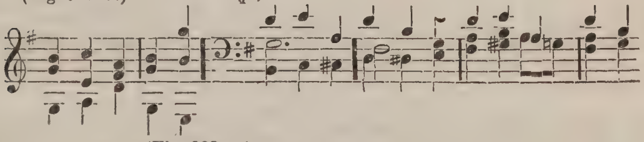
(*a.*) *In strictly parallel movement*, and that too

(𝔞.) at the distance of *purely large fifths*, voices are found to run parallel to each other in fig. 933 *i*,

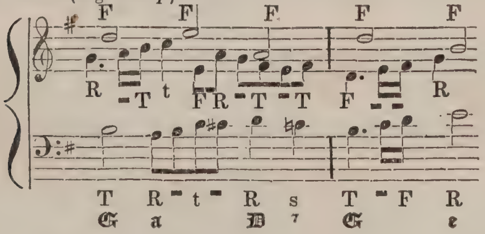
(Fig. 933. *i.*)



(Fig. 933. *o.*)



(Fig. 933. *q.*)



namely, first the two outer voices;

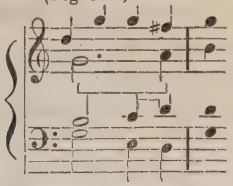
Upper voice:	d̄	ē	a
Base:	G	A	D &c.,—

then in *k*,

Middle voice:	d	e	A
Base:	G	A	D &c.;

and so also the middle voices in fig. 934,

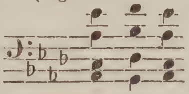
(Fig. 934.)



as is shown by the brackets drawn from g̅ to a̅ and from c̅ to d̅.

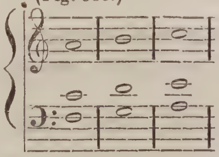
In fig. 935,

(Fig. 935.)



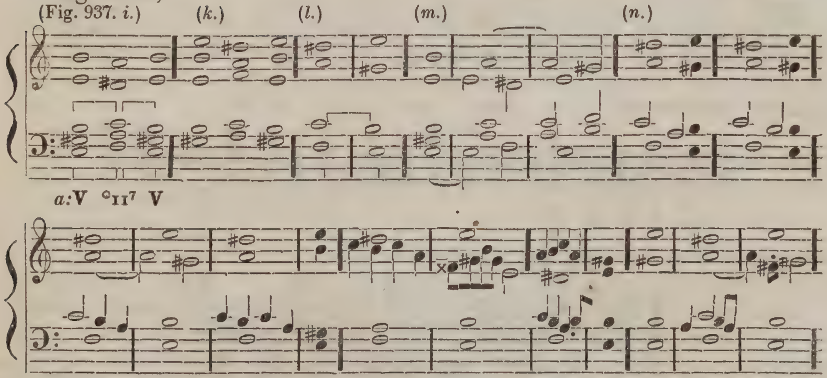
the two upper voices move twice in such parallel progressions, as do also the two lower voices in fig. 936:

(Fig. 936.)



In fig. 937 *i*,

(Fig. 937. *i.*)



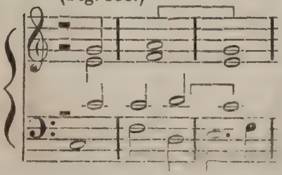
the third voice and the Base, in like manner, take two of these parallel steps,

b c̅ b
e f e

(Comp. § 508.)—

In fig. 938,

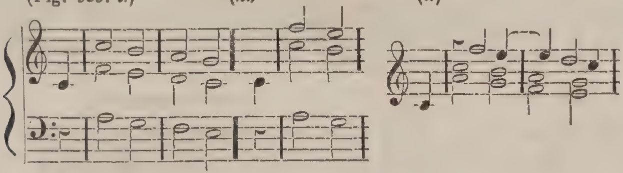
(Fig. 938.)



the Tenor proceeds, from the second to the third measure, parallel to the upper voice at the distance of a fifth.

In fig. 939,

(Fig. 939. *i.*)

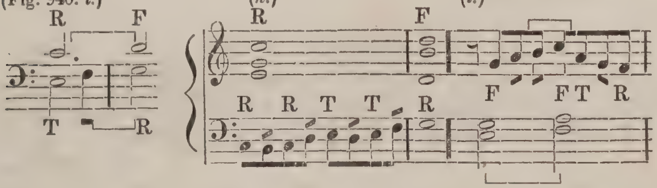


several such parallel steps of the two upper voices occur.

These have all been parallels by fifths between harmonic tones. Now also for examples in which *transition-tones form fifths with harmonic tones.*

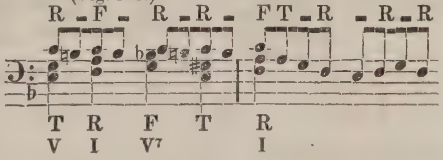
In fig. 940 *i*,

(Fig. 940. *i.*)

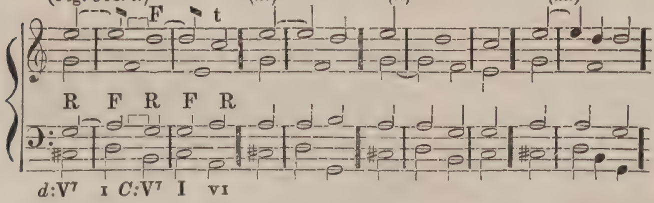


the transition-tone f forms an under fifth with the tone c̄ of the upper voice, whereupon the fifth g — d̄ follows in parallel movement. — Similar fifths are found in *k* & *l*,— and in figs, 941 — 946:

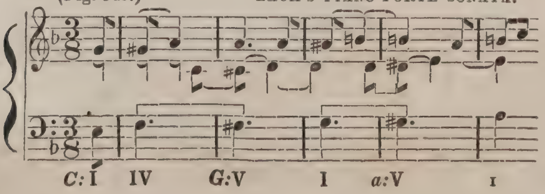
(Fig. 941.)



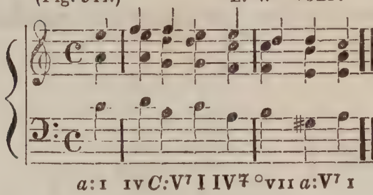
(Fig. 942. *i.*)



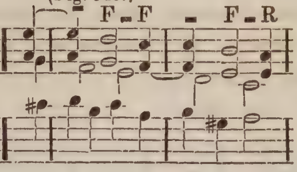
(Fig. 943.) BACH'S PIANO-FORTE SONATA.



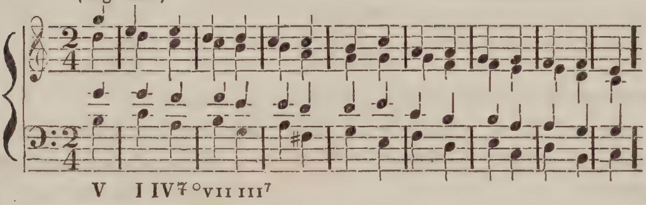
(Fig. 944.) E. W WOLF.



(Fig. 945.)

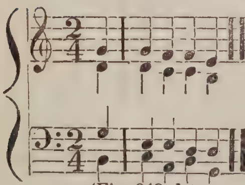


(Fig. 946.) CH. G. SCHROTER.

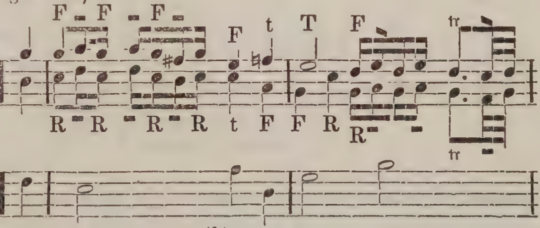


In the following examples,

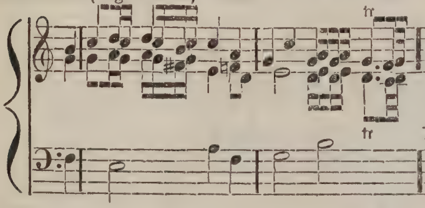
(Fig. 947.)



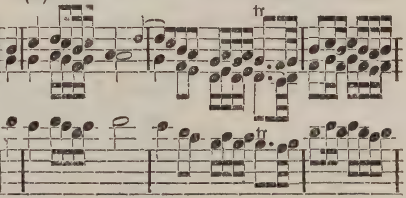
(Fig. 948. *i.*)



(Fig. 948. *k.*)

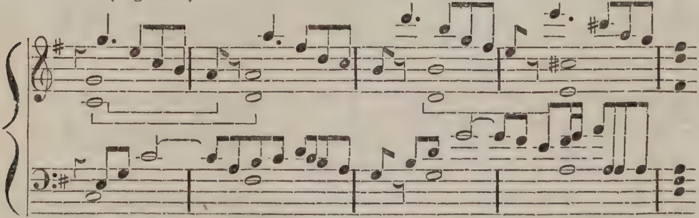


(*l.*)

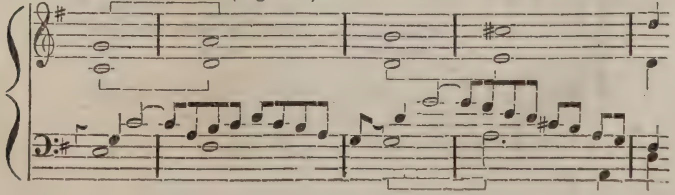


fifths occur *between transition-tones themselves.* — Parallel progressions by mere fifths are easily discovered also in figs. 949—952:

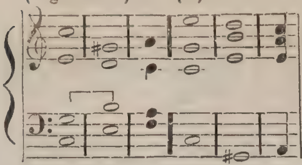
(Fig. 949.)



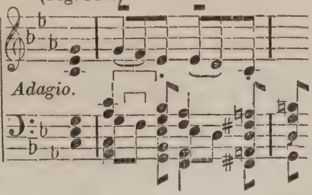
(Fig. 950.)



(Fig. 951. *a.*) (*b.*)

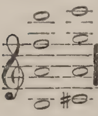


(Fig. 952.)

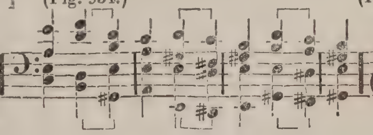


(𝔟.) In the following passages, two voices likewise move in strict parallelisms by *small fifths:*

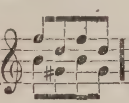
(Fig. 953.)



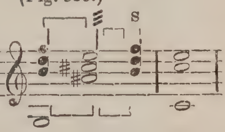
(Fig. 954.)



(Fig. 955.)



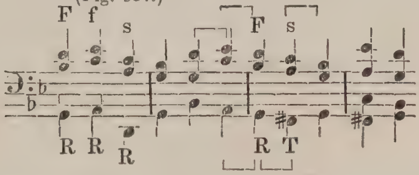
(Fig. 956.)



§ 508.

(*b.*) An example of two voices proceeding together in a movement *not strictly parallel* (in fifths of unlike magnitude) may be seen in the two outer voices of fig. 957:

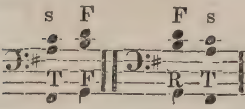
(Fig. 957.)



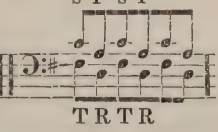
to wit: $\bar{d}$ / G — $\bar{e}\flat$ / A and $\bar{e}\flat$ / A — $\bar{d}$ / G — $\bar{c}$ / F♯

Progressions of a similar description occur also in figs. 958 — 961,—

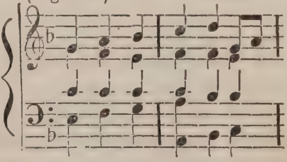
(Fig. 958. *i.*) (*k.*)



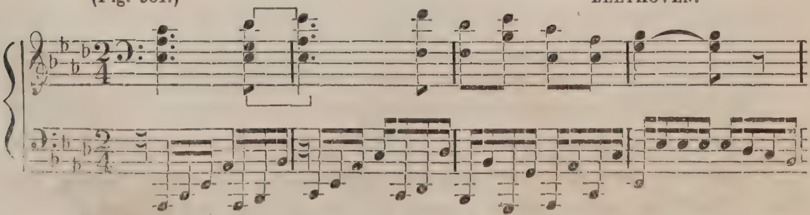
(Fig. 959.)



(Fig. 960.) VOGLER.

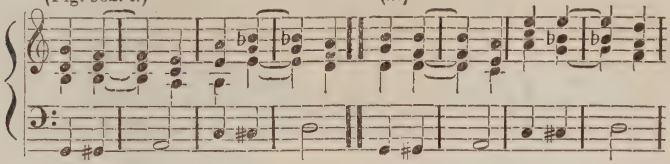


(Fig. 961.) BEETHOVEN.

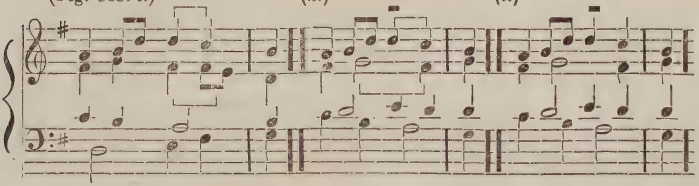


also in fig. 962, second and fourth measures,—and in fig. 963:

(Fig. 962. *i.*) (*k.*)

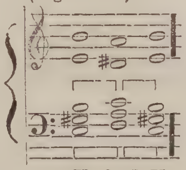


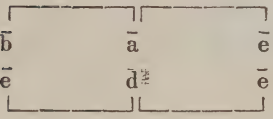
(Fig. 963. *i.*) (*k.*) (*l.*)



In addition to the like fifths in the example fig. 937 *i*, p. 720, which have already (§ 507) been remarked upon, we find also unlike fifths in the same example, namely between the first and second voices:

(Fig. 937. *i.*)





(2.) *Improper or concealed parallelisms by fifths.*

§ 509.

All the cases thus far considered have been those of real and open parallelisms by fifths.

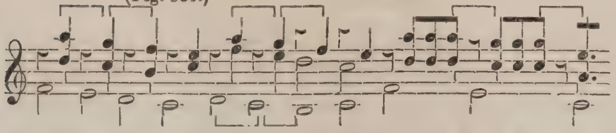
But, in addition to these, as already observed, we also reckon here still other forms of movement, which less obviously, and even only in an improper sense, merit this name, and which may, accordingly, be called *improper*, and in part even imaginary, parallelisms by fifths. With these also we will now become acquainted.

(*a.*) *Parallelisms by fifths interrupted by rests.*

§ 510.

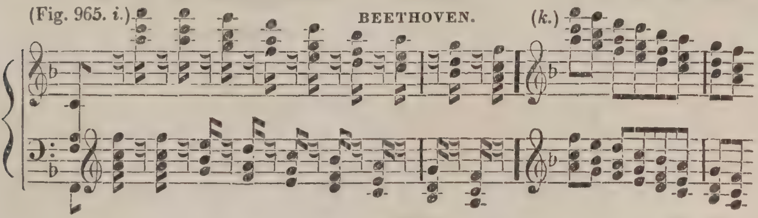
Among the concealed or improper parallelisms by fifths, belong, first, those which are *interrupted by pauses*, as, for example, the following:

(Fig. 964.)

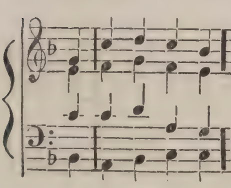


where the brackets, extended over the rests, point out the parallels.—In like manner, we can discover pure parallelisms by fifths, though interrupted by rests, in figs. 965 and 967,—and, if we choose, also in fig. 968:

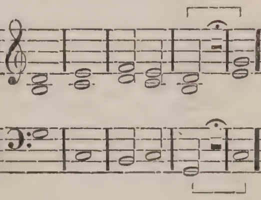
(Fig. 965. *i.*)



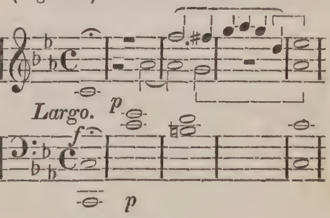
(Fig 966.)



(Fig. 967.)



(Fig. 968.)

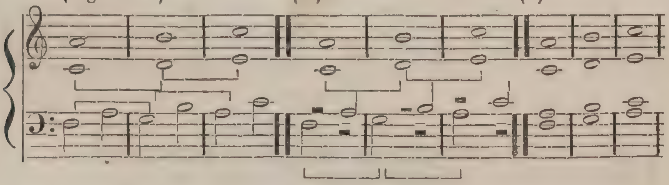


(*b.*) *Harpeggiate fifths.*

§ 511.

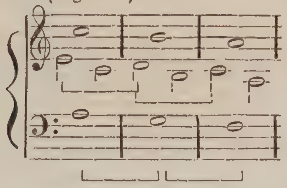
Another species of improper parallelisms by fifths sometimes arises from *harpeggiate progressions* (§ 21.) In the following fig. 969 *i*,

(Fig. 969. *i.*)



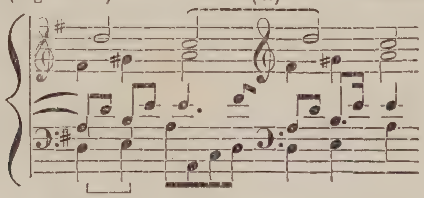
(Comp. §§ 513, 532, 542,) the eye, it is true, discovers no parallel progressions by fifths; but still, the ear, so far as it conceives the Base to be a harpeggiate voice—a harpeggiate expression of two voices, as in *k*, perceives forbidden fifths between the Base and the second voice, inasmuch as the example, considered in this point of view, appears only as a harpeggiate representation of *l.* — In like manner, one detects fifths between the Base and middle voices in fig. 970:

(Fig. 970.)



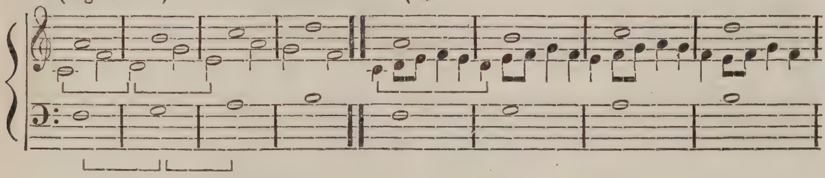
It *sounds* as if it involved these fifths, although *the eye* perceives no parallel progressions by fifths.—Similar fifths may be traced out in fig. 971 *i:*

(Fig. 971. *i.*) (*k.*) KIRNBERGER.

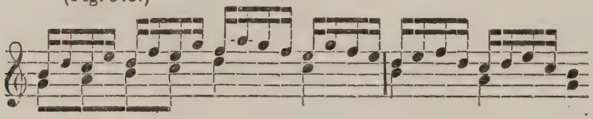


as also in figs. 972—976:

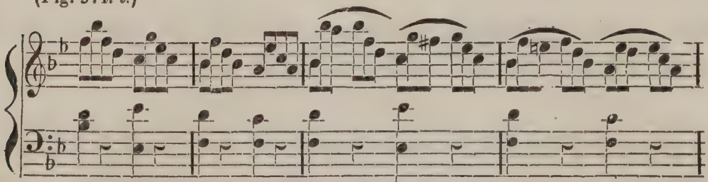
(Fig. 972. *i.*) KIRNBERGER. (*k.*)



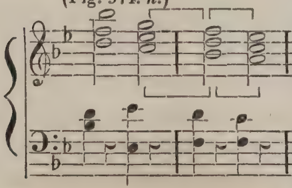
(Fig. 973.)



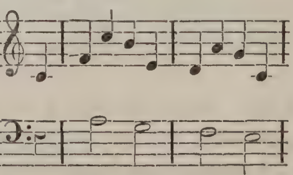
(Fig. 974. *i.*)



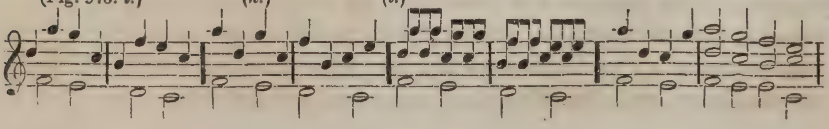
(Fig. 974. *k.*)



(Fig. 975.)



(Fig. 976. *i.*) (*k.*) (*l.*)

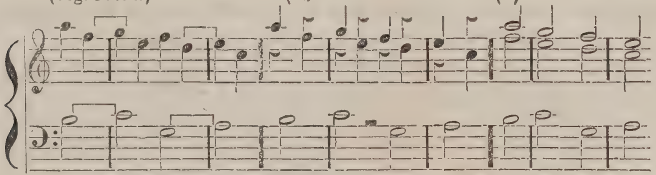


§ 512.

We have just seen, that a passage sometimes exhibits parallelisms by fifths by its being considered as a harpeggiate representation of two or more voices.—On the contrary, we find also, in many passages, obvious parallels by fifths which *cease to be so when they are regarded as harpeggiate progressions.*

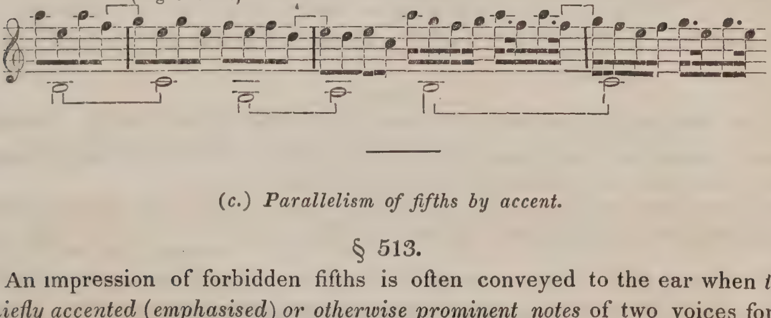
If we regard the following passage, fig. 977 *i*,

(Fig. 977. *i.*) (*k.*) (*l.*)



merely according to the notes, the eye sees entirely open fifths, as the brackets show; but the succession of fifths disappears the moment we regard the upper voice as a harpeggiate expression of two voices, as in *k* & *l:* and, regarded in this point of view, the upper voice, from the first to the second measure, is not considered as passing from $\bar{f}$ to $\bar{\bar{g}}$, but as if it proceeded from $\bar{\bar{a}}$ to $\bar{\bar{g}}$, and a second voice from f to $\bar{e}$; and in such a carriage of harpeggiate voices there is of course *no* parallelism by fifths. (Comp. § 27.)—Still less equivocal is the passage in *m:*

(Fig. 977. *m.*)

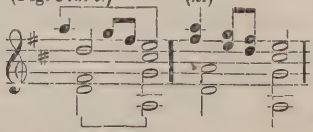


(c.) Parallelism of fifths by accent.

§ 513.

An impression of forbidden fifths is often conveyed to the ear when *the chiefly accented (emphasised) or otherwise prominent notes* of two voices form fifths by our conceiving the less important tones to be absent. In the following fig. 978,

(Fig. 978. *i.*) (*k.*)

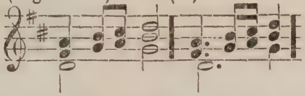


the first and the fourth notes in the upper voice render themselves particularly prominent, while, on the contrary, those occurring on the lighter portions of the measure make a very perceptibly weaker impression upon the ear. Now if we conceive these less important tones to be absent, fifths, it is perceived, appear between the upper voice and the Base, to wit:

☞ a̿ (g̿ f̿♯) e̿ ☜
☞ d a ☜

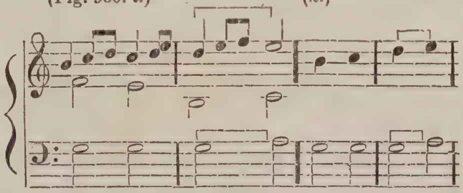
In fig 979 *i*, *k*, also,

(Fig. 979. *i*.) (*k*.)



two fifths exhibit themselves, if we conceive the notes between ā and d̿ in the upper voice to be absent;—and so also in fig. 980 *i*, as is shown in *k:*

(Fig. 980. *i*.) (*k*.)



b̄ c̿ d̿ c̿ d̿ e̿ | d̿ e̿ f̿ e̿
g g | g a

Moreover, in fig 971 *i*, p. 726, in which we have already (§ 511) found a concealed parallelism by fifths, we detect a still farther and otherwise concealed progression by fifths, if we conceive the after-note ē of the Tenor, at the fourth eighth-note, to be absent; as follows:

b ē c̄
e a

This fact would show itself still more prominently by altering the passage as in *k*, where the concealing after-note ē appears still more insignificant, and thus conceals the fifths still more imperfectly than in *i*.

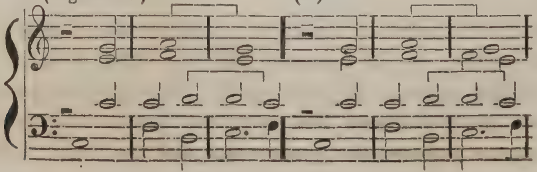
In figs 969, 970 and 972, pp. 725 & 726, the concealed fifths are also rendered the more prominent by the accent.

(*d*.) *Parallelism by fifths concealed by tones foreign to the harmony.*

§ 514.

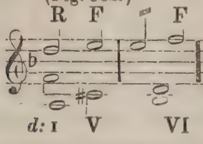
Another species of concealed fifths between harmonic tones are those which are *disguised by transition-tones introduced between them*, and which, these transition-tones being considered as absent, contain parallel progressions by fifths; as, for example, in fig. 981,

(Fig. 981. *i*.) (*k*.)

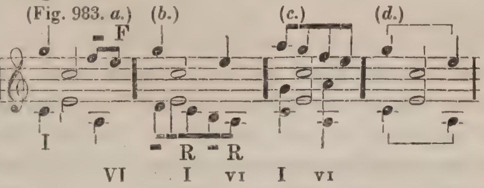


so far as we conceive the principal tone $\bar{c}$ to stand in the place of the suspension $\bar{d}$;—and so also in figs. 982—984,

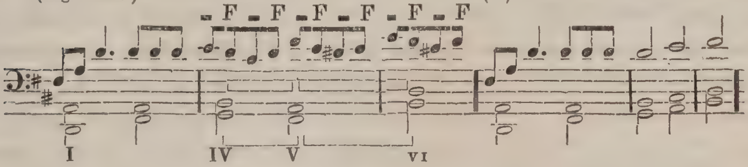
(Fig. 982.)



(Fig. 983. a.)

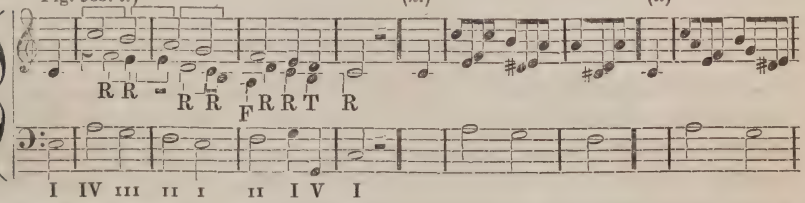


(Fig. 984. i.)



and also in fig. 985 *i*,

Fig. 985. *i*.)



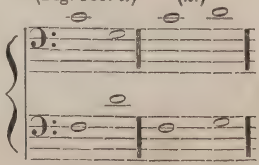
as likewise in *k* and *l*, where the concealed harpeggiate fifths in fig. 975, p. 726, are rendered still somewhat more imperceptible by tones foreign to the harmony.

(*e*.) *Parallelisms by fifths arising from the crossing of voices.*

§ 515.

Again, another species of improper parallels by fifths consists of those which are only concealed from the eye *by the skipping of one voice over another, by the crossing of voices*, while to the ear they are still equally obvious,—or, perhaps better expressed, by the movement of two voices, crossing each other, which impresses the ear as a parallelism of fifths, provided it [the ear] conceives the crossing voices *not* to cross each other The following example explains this:

(Fig. 986. *i*.)



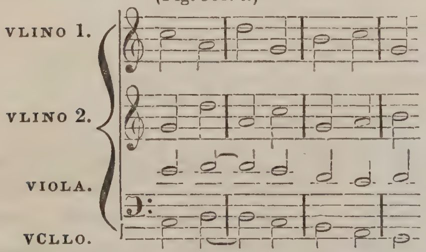
If the first voice here in *i* moves from $\bar{c}$ to g, and the second from f to $\bar{d}$, the case of course involves no parallel progression and consequently no parallelism by fifths. But if we consider what tones, what combinations of tones, the ear perceives, we shall find that they are none other than first [f c̄] and then [g d̄ .] It is true, indeed, that one voice in this case gives the higher tone in the first chord and the lower tone in the second, while the other voice, vice versa, gives the lowest note in the first chord and then passes by a skip over the first voice to the highest note of the second chord; but it may easily happen that the ear does not perceive such a crossing of the voices, or at least takes no notice of it (§ 6) and, instead of truly following the thread of the voices as they cross each other, confounds them, perhaps, and consequently construes the case in such a manner as to make the same voice which gave the highest note c in the first chord, also give the higher tone d in the second chord, and so as to make the second voice, in like manner, give the two lower tones f and g;—and, by regarding the matter in this light, the ear would of course perceive and understand the said example as follows, and as it stands in *k:*

c̄ d̄
f g

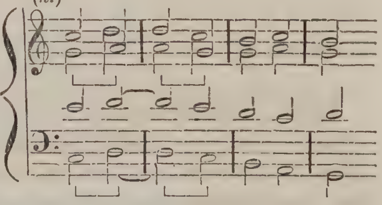
it would, consequently, understand the case as if two voices proceeded parallel to each other by fifths, which, to be sure, is not really the fact, but still it seems so to the ear, and, accordingly, the latter [the ear] conceives itself to be hearing parallel progressions by fifths, although, more accurately considered, none are properly present.

*Kirnberger** cites a similar example, fig. 988 *i:*

(Fig. 988. *i.*)



(*k.*)



This passage, in case we disregard the crossing of the two upper voices, sounds most perfectly as if the second voice constantly proceeded parallel to the Base at the distance of a fifth, as is somewhat more prominently exhibited in *k.*

This passage will, therefore, sound as if it contained forbidden fifths, particularly if both upper voices, as is here the case, are executed by like instruments, for example, by two violins, and even perhaps every note struck by each. Certainly, in such a case, the ear has no reason for ascribing the highest note of the second chord to any other voice than the one which also gave the highest tone of the first chord: thus it will pay but little regard to the distinction, whether the first violin, which first gave the tone c̿, gives, in the second chord, the tone ā of the upper staff, or the tone d̿ of the next staff below,—whether this d̿ is given by the same violin which gave the tone c̄, or by the other violin. The ear will, therefore, in this case, easily perceive parallel progressions by fifths, although, according to the division of voices, there are really none present.

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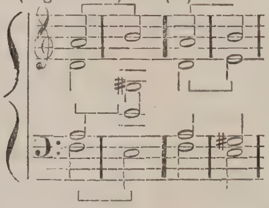
* in s. Kunst d. v. Satzes, I. B. S. 149.

It must not be overlooked in this example, moreover, that it is not on account of these fifths alone that the passage sounds ill, but (a thing which *Kirnberger* neglected to mention) that it sounds doubly and trebly ill also on the ground that, in addition to this parallelism by fifths, still other infelicities are involved in it, namely the so-called forbidden octaves, (with which we shall shortly became acquainted,) — and still farther also the trivial and insignificant harmonic successions: I—II—I—V—VI—V, or I—II—I—G: I—II—I. (Comp. § 250, *b.*)

The passage in fig 937 *i*, also, (a passage likewise borrowed from *Kirnberger*,*)

(Fig. 987. *i.*) (*k.*)



seems like a case of forbidden fifths, provided the ear, as may easily happen, confounds the threads of the crossing middle voices, as in *k.*

So also in the example fig. 52 *i*, p. 128, if we but conceive the course of the crossing voices to be absent, we can discover a parallelism of two consecutive fifths, as may be seen in *k.*

Now, whether and when the ear will, in such cases, construe the matter in the one way or in the other, depends chiefly upon the circumstances just mentioned—circumstances which are more minutely detailed in § 6 of the present work.

§ 516.

As, in the examples hitherto quoted, parallelisms by fifths exhibit themselves, if we conceive the crossing voices not to cross each other, so also may cases be conceived of where voices which in fact proceed *in an open parallelism of fifths to each other are so concealed by a third voice which crosses one of the former*, that the ear scarcely, if at all, perceives the consecutive fifths. Thus, for example, in fig. 989 *i*,

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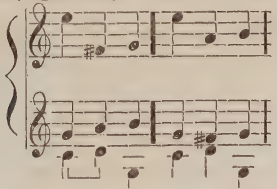
* am angef. O. S. 254.

(Fig. 989. *i.*) (*k.*)



the middle voice in itself runs parallel to the Base at the distance of a fifth; but the upper voice, which crosses the middle voice, gives the case the aspect of being as represented in *k*.

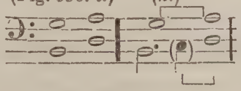
(*f.*) *Inserted fifths.*

§ 517.

Another case which theorists reckon into the class of concealed (or, as *Vogler* calls them, masked) parallelisms by fifths, is that in which two voices, *proceeding together, not in parallel, but still in direct movement, in one instance only form a fifth with each other;*—or, in other words, theorists reckon here, not merely, as heretofore observed, *two* fifths in direct movement, but even every *individual* fifth which occurs in direct motion.

They say, namely, that if the upper voice in fig. 990 *i*,

(Fig. 990. *i.*) (*k.*)



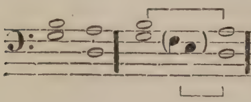
proceeds from g to a, while the under voice skips from B to d, this latter voice might, instead of *skipping* from B to d, proceed gradually, and not by a skip, but through the intermediate tone, and thus of course from B to c and thence to d, as in *k:* in such a case, the step from c to d, while the upper voice should proceed from g to a, would be a parallelism by fifths, to wit:

k.) g a
B c d

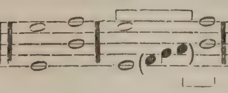
and now, inasmuch as a parallel progression by fifths would occur in the passage fig. 990 *i*, above, provided only it were otherwise than it is, namely as represented in *k*, so, such progressions as that in fig. 990 *i*, above, are reckoned among the concealed, or, to speak more correctly, the imagined parallelisms by fifths.

Such a contraband progression lies concealed in each of the following examples in *i*, as it may be seen unmasked in each instance in *k:*

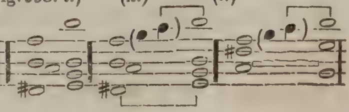
(Fig. 991. *i.*) (*k.*)



(Fig. 992. *i.*) (*k.*)



(Fig. 993. *i.*) (*k.*) (*l.*)



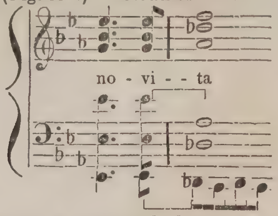
(Fig. 991.) b   a
g f e d

(Fig. 992.) g   a
G A B c d

(Fig. 993.) a   b c̄   d̄
F♯   G

In the following passage also, from Mozart's Don Juan,

(Fig. 994.) MOZART'S DON JUAN.

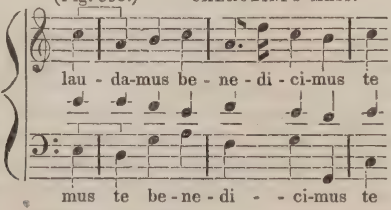


the brackets point out such a concealed parallel progression by fifths between the fourth voice and the Base,

ē♭ d̄ c̄ b♭ a♭
e♭   d♭

—as also in the following passage from the first chord to the second between the Soprano and the Base:

(Fig. 995.) CHERUBINI'S MASS.


lau - da-mus be - ne - di - ci-mus te
mus te be - ne - di - - ci-mus te

(Comp. §§ 245, 518, 520, and 538.)

I designate this species of improper or concealed parallelisms by fifths by the term *inserted fifths*, on the ground that these progressions are, as we see, only so far parallelisms by fifths, as we, in idea, *insert* or *interpolate* a tone in one of the two voices, (for instance, the tone c in fig. 990, the tones f and e in fig. 991, the tones A B and c in fig. 992, &c.)

I must farther observe, that the term *concealed* or *hidden fifths* is not unfrequently, in our books of instruction, applied exclusively to this one species of prohibited fifths by way of pre-eminence, while all the other varieties above mentioned are not treated at all.

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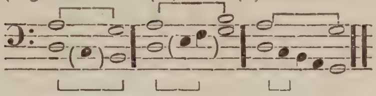
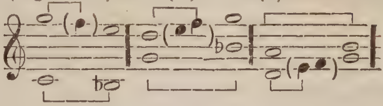
§ 518.

If, moreover, as is here the case, one will construe every direct step TO *a fifth* as a suspicious progression, he must also, in order to be consistent, do the same thing in relation to a direct movement FROM *a fifth*, as for example, in figs. 996 *i*, *k*, *l*, and 997 *i*, *k*, *l:*

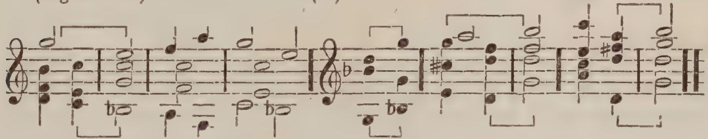
(Fig. 996. *i.*) (*k.*) (*l.*)



(Fig. 997. *i.*) (*k.*) (*l.*)



(Fig. 997. *m.*) (*n.*)



(Fg. 996 *i.*) a g
d c B

(*k.*) a b
d e f g

(*l.*) a g
d c B A G

(Fig. 997 *i.*) $\bar{\bar{g}}$ $\bar{\bar{f}}$ $\bar{\bar{e}}$
c b^b

(*k.*) $\bar{d}$ $\bar{e}$ $\bar{f}$ $\bar{\bar{g}}$
g b^b

(*l.*) $\bar{a}$ $\bar{b}$

d $\bar{e}$ $\bar{f}$ $\bar{g}$

(and *Schicht*, from whose *fundamental rules of harmony** I borrow fig. 997, is altogether more consistent than other writers, who have entirely overlooked this latter species of inserted fifths.)

Concealed fifths of this description may be detected by multitudes in the foregoing manner; in fig. 995, p. 733, for example, from the first to the second quarter-note of the first measure, between the outer voices, are found exactly the same species of fifths that were commented upon in fig. 997 *l*, above, and another case of the same kind occurs also from the last note but one to the last note, between the Base and middle voices.

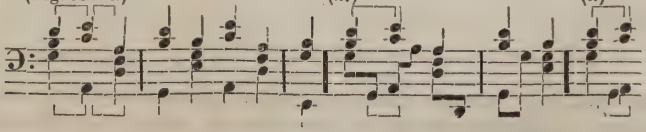
(*g.*) *Fifths in the contrary motion.*

§ 519.

Still another species of improper parallelism by fifths is that of the so called *fifths in the contrary motion.*

In fig. 998 *i*,

(Fig. 998. *i.*) (*k.*) (*l.*)



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* Grundregeln der Harmonie.

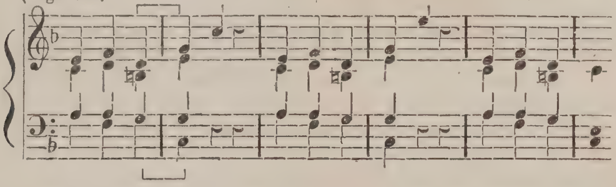
the upper voice moves from d̄ to ē, while the Base proceeds from g to A.— This is in itself, certainly, no parallelism by fifths; but since the tone g is but the copy of the tone G, this carriage of the Base does not differ materially from what it would be, if it proceeded from g to a, or from G to A, (say, as in *k* or *l*,) which progression, G — A, would form a parallelism of fifths with the upper voice d̄ — ē. In like manner, we may detect other fifths in the same example, which lie concealed in the contrary movement;

Fig. 998.) d̄ ē a d̄ b
g A d G e

and, considered in this point of view, this passage is little else than the above quoted fig. 978 *i*, p. 727.

The same species of fifths are found in the following passage fig. 999·

(Fig. 999.) MOZART.

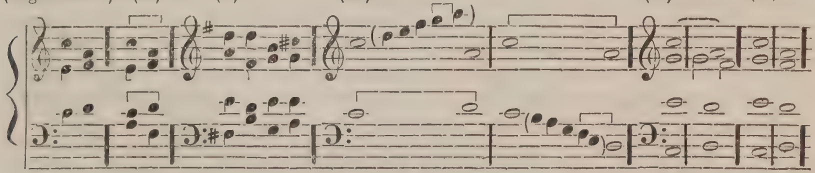


(*b.*) *Ear fifths.*

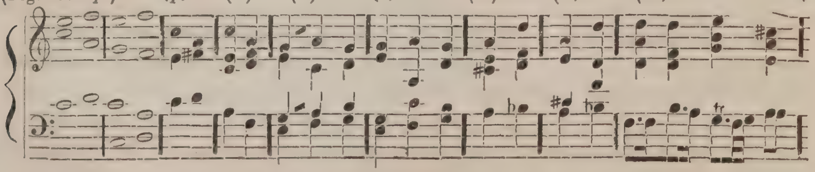
§ 520.

Still another species of concealed or imagined fifths is found mentioned in our books of instruction under the singular appellation of *ear-fifths*, though without any regular definition of them being given. — But if we advert to the examples to which authors apply this designation, we find that such cases are uniformly intended by it as is the one in fig. 1000 *i:*

(Fig. 1000. *i*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*)



(Fig. 1000. *p.*) (*q.*) (*r.*) (*s.*) (*t.*) (*u.*) (*v.*) (*w.*)



Thus, for example, *Türck** says, "they are those fifths which are not indeed actually present, but which, nevertheless, one imagines himself to hear,"—(a definition which applies without distinction to every species of concealed parallelisms by fifths ! —)

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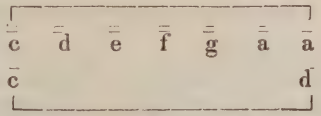
* in s. Anweisung zum Generalbass, im Register, beim Worte, *Ohrenquinten*.

For examples, he refers to such cases as those in fig. 1000 *r* — *w*, p. 735. According to these examples, therefore, ear-fifths would be a particular species of inserted fifths in contrary movement, to wit:

(Fig. 1000 *m*)



More on such fifths in a subsequent part of this work. (§ 538.)

(3.) *More extended Survey.*

§ 521.

We have thus far considered, with some measure of fullness, how different species of parallelisms by fifths may arise from the different ways of carrying two voices and from the more or less actually parallel position thence arising. But it will readily be perceived, that this classification of the various species of such progressions falls far short of exhausting the subject. For, we have, in what preceeds, uniformly had reference merely to the intervals lying between the two progressing voices, merely to the movement of the voices (and thus as it were have only embraced the dynamic ground of division,) but have not at the same time had any regard to the different possible harmonies and harmonic successions which form the basis of such progressions of voices, nor to the obviously most important distinction, involved therein, whether the movement by fifths takes place during the continuance of one and the same harmony, as in the above examples, figs. 955, 956, and 959, p. 723; or at the time of a harmonic step, and that too, either a harmonic step in the same scale, as in fig. 960 &c., p. 723, or a more or less, wholly or partially digressive step, as in fig. 953 &c., p. 723, and, again, indeed, of what harmony, of what more or less nearly related Key, and from what interval of this or that harmony to what interval of what following harmony, under what more or less favorable circumstances, or under what more or fewer concurring combinations of these or those of all the circumstances just adverted to, or of others, &c; (comp. remark on § 99.) Indeed, a distinct classification might, again, with propriety, have been predicated upon the consideration, whether the progression by fifths is made upwards or downwards, gradually or by skips, (which, however, would also be a mere dynamic ground of distinction;) etc.

Contemplating the field in this point of view, one readily sees, that if we would classify separately all the various ways in which parallel progressions by fifths may occur, according to the above and still other grounds of distinction, we should not very soon arrive at the end of our labors.

I here again find myself compelled to limit my treatment of the subject to the classifications thus far exhibited, and merely to hint at the great extent of the field, without being able even to measure it minutely, and still less to bestow upon it a full examination.

(B.) MERITS OF THE PARALLEL PROGRESSIONS OF TWO VOICES BY FIFTHS.

§ 522.

After having thus far (from § 506 to the present place) taken a survey of the different species of actual, and imagined or concealed, parallelisms by fifths, we now come, in the natural order of topics, to the consideration of their various merits.

On this point there exists a great contrariety between the old musicians and the musical artists of the present day. The former avoided everything in the shape of a parallelism by fifths, with the most assiduous care, and shuddered and had the ear-ache, the moment they could anywhere discover even the remotest shadow of a parallel progression by fifths.—The latter, on the contrary, lifting up their heads with a buoyant spirit of liberty and a dignified contempt of antiquated pedantic prejudices, reject and condemn all the old prohibitions of parallelisms by fifths, as pedantic trash and useless scholastic lore.

If we consider this subject in a sufficiently liberal point of view, we shall see, that, in this case also, the unconditional prohibition, on the one hand, is as incorrect and ill founded, as is the unconditional contempt of it, on the other.

The multitudinous variety of these parallels and the numerous ways in which they may occur, each of which is so essentially different from the others, and which, on account of their extreme multiplicity, we have not been able fully to enumerate, and much less, circumstantially to examine (§ 521,)—even this essential diversity of the innumerable possible cases, is sufficient proof of itself, that this subject, again, does not admit of being dispatched either by universal prohibitions, or by a universal renunciation of them. Every one whose ear is not entirely uncultivated, will perceive, on reviewing the various examples thus far referred to, that many of them really sound in the highest degree disagreeably, while many others do *not* sound ill at all, and that thus both parties—as well the old ultras as the modern liberals, each in his own way, are in error: and the chief cause of this error is obviously the fact that they all, contemplating the matter in a too limited point of view, do not survey the entire extent of the subject upon which they undertake to decide, and hence they fancy themselves to have found a principle of universal application, as soon as they ascertain that it fits the limited scrap of the field which they may happen to have before their eyes. (Comp. remark on § 99.)

Far as we would keep ourselves from pronouncing such a universal decision, productive only of partial and limited views, still, on the other hand, we find it equally impossible to consider every branch of this subject separately, and thus to exhaust the field. Here again, therefore, we must, in the very nature of the case, satisfy ourselves with giving mere hints, but these shall at least have the merit of distinguishing themselves from the dogmas heretofore laid down, by the fact that they are not proffered under the misguiding assurance of their being universal precepts.

With these limitations, then, we subjoin the following remarks.

(1.) *Fundamental principle.*

§ 523.

It is entirely true, that the parallel progression of two voices by fifths is frequently, and, indeed, usually, disagreeble, and repulsive to the ear, as is very perceptibly shown, by many at least of the foregoing examples.

The disagreeable effect of such a progression, however, is realized only in cases where the ear can *clearly and distinctly recognize and perceive* such progressions. The more perceptibly and distinctly the parallel progression by fifths impresses itself upon the ear, the more sensibly is the infelicity usually produced; whereas, the more concealed, the less perceptible the consecutive fifths are, the less is the annoyance which is experienced therefrom.

This principle, if applied to the different ways in which parallelisms by fifths mav occur, leads to the following results.

(2.) Deductions from the foregoing principle.

(a.) Fifths in passages having several voices.

§ 524.

In the first place, it follows from the principle above stated, that parallelisms of fifths are less perceptible and consequently less repulsive in *passages having several voices*, than in those which have fewer; because, in the former case, the ear cannot well follow so definitely the progression of each individual voice, (§ 28), and, on this account, the parallel movement of two voices in fifths the more easily escapes its attention. This circumstance in some measure excuses and justifies the above-mentioned example in fig. 937 *i* p. 720, (comp, §§ 507 and 508.) — It is for the same reason, moreover, that the five-voiced passage in fig. 949, p. 722, does not sound ill.—The same is true also of fig. 994, p. 733; (comp. §§ 517 and 525.)

(b.) Fifths in principal and in secondary voices

§ 525.

A second result of the principle above established, is, that parallelisms by fifths are particularly offensive in cases where they occur in *outer voices*, or in two voices which are by any other means rendered prominent above the others (§ 8,) as, e. g. in fig. 933 *i* and *l*, p. 719. The case becomes somewhat less disagreeable when only one voice is an outer or principal voice, as in *k* and *ll*, — and is the least so of all, when these parallels occur only between middle or merely accompanying voices, as in fig 934, p. 720, (comp. § 506.)

It is not intended here to say, that all parallel progressions by fifths which do not occur between principal voices are simply on that account free from ill effect, (the contrary of which is proved by fig. 933 *k* and *ll;*—but merely that those consecutive fifths which are formed exclusively by middle or secondary voices are *less* offensive, and, if still other favorable and meliorating circumstances concur, may sometimes become by such palliative means entirely free from fault and of perfectly good effect; as is the case, for example, in fig. 994, p. 733. (Comp. §§ 517 and 524.) — The same is true of fig. 943. p. 721.

(c.) Fifths by the doubling of voices.

§ 526.

For the reason already mentioned in the foregoing section, those parallelisms by fifths do not sound perceptibly ill which arise from the mere doubling of voices in a higher or a lower octave, between one voice and the duplicate of the other (§ 15.) Thus, e. g. the passage in fig. 965 *i* and *k*, p. 725 does not sound ill at all, even though the second voice runs parallel to the fourth in open fifths; for, the second voice is nothing else than a mere duplicate of the fifth in a higher octave, (as, indeed, all the three higher voices together are nothing else than duplicates of the three lower, or, vice versa, the lower voices may be regarded as duplicates of the upper, and accordingly, in either case, either all three upper voices, or all three lower voices are mere *secondary voices.*) Hence, consecutive fifths of *this* species, particularly in full instrumental compositions are unhesitatingly employed every day.

We will, likewise, in the proper place, make some mention also of the parallel progressions by octaves which occur in the same example.

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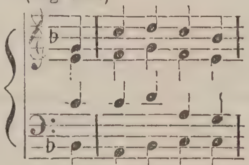
§ 527.

What has been said in the foregoing section applies only in cases where the voice is most positively and decidedly a mere duplicate of another, and, indeed, in the example quoted, namely fig. 965 *i* and *k*, p. 725, chiefly because here *all* the voices, throughout, are doubled in the octave. When this is *not*, to the full extent, so decidedly the case, as, for example, in fig. 966,

(Fig. 966.)



the parallel progressions by fifths between the first voice and the second are more foreign and repulsive. The same thing would be perceived in fig. 965, p. 725, if, say, the first upper voice, or the first and third, were absent.

(*d.*) *Fifths between harmonic and non-harmonic tones.*

§ 528.

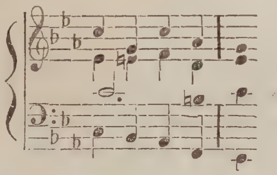
It may also be considered as a result of the above mentioned principle, that the parallelisms by fifths which occur between harmonic tones and tones foreign to the harmony, as in fig. 940, p. 721, or as in figs. 941—945. pp. 721 & 722, sound less disagreeably, than the same parallels between exclusively harmonic tones, as in fig. 933 p. 719, &c. That is to say, it would seem that the ear does not so distinctly and definitely recognize parallels which are made of so dissimilar elements.

Particularly, a mere *short* transition-tone which falls into a parallelism with a harmonic tone at the distance of a fifth, is not usually offensive to the ear, as e, g, in figs. 940, 941, 943, p. 721. In these examples, the ear seems not to attend to these non-harmonic, transient and, consequently, in every respect insignificant tones, and seems to regard them as not being present, and to view the case as if the Base voice in fig. 940 *i*, p. 721, had a pointed half-note e and proceeded thence immediately to g, or as if the upper voice in fig. 941, p. 721, had four quarter notes c̄, or even a whole-note, instead of the eighth-notes, or as if the middle voice in fig. 943 p. 721, proceeded from c̄ to d̄, &c.

(*e.*) *Like and unlike fifths*

§ 529.

It may also be regarded as in some measure a result of the so often quoted fundamental principle, that two fifths *in not strictly parallel movement*, as e, g, in the following passage,



or as in figs. 958 *k* and 963 *i*, *k*, *l*, pp. 723 & 724, often sound less ill than exclusively strict parallels by fifths: because, namely, such a movement is in fact less parallel than a movement which is strictly so.

On this point our theorists are accustomed to lay down, in particular, the following rule, to wit: a small fifth after a large one is more allowable, than the reverse, namely a large fifth after a small one; thus, for example, the first of the following forms is preferable to the other:

g f   f g
c B rather than B c

But, in laying down such universal rules, they have, as may be seen by the examples quoted from them, only a single case before them, namely the freely admitted individual fact that fig. 958 *i* sounds altogether worse than fig. 958 *k*, p. 723.—But the ground of this fact lies mainly in the circumstance that the former example contains also at the same time a comparatively unnatural progression of the fundamental seventh c̄, and that precisely such fifths as those in figs. 958 *k* and 963, pp. 723 & 724, in which the one voice descends gradually from the fifth degree of the scale to the fourth, while the other goes down from the tonic note to the seventh degree of the next lower octave, do not make a preceptibly unfavorable impression upon the ear.—The fact that not every succession of a small fifth to a large one sounds equally well, is proved by the progression from the first to the second chord in fig. 957, p. 723; as also, on the contrary, figs. 960 and 961, pp. 723, show, that the opposite species of parallelisms by fifths is not always of ill effect. (Comp. remark on § 99.)

(*f.*) *Concealed, improper fifths.* (§ 509.)

§ 530.

One will, moreover, readily infer from the same principle, that, in general, all those fifths which we have become acquainted with under the name of *concealed* or *imagined* fifths are, in the general, less offensive than open and actual fifths, and that they are always the more tolerable and the less prejudicial, the more they are obscured and concealed,—but, on the contrary, the more questionable in their effect, the more they approximate the *actual* parallelisms by fifths and the more deceptive as such they may appear to the ear.

We will endeavor, for the sake of a more particular exhibition of this subject, to make an application of the position just assumed, to the different species of concealed fifths.

§ 531.

(a.) Interrupted by pauses. (§ 510.)

In the first place, *parallel progressions by fifths which are interrupted by rests*, and which, accordingly, appear as such only by conceiving the rests to be absent, will not, on account of these interrupting pauses, appear so definitely and strikingly to be parallelisms by fifths, as they would if they proceeded in an unbroken series; and this effect will be produced in a greater degree, according as the interruption by rests is the more considerable, and the succession is thus rendered the less immediate.

For this reason, in fig. 967, p. 725, for example, especially if the hold be continued rather long, the ear will scarcely be able to perceive the fifths, — and still less the fifths which occur between the first and the middle voices of fig. 968, p. 725. Those which occur in fig. 964, p. 725, especially towards the end of the example, separated as they are only by less considerable pauses, would, it is true, be perceived. — (The example in fig. 965 *i*, p. 725, needs no vindication by the small rests, but has already been vindicated in § 526, and could not, even if the pauses were not present, as, for example, in *k*, be called a case of forbidden progression by fifths.)

§ 532.

(b.) Harpeggiate fifths. (§ 511.)

For a like reason also, those parallel progressions by fifths which appear as such only in consequence of so carrying a voice as to make it represent *harpeggiately* two voices, as in fig. 969 *i*, *k*, *l*, p. 725, are not ordinarily so offensive as an actual parallelism of fifths between two real voices. One can, it is true, conceive to himself *two* voices in *i* running parallel to each other in fifths, as in *k* and *l;* but still these are not two *actual* voices, but, so to speak, only an imagined two voices, and hence *such* a parallelism in fifths is not entirely so striking and tangible as would be that of two real voices running parallel to each other by fifths. *These* Progressions by fifths are of course offensive to the ear only when the movement of the harpeggiate voice appears very definitely and decidedly as a harpeggiate representation of two voices proceeding parallel to each other by fifths;— and, on the contrary, such a carriage of a voice is much less offensive when the voice appears to the ear less as a harpeggiate expression of two voices, than as only a mere melody. — Thus, for example, fig. 974 , *i*, p. 726, is certainly quite unexceptionable, since, as every one perceives, the ear is more inclined to follow the thread of the melody of the upper voice as the melody of a single voice, than to take it as a harpeggiate representation of three voices running parallel to one another, as in *k*.—So also fig. 976 *i*, p. 726, does not sound at all as if it contained parallel progressions by fifths; but in *l*, on the contrary, one distinctly feels the harpeggiate character of the progression and consequently the parallelism by fifths.

In like manner, those *parallels in fifths which cease to be such whenever the passage is regarded as a harpeggiate progression* (§ 512,) must always be so much the less prejudicial, as the passage appears the more definitely to be a harpeggiate progression. Thus, for example, the passage in fig. 977 *m*, p. 727, is less exceptionable, than the one in *i*.

§ 533.

(c.) Accent fifths. (§ 513.)

Those parallel progressions by fifths which one as it were imagines to exist, only because he conceives none but *the specially emphasised notes* to be present, leaving the others all out of the account, as if having no existence in the piece,—are likewise perceptibly repulsive only when such particularly accented notes are rendered *very perceptibly* prominent, and the other tones are thrown very much into the shade. Therefore, it was remarked in § 513 above referred to, that, in fig. 971 *k*, p. 726, the progression from the second to the third quarter-note sounds more as if it involved prohibited fifths, than it does in *i*;—and, for a like reason, the hidden consecutive fifths are more perceptible in fig. 979 *k*, p. 728, than they are in *i*.

§ 534.

(d.) Fifths concealed by transition-tones. (§ 514.)

Those parallels by fifths, moreover, which are masked by *inserted transition-tones* and are as it were bent out of the truly parallel course (§ 514,) are always less offensive than open parallels. Consequently, fig. 981, p. 728, is always less repulsive, than fig. 938, p. 720;—fig. 984 *i*, p. 729, less than *k*,—and fig. 985, p. 729, less than fig. 975 p. 726

§ 535.

(e.) Fifths by the crossing of voices. (§§ 515 & 516.)

For the same reason, also, those parallelisms by fifths which appear to be such only in consequence of the fact that one does not observe the *cross-*

ing of two voices and confounds their thread (§ 515,) are perceptibly repulsive only in cases where the ear can easily confound the threads of the crossing voices. On the other hand, so soon as the threads of the crossing voices render themselves sufficiently prominent and distinct, those successions which one can imagine to be parallel progressions by fifths only when he apprehends the crossing voices as not crossing each other, cease to involve any perceptible ill sounding parallelisms by fifths. Thus, for example, the passage in fig. 987 *i*, p. 731, although it exhibits parallel progressions in fifths, provided one considers it merely according to the notes, as in *k*, without any regard to the threads of the voices, still is not to be regarded as a faulty and ill sounding parallelism by fifths. The same may be said of the passage in fig. 52 *i*, p. 128. (§ 5.)

And, on the contrary, fifths which, like those, for example, in fig. 989 *i*, p. 732, are disguised by the crossing of one voice over another and which accordingly are never free from parallelisms by fifths except when one imagines the voices *not* to cross each other (§ 516,) but which become perceptibly prominent as soon as one observes the crossing of voices,—these fifths, I say, are, on the contrary, so much the more striking and perceptible, the more definite and distinct the threads of the voices which cross each other are made, and the more perceptible the crossing of the voices becomes. Consequently, in fig. 989 *i*, p. 732, if the upper voice were to be executed, say, by a violin, and the two under voices by wind instruments, the fifths between the Base and the middle voice would become very perceptible; but far less so, if, say, the two upper voices were to be performed on the pianoforte, in which case one would far sooner perceive the passage as it is in *k*.

§ 536.

(f.) Inserted fifths. (§ 517.)

Mere *inserted fifths* (§ 517,) moreover, it is easy to understand, do not sound so ill as actual fifths,—for the very natural reason that they do not in fact really constitue parallelisms by fifths, and, after all, the parallelism of fifths in such progressions lies wholly in the imagination. Hence it is indeed true, that even such fifths, though in a measure feigned and unreal, yet, often sound really ill,—as, for example, in fig. 993 *i*, p. 732, where they occur in the outer voices (not in a middle voice, as in *l*,)—as also in fig. 995, p. 733.—But it is equally certain that a sound ear can find nothing objectionable in such passages as occur in figs. 990 *i*, 991 *i*, 992 *i*, 993 *l*, and 994, pp. 732 & 733, or even in figs. 996 and 997, p. 734; and it is unfortunate, (for the sake of the consistency commended in § 518,) that *Schicht** considers himself under necessity of designating such progressions as those in fig. 997 *i*, *k*, *l*, p. 734, by the terms "*not allowed*", "*faulty*", and "*not good.*"

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* in Seinem § 9.

REMARK.

A striking contrariety, again, generally prevails among our theorists on the question of the admissibility or inadmissibility of inserted fifths,—a contrariety which doubtless arises again from the fact that the admissibility or faultiness which each individual may have discovered in a single case or in a few cases is at once rashly made the basis of a rule for all cases. (Comp. remark on § 99.)

Vogler,* for example, allows these concealed fifths without the slightest hesitation.—*Henry Montan Berton*,† on the contrary, in the most determined manner, forbids the progressions which occur in figs. 991 and 992, p. 732, as concealed progressions by fifths,—while he, again, politely (*poliment*) approves of such cases as the following

$$\begin{array}{cc} \bar{\bar{c}} & \bar{b} \\ \bar{a} & \bar{g}\sharp \\ f & e \end{array}$$

" by licence" ("*par licence* "—" with your permission, according to your good pleasure") and indeed as "a licence which it is necessary to permit whenever a good effect will justify it" ("*licence qu'il ne faut se permettre que lors qu'un grand effet peut la justifier.*") Thus we here learn, that there is a rule of beauty whose violation may be of finer effect than its observance.—He should also have told his disciples, *when* such a violation of the rule produces a "fine effect" (*grand effet.*—)

§ 537.

(g.) Fifths by contrary movement. (§ 519.)

Likewise, for the reason mentioned in § 523, *fifths in the contrary movement* (§ 519) are not usually so offensive as they are in the direct and actually parallel movement,—and sometimes indeed they are entirely without fault. Thus, for example, the passage from *Figaro* (Com. § 519) in fig. 999, p. 735, has never been suspected to sound ill by any body, although a really sharp-sighted hunter of consecutive fifths might, perhaps, in addition to the fifths of the contrary movement, between the upper voice and the Base,

$$\begin{array}{cc} \bar{d} & \bar{g} \\ g & c \end{array}$$

easily descry also concealed fifths between the first and the third voices, from the second to the third chord,

$$\begin{array}{ccc} \bar{f} & \bar{e} & \bar{d} \\ a & & g \end{array}$$

and also a couple more of fifths in the contrary movement between the second and the third measures.

$$\begin{array}{cc|c} \bar{g} & \bar{\bar{c}} & \bar{e} \\ c & & a \end{array}$$

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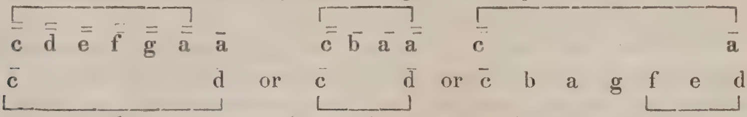
* in seiner Tonwissenschaft und Tonsetzkunst, S. 65, § 55 der Tonsetzkunst.

† in his Traité.

§ 538.

(𝔥.) Ear fifths. (§ 520.)

As it respects the so called *ear fifths* (§ 520,) it is not to be denied, that the passage in fig. 1000, p. 735, really sounds ill, (and we have already remarked in § 245, that the harmonic succession I—II does not produce a good effect in such a position;)—but to endeavor to find the cause of this fact in a masked parallelism by fifths,—fig. 1000 *m*, p. 735,—



is to drive the furious persecution against every thing that has the name of fifths, too far. For, as the above representations show, one must distort the passage in fig. 1000 *i*, p. 735, very much indeed, before he can make it appear as a parallelism of fifths.

If it be insisted upon that a reason shall be assigned, why the harmonic succession I—II sounds somewhat disagreeably only in just such a position as that in fig 1000 *i* p. 735, I should prefer to seek such a reason, say, in the fact, that the two outer voices are not here carried in such a manner as to form, by themselves alone, without the middle voice, a good piece of music (comp. § 10:) because, if the two outer voices only were present, the third would be wanting in the second harmony (§ 73.) Therefore, the passage in fig. 1000 *i*, cannot for this reason, sound so well as that in *p*, p. 735, where, even if the middle voice were absent, still the third would not be wanting in the second harmony. In like manner, one will find it difficult also to condemn the passage in fig. 1000 *k*, p. 735, where the fundamental third of the harmony II is heard in the Base.

The above named conjectural cause is, moreover, still farther strengthened by the fact that fig. 1000 *n*, sounds obviously better than *o*. That is, in *m* the second voice attracts particular attention to itself, on account of the suspension; so that in this case the third f is by no means heard in a very insignificant secondary voice, but in a middle voice which at the present moment attracts the attention of the ear particularly to itself, and which accordingly is not a mere insignificant secondary voice.

My presumed explanation seems still farther to be strengthend by the fact that the infelicitous character which pertains to the passage in *i*, is not to be found in *q*, p. 735. That is to say, the second harmony here is a dominant harmony, and in *this* it is the less necessary to place the fundamental third in a principal voice, inasmuch as the fundamental third is by no means indispensable in *this* harmony, but may, without impropriety, be wholly omitted. (§ 74.)

These different considerations may, at least *in some measure*, serve to explain the matter;—although I very freely acknowledge, that this explanation is by no means completely satisfactory.

(*g.*) *Closing Remark.* (§ 521.)

§ 539.

In addition to the different circumstances adverted to, from § 524 to the present place, still a multitude of others might be enumerated upon which the admissibility or prohibition of a parallelism by fifths may depend.

Thus it may be said in general, that the ear sometimes fails to receive a disagreeable impression from such parallels simply because its attention is directed to something else and thus is as it were diverted from the parallel movement of the voices. This is particularly the case sometimes, in *digressive harmonic successions.* Thus, for example, the reason why the parallelism of two small fifths in fig. 953, p. 723, does not sound ill, lies perhaps chiefly in the fact that the attention of the ear is diverted from following the thread of the voices by the digressive modulation and is turned more to following the thread of the modulation.—

A favorable effect also seems to be produced by the digressive modulation in figs. 949, 950, 951, 954, and 997 *m*, *n*, &c. pp. 722, 723, 734.

We might even say, perhaps, that, in figs. 956 and 962, pp. 723 & 724, the simultaneous occurrence of three tones foreign to the harmony in a mass, so engrosses the ear that it forgets to bestow any attention upon the parallel movement.

All these, and still many other circumstances, which it would be tedious fully to enumerate, may contribute to mitigate the ill effect of parallel progressions by fifths; and this is obviously so much more the case, the more these palliative circumstances concur; so that, in fact, many parallels cannot be considered as in the least ill in their effect, as, for example, in figs. 943, 960, 961, 965, 968, 985, 999, pp. 723, 725, 729, 735, and others which it would be superfluous here to mention.

Whether, and under what circumstances, a parallelism by fifths may be considered as *sufficiently palliated and free from objection*, cannot, in the nature of the case, be very minutely and accurately defined, and the final decision must, after all, be submitted to the test of a cultivated musical ear.

Upon the whole, I would advise every composer, in doubtful cases, *always to avoid a parallel progression by fifths in preference to admitting it;* partly because, even if it does not sound repulsively to *his own* ear, on his trying it, perhaps, on the piano-forte, it possibly may sound so to another ear under different circumstances,—and partly also, because he always at least exposes himself to the criticism of many affected, fastidious pedants, even by the least exceptionable parallel progressions by fifths;—which thing, it is preferable, as far as possible, to avoid.

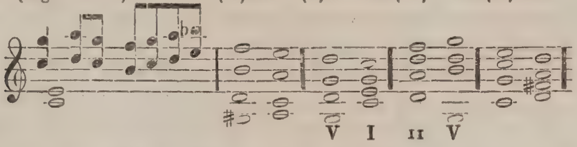
REMARK.

Musical authors have also felt obliged to assign a reason *why* parallelisms by fifths sound ill, and, in doing it, they have fallen into some of the strangest whims. (Comp. remark on § 99.)

There are some, for example, who would derive the cause from the favorite doctrine of consonances and dissonances, and indeed particularly from perfect and imperfect consonances. A fifth, they say, is a perfect consonance, and two fifths, two perfect consonances in immediate succession, are *too excessively* consonant, involve too much natural agreeableness of sound, and, therefore, sound *ill!. . .!*—

Others teach thus: (α) two fifths in immediate succession always point to two three-fold chords; (?—See figs. 948, 953, and 1001 *i*, *k*,

(Fig. 1001. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)

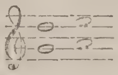


(*β.*) two different three-fold chords point to two different keys; (?—Fig. 1001 *l*, *m*, above —and (*γ.*) *therefore* (?—Pray! may not two Keys, then, follow each other ? Fig. 1001 *n*, above,) two fifths in immediate succession sound ill.—This is what the gentlemen call a demonstration of the reason why consecutive fifths sound amiss!

Under ordinary circumstances, it would be incredible, that a man should presume to proffer demonstrations of *such* a character in theoretical works of instructions, for pure coin! But, that it is in fact done, and even in the most modern theories, as well as in others, may be seen, for example, from *the Elements of Harmony** by Mr. chapel-master, *Frederick Schneider*, (previous to the publication of the first edition of the third volume of my theory.†) Here it is,—page 52, § 146.‡

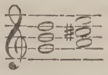
"If one hears two tones which stand at the distance of a large fifth from each other, he will involuntarily be led to construe this connection of tones'' (*sic*) ''as a threefold harmony of the first degree of a major Key. The large third, which is wanting, is supplied by the ear, to wit:

(*o.*)



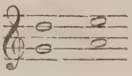
sounds to us like

(*p.*)



This passage, as one perceives, is synonymous with the one above selected in (*α.*), and here also the very first thought which presents itself, is, that the entire premises are strikingly untrue. In the first place, as is clearly shown by the foregoing examples, there is not a word of truth in the statement that two tones at the distance of a fifth from each other always point to a three-fold chord, and that two successive fifths always point to two successive three-fold chords. It is untrue, in particular, that the harmonic combinations referred to, always indicate *two large* three-fold chords. Why not two small? e g. ii—iii in *F*-major,—or a large and a small ? e. g. *C:* V—vi, or *G:* I—ii,—or *d:* iv—V, &c.

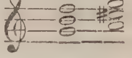
(*o.*)



F:	ii——iii
C:	V——vi
G:	I—— ii
d:	iv——V
g:	i —*d:* V
F:	ii—*d:* V

But we will assume even, that two large three-fold chords are always indicated by two such fifths (which is by no means true,) yet it is still farther false, that two successive three-fold harmonies always impress the ear as being both tonic three-fold chords, as Is; since, for example, the harmonic succession 𝔊—𝔄 may be, at one time, *D:* IV—V, at another, *G:* I—*D:* V. at another *C:* V—*d:* V, &c., but will least frequently of all be *G:* I—*A:* I!

(*p.*)



D:	IV——V
G:	I—*D:* V
C:	V—*d:* V

But even if we assume this to be true, and also let it pass as true, that, in the examples referred to, the ear now directly perceives the harmonic succession *G:* I—*A:* I,—also that this harmonic succession is faulty, and that *therefore* the parallelism by fifths sounds ill,—still, even all this being taken for granted, it would follow, that in the subjoined example *q*, the parallelism by fifths does not sound ill, since the ear does not, in this case, supply *the large third.*

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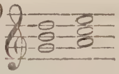
* Elementarbuch der Harmonie.

† The reference here is to a portion of the author's work lying between § 312 and § 467, this portion constituting the 3d volume of the work as originally published. *Tr.*

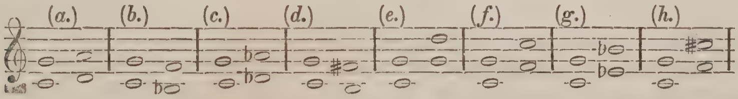
‡ Seite 52 im § 146

(*q.*)



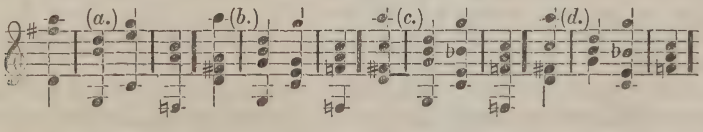
From the foregoing examination of the fundamental principles of *Mr. Schneider's* demonstration it is seen, that an edifice based on *such* a foundation must easily fall to ruin of its own accord, without the necessity of making any onset upon it. It is, namely, farther said, in "§ 147."

" Two consecutive fifths may occur in the direct movement either gradually or by skips."



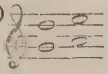
" Now if such a fifth-step takes place gradually, as in *a, b, c, d,* the sudden digression into another Key, not standing in a sufficiently near alliance to the first, produces a repulsive impression upon the ear; on this account, the consecutive fifths in *c* & *d* are still more harsh, because the Keys whose fundamental tones one imagines himself to hear, stand in a still more remote grade of relationship, than they do in *a* and *b.*"—(Thus *Mr. Schneider,* here again perfectly agreeing with the position assumed above at (β.), supposes the above harmonic combinations to be exclusively tonic three-fold chords, and thus that in (*a*) there is a harmonic step from *C*-major to *D*-major,—in (*b.*), from *C* to *B*♭,—in (*c.*), from *C* to *D*♭, &c! and, in coincidence with the above position (γ.), he also farther assumes, that such digressions are forbidden digressions, and *therefore* that the parallel progressions by fifths are of ill effect !—) "The skipping successions of fifths in (*e.*) and (*f.*) are altogether less disagreeable to the ear, inasmuch as the Keys of which one conceives himself to hear the fundamental tones" (tonic harmonies) "stand in the nearest grade of relationship;"— (?) —" but not so the fifths in (*g.*) and (*h.*)"—(Now the whole thing depends upon circumstances, and hence, how such examples sound in the present case, entirely without the third, and out of all connection, is of no manner of importance as it respects the cause of the faultiness of their progressions.)—But such equal skips of chords (we assume, namely, that the ear takes all these fifths to be three-fold chords,)"—(and therein lies the so oft-repeated great mistake!)—"are also, according to the remark in § 143, as much as possible to be avoided; consequently, it is easy to see, why the fifths in (*e.*) and (*f.*) should be avoided."—In the remark referred to is found only: " Such a like progression of all the voices together upward or downward always exhibits also an air of stiffness and awkwardness.")—

Finally, according to § 150, a proof that the causes of the faultiness of parallel progressions by fifths which [causes] are adduced in § 147, are not only the *true,* but even the "only ones," is supposed to lie in the fact that the following fig. (*a.*)

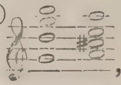
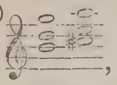


sounds badly, but not fig. (*b.*),—and fig. (*c.*) still better.—*Such* an argument, (not to mention, for brevity's sake, many others,) needs no refutation, for the very good reason that in fact one of the examples sounds as miserably as the other, though fig. (*a.*) may, perhaps, be a little more repulsive on account of its committing an offence against the principles exhibited in our § 339. See also §§ 524 and 539.

(o.)



It would be easy, in few words, to point out a multitude of other incongruities to which the afore-named mode of explanation would, if adopted, necessarily lead; as, for instance, that if one were to assume the cause of the ill effect of the following example (*o.*) to lie in the succession of the two three-fold harmonies 𝔊 and 𝔄, whether that succession be ideal or actual, then of course a like ill effect would exhibit itself also in

(*r.*)  or (*s.*) 

that the whole demonstration, in general, even if its assumptions were materially correct, would prove a great deal too much, and, in doing so, would fail altogether to prove what it is intended to prove; for, on the one hand, it admits of the inference that every succession of two harmonic combinations, in the first of which occur, for example, the tones $\bar{g}$ and $\bar{\bar{d}}$, and in the second the tones $\bar{a}$ and $\bar{\bar{e}}$, would be faulty, and accordingly, the above fig. (*r*) also would be a faulty progression by fifths—; while, on the other hand, it assigns no cause whatever, why two such harmonic combinations sound ill only when the two fifths follow each other in the direct or parallel movement, which happens to be just the thing and the only thing to be proved,—&c., &c. — ! !

It is here again perceived, to what it leads, if one feels himself obliged always to assume the air of knowing the cause of everything, even if he really knows nothing at all about it.

Moreover, as it respects the phantom, called "*harmonic skip*" ["*Harmonieensprung*"], which, as we have heard, is likewise employed as an ingredient [*ingrediens*] for demonstrating the cause of the prohibition of consecutive fifths, (Comp. *Türck's* Guide to Thorough Base*. § 55, remark,) — it would, after what has been said in remark on § 496, be an idle waste of time to squander another word upon such unmeaning gibberish.

(C) MEANS OF AVOIDING PARALLELISMS BY FIFTHS.

§ 540.

In addition to all that has thus far been said, it still remains to us now to give some hints upon the method of *avoiding* disagreeable parallel progressions by fifths. (See figs. 933—1001, pp. 719—747.)

This can most easily be done, for the most part, *by mutually inverting the two voices which run parallel to each other,* thus converting the upper voice into the under, and vice versa. By this means the parallels by fifths are changed into parallels by fourths, which latter are usually less disagreeable in their effect than the former. Thus we can remove the *two-fold* parallelism of fifths in fig. 937 *i*, p. 720, for example, by giving the harmony such a position as is found in *k.*—In like manner we can, in fig. 939, p. 721, invert merely the two upper voices, as in *k.*—So likewise the fifths in fig. 933 *i*, p. 719, at least in part, admit of being changed into fourths as in *m.*—The passage in fig. 948, p. 722, would not admit of being improved in this way, as is apparent from *k*, for it would then be as in *l.* (§ 503.) Nor would the passage in fig. 946, p. 722, sound much better by having its fifths changed into fourths, as in fig. 947, p. 722. Fig, 962, p. 724, on the contrary, would always be less exceptionable in the position which it has in *k*, than in that which is found in *i*.

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* Anweisung z. Generalb.

§ 541.

Another means of avoiding parallelisms of fifths consists in *entirely changing the course of the one or the other of the two voices.* Thus, the faulty passage exhibited in fig. 933 *i*, p. 719, would admit of being materially improved by altering the two under voices, say, as in *m*,—or the upper voices as in *o*,—or even as in *p* and *q*, where entirely different harmonies incidentally appear.

In like manner, such parallelisms by fifths as occur in fig. 937 *i*, p. 720, may be avoided by altering the carriage of one voice, as in *m*, or *n*, &c.

In a similar way we can remove the parallelism of fifths in fig. 942 *i*, p. 721, so far as we find them repulsive, by altering the passage as in *k*, *l*, or *m*.

It must not, moreover, be overlooked, that in the examples thus improved in figs. 937 *m* &c., and 942 *m*, pp. 720 & 721, at least *concealed* fifths may always be traced out,—which, however, are not here of ill effect.

§ 542.

If we either cannot or will not apply the expedients which have been mentioned in the foregoing sections, we must content ourselves with merely *concealing or alleviating as much as possible the parallel progressions of fifths*, that is, with removing them as much as possible from the attention of the ear and with changing the *open fifths, where it can be done, into concealed.* A sufficient guide to this is furnished by §§ 525, 530—537, and hence it is now necessary only to quote a few examples.

It is evident from what has been said in § 525, that the comparatively ill sounding passage in fig. 993 *i*, p. 732, admits of being materially improved by transferring the concealed fifths from their situation between the two outer voices to one involving at least *one* of the less conspicuous *middle* or otherwise *secondary* voices, and thereby, as it were, concealing them, as in *l*.

The disagreeable effect of a parallel progression by fifths often admits of being removed also by changing these fifths into the less offensive *harpeggiate fifths*. Accordingly, the very ill sounding passage exhibited above in fig. 936, p. 720, may be considered as somewhat improved, if it be altered as in fig. 969 *i*, p. 725, or, still better, as in fig. 972 *i*, *k*, p. 726; on which account, even *Kirnberger** describes such passages as that in fig. 972 *i*, and also that in fig. 971 *i*, p. 726, as free from fault.—So also the passage in fig. 939, p. 721, appears better in such a form as is found in fig 975, p. 726, and certainly quite unexceptionable if the consecutive parallels of the upper voices be in some measure removed by intermediate tones foreign to the harmony, as in fig. 985, p. 729.

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* S. 150 and 151.

Thus even *Kirnberger** considers the fifths in fig. 938, p. 720, as sufficiently concealed by the tones foreign to the harmony in fig. 981 *k*. p. 728.

An example showing how a parallelism by fifths may be, not so much concealed, as rather converted into mere imagined fifths, *by the crossing of voices*, is shown by the above passages in fig. 987 *i* and *k*, p. 731, since the parallelism of fifths which appears in the latter almost entirely disappears, if we make the voices cross each other as in *i*, so far at least as the one voice is perceptibly distinct from the other.—*Kirnberger* gives this example as one that is entirely unexceptionable.

§ 543.

But if these mitigating expedients do not admit of being applied, or if they are not adequate to the entire removal of the disagreeable effect produced by the parallelism of fifths, no other course remains but to abandon altogether the musical thought which involves such an infelicity, and to substitute an entirely different one in its place

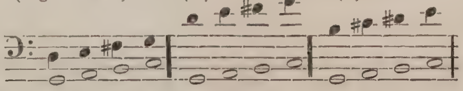
(D.) THE REGISTER OF FIFTHS IN THE ORGAN.

§ 544.

I cannot here deny myself the opportunity of calling the attention of my readers to a peculiar phenomenon, *which seems to nullify the whole prohibition of parallelisms by fifths.*

That is to say, there is (as already mentioned in the remark on § IV) a peculiar arrangement in the organ — namely, the register of fifths — whereby, by striking any individual key, we are made to hear, in addition to the tone appropriate to that key, also at the same time its large fifth (or double fifth — twelfth, &c.;) as, for example, on striking the G-key, we hear, besides the tone G, at the same time also the tone d, d̄, or d̿,— on striking the A-key, we hear likewise the tone e, ē, e̿; &c.— and in connection with the B-key, also the tone f♯, f̄♯, or f̿♯, &c., so that if we strike the keys G, A, B, c in immediate succession, we are made to hear, in addition to these tones, likewise the fifths of these with them, as is shown by the points in fig. 1002 *i* and *k*:

(Fig. 1002. *i*.)



Thus it is seen, that the register of fifths produces an unbroken series of parallels by fifths, and we very justly feel surprised, that an intolerably ill effect is not constantly experienced therefrom.

The case becomes entirely unaccountable when we learn still further, that, besides this register of fifths, there is also another register of *thirds*, (the two, taken together, being called also *mixed registers*,) which causes us to hear, in connection with every tone that is struck, likewise its normally pure large third (double or triple third,) as in fig. 1002 *l*, p. 751, so that, by virtue of the register of fifths and the register of thirds, we may on striking, say, the keys c g b♭ ē, hear all those tones together which are pointed out in the remark on § IV, p. 15.

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* 1. Band, S. 30.

It would not in fact be easy to comprehend how it comes about, that our auditory nerves can bear such music!, did not the remark made on § IV help us out the difficulty by assuring us that such registers of fifths never sound otherwise than ill, except when — they are not heard. This remark, whose truth no one, on making an experiment, will be able to evade, at once saves us the trouble of seeking farther and who knows how learned reasons and explanations why such registers of thirds and fifths are not painful to our ear. So much at least as this is settled thereby, namely that the register of fifths in the organ does not conflict with the doctrine of the ill effect of *perceptible* parallel progressions by fifths; — and hence *Vogler** has justly observed that he would not be afraid to let a tenor-viol proceed in a parallelism of pure fifths with the Base voice throughout an entire piece of full-voiced music. He is certainly quite right, so long as his Tenor-viol is not heard.

I have written more extensively on this subject in Ersch's Encyclopædia, under the article — *Accessory tones* [Beitöne.]† (Comp. remark on § IV.)

DIVISION VI.

PARALLELISMS BY SIXTHS.

§ 545.

In relation to parallel progressions by sixths, which are properly nothing else than inverted parallelisms by thirds, it is of course necessary only to say the same that has already been said in relation to thirds.

A particular species of parallel progressions by sixths is to be found in such third-sixth series as are mentioned in § 504.

DIVISION VII.

PARALLELISMS BY SEVENTHS.

§ 546.

In respect to parallel progressions by sevenths, several examples of which are found below, there is likewise not much to be said in addition to what has already been remarked in relation to parallelisms by seconds, of which latter the sevenths are only inversions.

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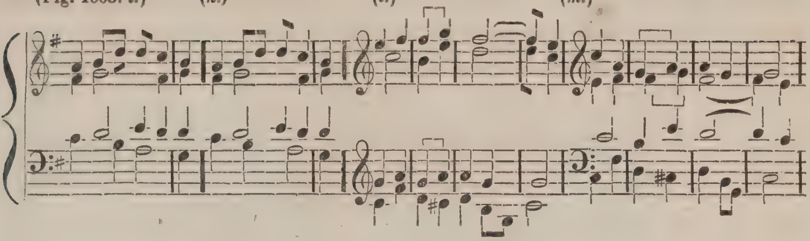
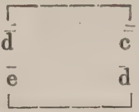
* in s. Handbuch der Harmonielehre, S. 63.

† in der Ersch's chen Encyclopädie, in 8 Bd. Art- Beitöne.

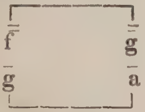
(Fig. 1003. *i.*) (*k.*) (*l.*) (*m.*)



(Fig. 1003 *i.*)

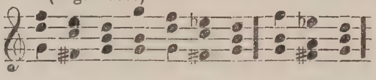


(Fig. 1003 *l.*)



It should be observed, however, that sevenths often sound better than seconds, as is shown by a comparison of fig. 1003 *l* with fig. 1003 *m*;—and our ear has already, as it were, become accustomed to many species of progressions by sevenths,—as, for example, to such as occur in fig. 1004, below:

(Fig. 1004.)



DIVISION VIII.

PARALLELISM BY OCTAVES.

§ 547.

Musical writers have made the doctrine of the parallel progression of two voices in octaves, under the name of *forbidden octaves*, as notorious as that of prohibited fifths. We will, however, abbreviate the treatment of it, at least to some extent, by availing ourselves of references to much that has already been said on the subject of forbidden fifths.

(A) ENUMERATION OF THE DIFFERENT SPECIES OF OCTAVE PARALLELS.

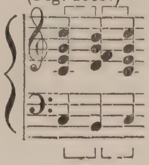
(1.) *Proper, actual or open octave parallels.*

§ 548.

In parallelisms by octaves, also, we have the distinction of *proper* or *open*, and of *concealed* or *imaginary*.

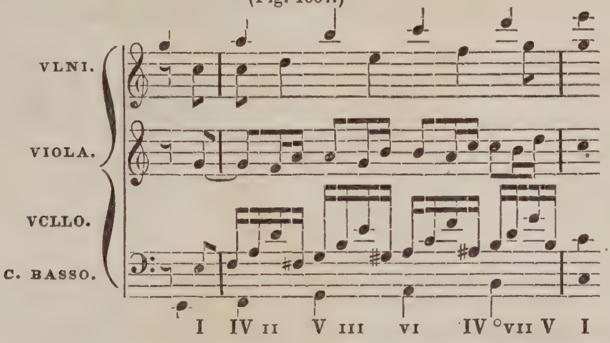
Proper or open parallels by octaves are found in fig. 1005,

(Fig. 1005.)



between the upper voice and the Base. — Octaves in not *strictly* parallel movement may be seen in fig. 1007:

(Fig. 1007.)



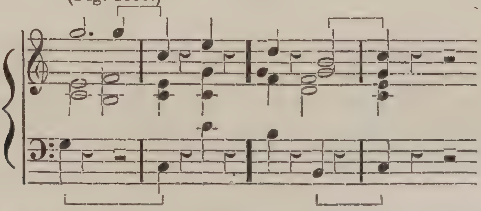
(2.) *Improper or concealed parallels by octaves.*

§ 549.

(*a.*) *Separated by pauses.*

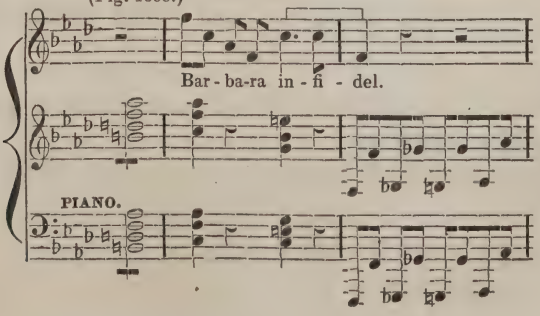
Besides such open octaves, the ear sometimes perceives some, where, to the eye and according to the notes, there are none, as, for example, in the following passage, in case the *rests be conceived to be absent:*

(Fig. 1008.)

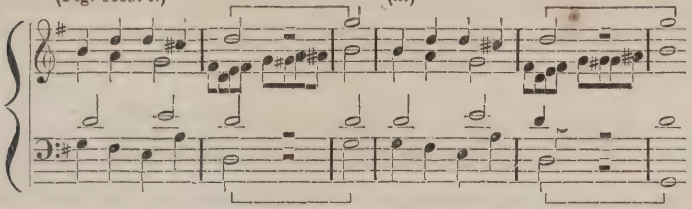


The case is the same in figs. 1006 and 1009:

(Fig. 1006.)

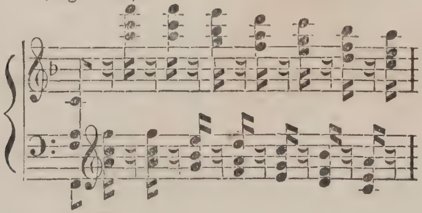


(Fig. 1009. *i.*) (*k.*)



So likewise the passage in fig 1010, already referred to, contains, in addition to the consecutive *fifths*, separated by rests, also the same species of concealed *octaves*,—

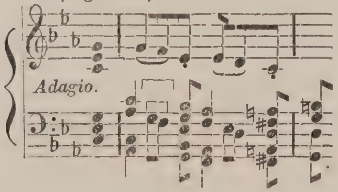
(Fig. 1010.)



BEETHOVEN.

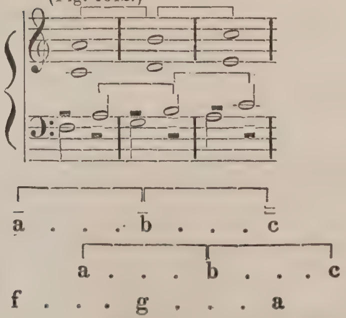
and the same are found also in fig. 1011,—

(Fig. 1011.)



as also in fig. 1012:

(Fig. 1012.)



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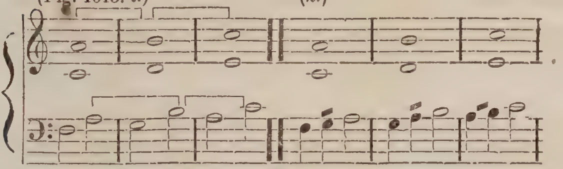
§ 550.

(*b.*) *Harpeggiate octaves.*

Octave parallels by the *harpeggiate* progression of a voice are found in the following examples, fig. 1013 *i*, (already quoted as broken parallels in fifths,)

(Fig. 1013. *i.*) (*k.*)



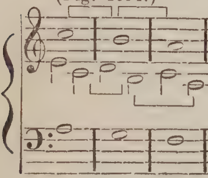
between the upper voice and the second Base note of each measure: similar progressions are found also in *k:*

(Fig. 1013 *k.*) ā | b̄ | c̿

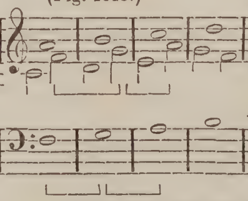
f g a | g a b | a b c̄

The same species of concealed octaves may be recognized also in figs. 1014, 1015, and 1016;

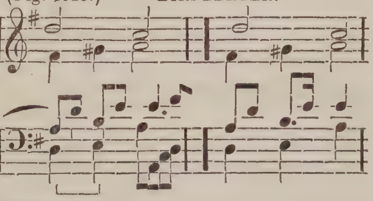
(Fig. 1014.)



(Fig. 1015.)



(Fig. 1016.) KIRNBERGER.



to wit: (Fig. 1014,) c̿ | b̄ | ā

ē c̄ | d̄ b | c̄ a

(Fig. 1015.) ā b̄ c̿

c̄ f̄ d̄ ḡ ē ā

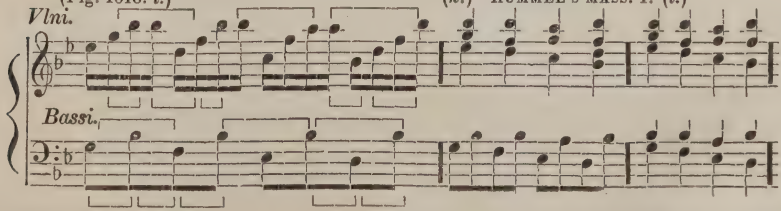
f g a

(Fig. 1016.) a d̄ b ē

d e

Several such octave parallels are found also in fig. 1018 *i*, as the brackets show:

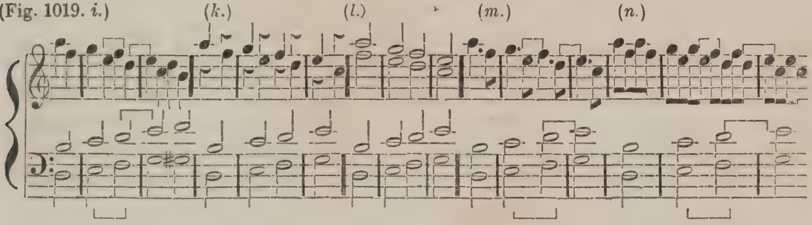
(Fig. 1018. *i.*) (*k.*) HUMMEL'S MASS. 1. (*l.*)



Comp. *k* and *l*.

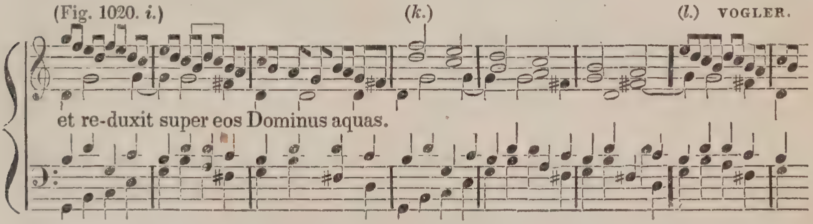
On the contrary, there are passages, again, which, considered merely according to the notes, seem indeed to contain open parallels by octaves, but which cease to do so, in case the passage is regarded as a harpeggiate progression. In the following passage in fig. 1019 *i*,

(Fig. 1019. *i*.)



the eye, it is true, provided we regard the passage directly according to the notes, perceives open progressions by octaves. But these disappear, if we look upon the upper voice as a harpeggiate representation of two voices, as in *k* or *l*. (Comp. § 512.) It would be still more unequivocal as it is in *m* or *n*.—So likewise fig. 1020 *i*,

(Fig. 1020. *i*.)



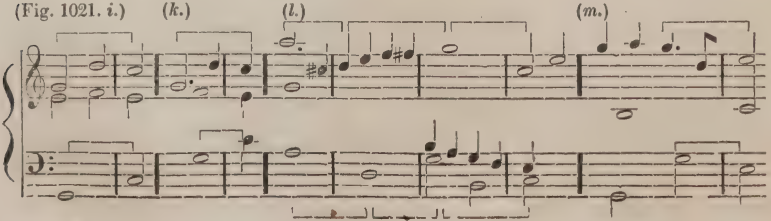
admits of being regarded as a harpeggiate progression, as in *k*, where accordingly, no octave parallel would be present.

§ 551.

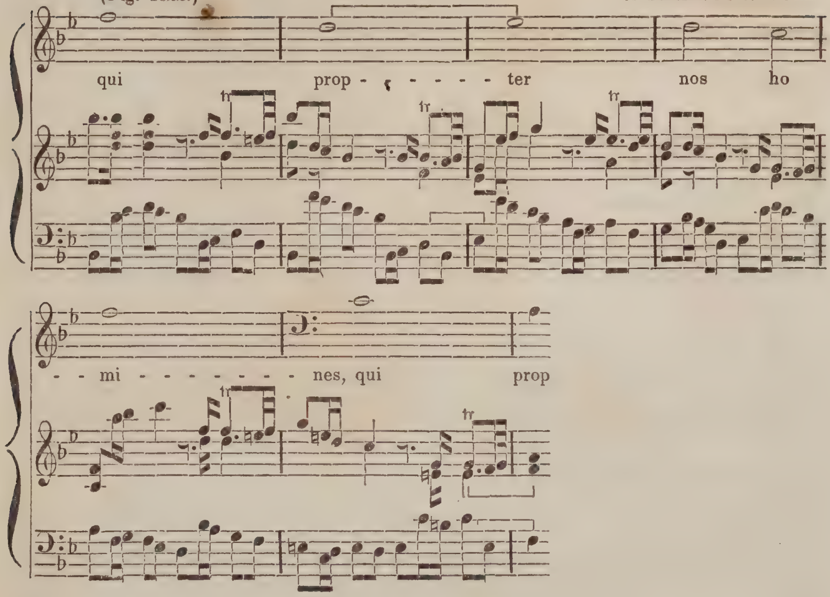
(*c*.) *Accent octaves.*

The ear often perceives octave parallels between *tones rendered prominent by the accent or emphasis* (Comp. § 513;) for example, in fig. 1021 *i*, *k*, *l*, *m*, and in fig. 1022, from the second to the third measure between the Base and the upper voice:

(Fig. 1021. *i*.)



(Fig. 1022.)



CHERUBINI'S MASS.

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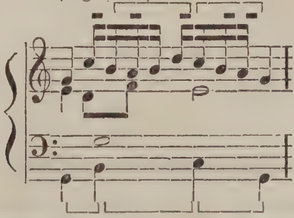
§ 552.

(d.) *Octave parallels concealed by transition-tones.*

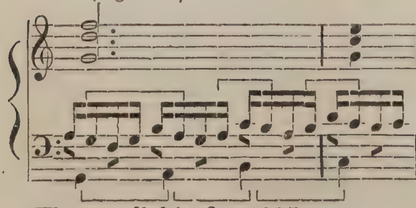
Octave parallels sometimes occur concealed by transition-tones, as e. g. fig. 1023:

(Fig. 1023.)

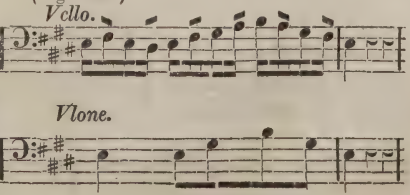


Similar octaves, imperfectly concealed by short tones foreign to the harmony, are found in figs. 1024 and 1026:

(Fig. 1024.)

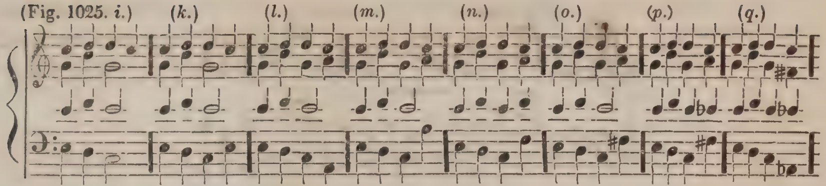


(Fig. 1026.)



—The parallel in fig. 1025,

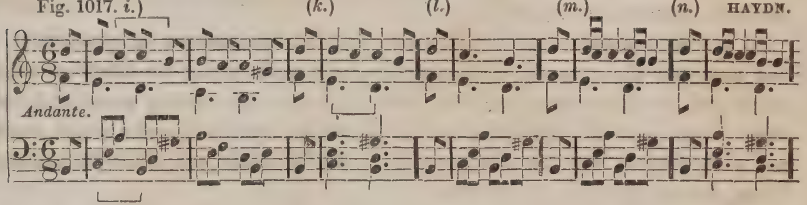
(Fig. 1025. *i.*)



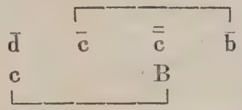
is concealed by a more important tone foreign to the harmony.

In the following passage also, fig. 1017 *i*,

Fig. 1017. *i.*)



provided one conceives the harpeggiate Base voice not to be such, but as it is in *k*, he will perceive concealed harpeggiate octaves between the outer voices.



which are merely forced a little from the parallel course by the transition tones $\bar{\bar{d}}$ and $\bar{\bar{c}}$ inserted in the upper voice, but are still sufficiently perceptible to the ear, inasmuch as such a carriage of the outer voices at once strongly reminds one that the parallels would be open, provided the transition-tones were considered to be absent, as in *l*. The parallels would be still more perceptible in *m* and *n*, than they are in *i*.

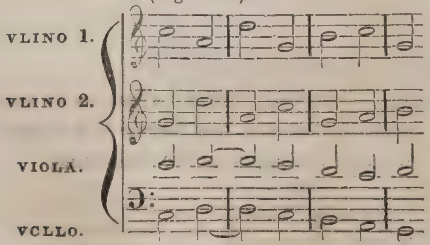
---

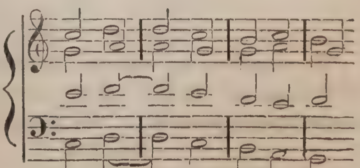
§ 553.

(*e.*) *Octaves by the crossing of voices.*

That many octave parallels, only imperfectly avoided by the *crossing* of two voices, are sometimes perceived as actual parallels, may be seen from the passage in fig. 1027, already referred to in § 515, to wit:

(Fig. 1027.)

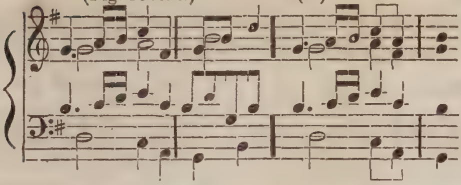




Comp. fig. 988. p. 730.

— And so also in fig. 1028 *i*,

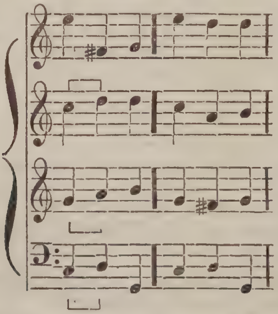
(Fig. 1028. *i.*) (*k.*)



where in fact no voice seems parallel to another, still, one may, by merely comparing the series of the upper tones with that of the lower, discover parallels by octaves, as is shown by *k*.

If, in this example, octave parallels exhibit themselves in proportion as one imagines the crossing voices *not* to cross each other; we likewise sometimes find, on the other hand, that two voices, *really running parallel to each other in open octaves, are sometimes so concealed by a third voice which crosses one of the former*, that the ear scarcely, even if at all, perceives the octaves. Thus, for example, in fig. 1029 *i*,

(Fig. 1029. *i.*) (*k.*)



the second voice in itself proceeds in octaves with the Base; (and, besides, the third voice also in fifths;) but the upper voice, which crosses the middle voice, gives the passage such an appearance as is exhibited in *k;* so that, by disregarding the crossing of voices and viewing the example simply according to the notes, one perceives neither octaves nor fifths.

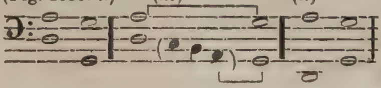
In like manner, the octave parallelism of the upper voice with the Base in fig. 1020 *i*, p. 757, is concealed by the fact that the latter is crossed by the tenor, whereby the case assumes, in some measure, the appearance which is exhibited in *l*.

§ 554.

(*f.*) *Inserted octaves.*

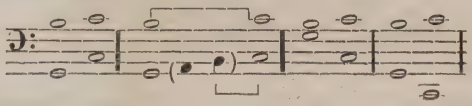
The teachers of musical composition, moreover, will not allow us to employ even *one single octave* in the direct movement, and hence find a concealed transgression of the interdict in such passages as the following,

(Fig. 1030. *i.*) (*k.*) (*l.*)



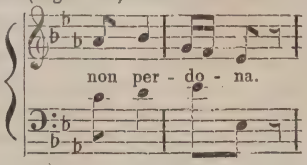
inasmuch as they, in idea, insert the tones c B and A between the skip of the Base from d to G, as in *k*, (comp. § 517.)—In this sense, we find concealed octaves also in fig. 1031,—

(Fig. 1031. *i.*) (*k.*) (*l.*)



as also in the second measure of fig. 1034:

(Fig. 1034.) GRAUN.

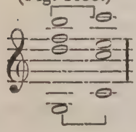


$\bar{g}$ $\bar{f}$ $\bar{e}^b$

$\bar{e}^b$ $\bar{d}$ $\bar{c}$ b^b a^b g f e^b

So also in fig. 1035:

(Fig. 1035.)

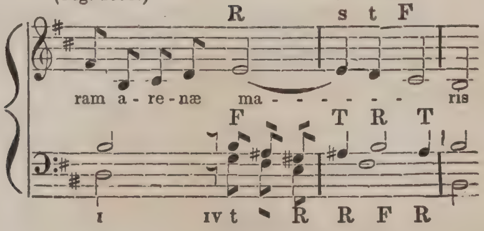


$\bar{\bar{b}}$ $\bar{\bar{\bar{c}}}$

g a b $\bar{c}$

And likewise in fig. 1036:

(Fig. 1036.) CALDARA.

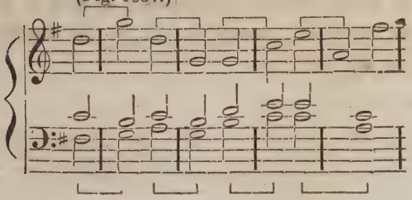


$\bar{c}$♯ b

f♯ e d c♯ B

In fig 1037 also,

(Fig. 1037.)



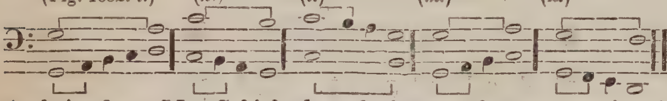
several such concealed octave progressions discover themselves,— and an inserted octave in fig. 1022, p. 758, from the second to the third measure, in addition to the accent octave already mentioned, to wit:

$\bar{\bar{d}}$ $\bar{\bar{e}}^{b}$

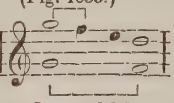
b^{b} B^{b} c d e^{b}

Here, again, to be truly learned and consistent as already suggested in § 518, one must also construe every direct step FROM *an octave* as a forbidden octave parallelism, as, for, example, fig. 1032 *i*—*n*, and fig. 1033:

(Fig. 1032. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



(Fig. 1033.)



And, in fact, Mr. *Schicht* does designate the progression in fig. 1033 as "not allowable."—

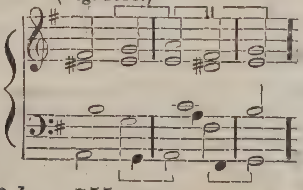
---

§ 555.

(*g.*) *Octaves by contrary movement.*

Octaves in the *contrary movement* are also reckoned into the class of concealed octave parallels, as, for example, in fig. 1038,

(Fig. 1038.)



and so also in fig. 1009 *k*, p. 755.

(3.) *More extended survey.*

§ 556.

Since it would here likewise lead me far too much into detail, to pursue the discussion of these and other like species of concealed octaves still farther, I must here again relinquish the merit of completeness, (comp. § 521,) and satisfy myself simply with adding a few remarks on the admissibility or prohibition of parallel progressions by octaves.

(B.) MERITS OF PARALLELISMS BY OCTAVES.

§ 557.

The case is, in general, the same with these parallelisms by octaves, as we have already (in §§ 522 — 539) observed it to be with forbidden *fifths.*

(1.) *The parallel progression of two different voices at the distance of an octave frequently and indeed usually produces a disagreeable and repulsive* effect—as may be clearly enough perceived, for example, from fig. 1005, p.753.

(2.) But, for the reasons that *parallelisms by fifths often sound only a little disagreeably and sometimes even not at all,* this is also the case with parallelisms by octaves. Hence,

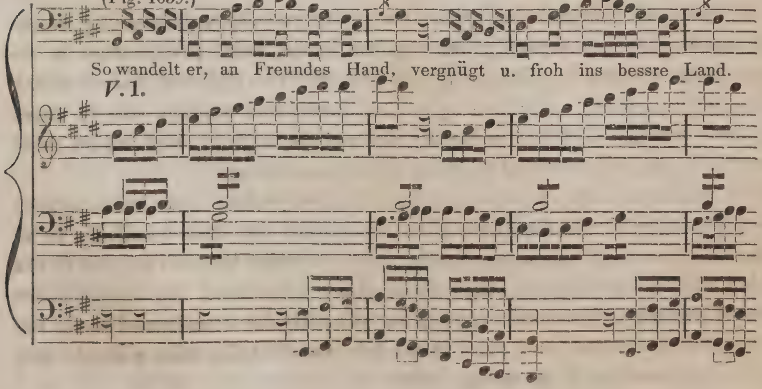
(*a.*) Octave parallels in musical compositions *having many voices,* are the more easily passed over by the ear, (comp. § 524,) and especially

(*b.*) When octave parallels fall into *middle and otherwise subordinate voices,* they are less apt to be noticed by the ear, than when they occur in principal voices. (Comp. § 525.)

(*c.*) But, particularly, those octaves are entirely unexceptionable which arise, in the case of *merely doubling a voice* in a higher or a lower octave, (§ 15, c.,) between this voice and its duplicate. The octaves in figs. 1010 and 1011, p. 755, for example, are of this description,—as are also the open octaves in the first two measures of the piano-forte accompaniment in fig. 1006, p. 754.

So in an orchestra, we may, e. g. in a symphony, allow the voice of the violins to run an octave higher than that of a flute. In this case, it is true, the flute proceeds uninterruptedly at the distance of an octave above the violin voice; but since it is virtually but a mere doubling of the violin voice, the octave progression in *such* a case is quite unexceptionable. The flute voice is not to be reckoned as an independent voice, distinct from that of the violin, but only as one and the same voice, though on a smaller scale, and thus there are not in such a case two distinct voices running in octaves to each other.—In like manner, we often hear, and with the finest effect, a wind instrument playing in octaves or double octaves to a vocal part, or one instrument with another, as, for example, the first violin in double octaves to the vocal part in fig. 1039:

(Fig. 1039.)


So wandelt er, an Freundes Hand, vergnügt u. froh ins bessre Land.
V. 1.

So in an orchestra, the violoncello almost always proceeds an octave higher than the violono, which latter is in its own nature an octave lower than the violoncello,—(as does frequently also the Alto viol one octave higher, and sometimes, moreover, still other instruments by *several* octaves higher,—to which subject we shall again recur in the doctrine of instrumentation and of which I will only quote as a single example the so called cymbal Base in the organ.) The case is substantially the same when octaves are played with the left hand on the piano-forte, or a melody or single passage is performed in octaves by the right hand.—Fig. 1024, p. 758, is of a similar description: here the two under voices, though the one proceeds exclusively in quarter-notes, while the other is ornamented in its course by sixteenth transition-notes, still are in all essential respects to be regarded as virtually one doubled voice — as a lowest voice — as the Base voice.—The case is the same in fig. 1026, p. 758.—Likewise in fig. 1007, p. 754, where the violoncello voice is ornamented with the harmonically foreign tones f♯, g♯, a♯, and runs in (partly unlike) octaves above the violono voice, the two are to be reckoned only as one single Base voice, and so of course the octave parallels in this case are not to be regarded as forbidden progressions.

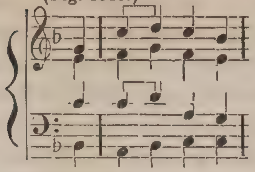
Indeed, we find entire passages, and sometimes even whole pieces of music, in which all the voices proceed in octaves to one another (comp. § 32,) and which in this case are to be considered in one sense as only one-voiced compositions, and are even not unfrequently marked with the "*all' unisono*" ("*in unison,*") although such a case is not strictly in all respects a *unison*, but a unison in a subordinate sense.

For a similar reason we do not regard it as a case of forbidden progression, if a vocal part, particularly a Base vocal part, runs in octaves above the merely accompanying proper Base voice.—It is not inadmissible even for a Soprano voice occasionally to proceed in octaves to the Base, and thus as it were for a time to represent, in a subordinate measure, a Base voice,—an occurrence which not unfrequently takes place in the terminations of phrases by the harmonic successions V^7— I, or V^7—I. An example of this kind is found in fig. 1006, p. 758.

In all cases of this species, where two or more voices proceeding in octaves to each other are virtually one and the same, such progression is altogether unexceptionable, since it is not properly *two different* voices which thus proceed together. We can speak of forbidden octaves only in cases where two voices which are radically distinct throughout, and which must necessarily be so, run parallel to each other in octaves.

It is a different case, however, when the two voices thus running parallel to each other at the distance of an octave are *not* thus decidedly to be regarded as one and the same (comp. § 527,) when they do not, as in the examples quoted, proceed together throughout, or at least for some entire portion of the way, but, while they must properly be considered as in the main two distinct voices, still once in a while incidentally take a single step together in octaves, as e. g. in fig. 1040,

(Fig. 1040.)



where the first and the third voices are in the main two different voices, and yet in a single instance proceed together by octaves, as follows:

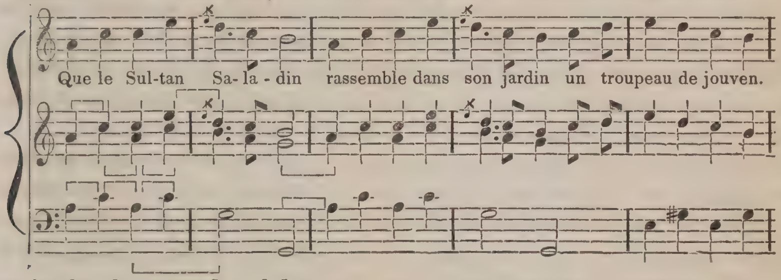
$\bar{\bar{c}}$ $\bar{\bar{d}}$

$\bar{c}$ $\bar{d}$.

—Fig. 1042, likewise, is to be considered as quite impure in this respect;—

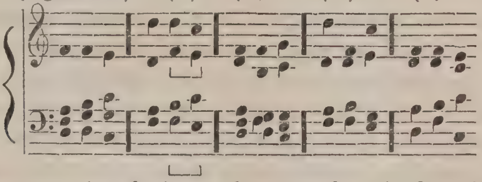
(Fig. 1042.)

Andante. *From Gretry's Richard coeur de lion, according to the original score.*


Que le Sul-tan Sa- la - din rassemble dans son jardin un troupeau de jouven.

as is also fig. 1041 *k* and *l*;—

(Fig. 1041. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



and even the progression designated by brackets in fig. 1039, p. 763, is not entirely above criticism.

(*d.*) All species of *concealed octaves*, in general, are not so offensive to the ear, as *actual and open octaves*, and are always the more tolerable and the less exceptionable, the more they are covered and concealed; while, on the contrary, they are the more unhappy in their effect, in proportion as they approximate the real, actual octaves, and the more illusive, as such, they may seem to the ear. (Comp. § 530.)

(a.) Hence, those octave parallels which are *separated by pauses* (and which appear to the ear as such only by conceiving the rests to be absent,) do not, in consequence of this interruption, impress the ear so unfavorably as if they proceeded in unbroken succession; and this meliorating effect is increased in proportion as the interruption is the more considerable and the succession the less immediate. (Comp. § 531.) Accordingly, in fig. 1009 *i*, p. 755, the ear can perhaps scarcely perceive the octaves.

(𝔟.) For the same reason, moreover, those octave parallels which appear as such only so far as one conceives a voice to be a *harpeggiate* representation of two (§ 550,) are, for the most part, less offensive to the ear, than actual parallels by octaves. (Comp. § 532.) Thus, in fig. 1013 *i*, p. 756, one can easily conceive to himself two voices running parallel to each other by octaves, as in *i;* still these are not two actual, but only two imaginary voices, and, consequently, the octave parallels in such a case are not so tangible and striking as they would be if two real voices actually thus proceeded together in octaves. Hence, octave progressions of this species are of course repulsive only in cases where the movement of the harpeggiate voice appears very definitely and decidedly as a harpeggiate representation of two; and on the contrary, such a progression is much less offensive in cases where it appears to the ear *not* as a harpeggiate expression of two voices, but merely as a single melody. Thus, for example, the passage in fig. 1015, p. 756, so far as it respects the hidden octaves to be found in it, is rather unexceptionable, since here, as every one perceives, the ear is more inclined to follow the thread of the melody of the middle voice as the melody of a single voice, than to take it as the harpeggiate representation of two voices, one of which runs parallel to the Base in forbidden octaves.

On the other hand, those octave parallels which *cease to be such so soon as the passage is regarded as a harpeggiate progression,* are always so much the more unexceptionable as the passage more definitely and decidedly appears to be a harpeggiate one; thus, for example, the passage in fig. 1019 *n*, p. 757, is much less exceptionable than the one in *i*.

In a similar way, the octave parallelism in fig. 1020 *i*, p. 757, excuses itself on the ground that one might, perhaps, as already remarked in § 550, regard the upper voice as a harpeggiate representation of two voices, as in *k*.

(𝔠.) Those octave parallels also which one imagines to be present only by conceiving *the tones most striking to the ear* alone to be present and by entirely disregarding the others as if they were not present (§ 551,) are never perceptibly repulsive, except when these particularly accented notes are rendered very prominent, while the other tones which are to be struck intermediately between these are thrown comparatively very much into the shade. Those in fig. 1022, p. 758, from the second to the third measure, are rather perceptible. (Comp. § 533.)

(𝔡.) Those octave parallels also which are concealed by *interposed transition-tones* and are as it were thrown out of the proper parallel course (§ 552,) are always less offensive than open parallels. On this ground, the passage in fig. 1017 *i*, p. 759, may be regarded as excusable.—The passage in fig. 1024, p. 758, needs no such apology, inasmuch as it has already been vindicated in § 557, *c*. (Comp. § 534.)

Those passages, in particular, in which, while one voice moves forward, the other still lingers on another tone, as in fig. 1025 *i*, p. 759, are still less offensive in cases where the first mentioned voice, without waiting for the last named voice to follow, as in *i*, proceeds directly on again, as e. g. in *k*, which latter case (*k.*), for this very reason, sounds better than the one in *i.* The passage will become still less repulsive, if the Base, instead of proceeding as it does in *k* from c as the fundamental tone of the ℭ-chord to e, as the third of the same harmony, be made to go rather to some interval of a new harmony, as e. g. in *l*, and better still in the contrary movement, as in *m*, or otherwise as in *n*, &c., and so also in a digressive modulation, as in *o*—*q*. (Comp. § 539.)

So likewise in fig. 1017 *i.* p. 759, while the upper voice dwells on the tone c̿, the Base voice proceeds on from B to d and g#, by which means the concealed octaves are perceptibly meliorated; though the progression of the Base voice is the less effective here on account of the impression which one still has, that it is fundamentally a harpeggiate progression, after all, and thus not materially different from the example in *k*, and consequently, that in any case it involves harpeggiate octaves.

(𝔢.) For the same reason, again, those octave parallels also which impress the ear as such merely from the fact that it *does not observe the crossing of the voices*, but confounds their threads, (§ 553,) are not perceptibly offensive, except in cases where one can easily confound the crossing threads. As soon, on the contrary, as the threads of the crossing voices become sufficiently distinct, such octave successions are no longer of perceptibly ill effect. (Comp. § 535.) Thus e. g. the passage in fig. 1028, p. 760, although, considered merely according to the notes, as in *k*, it exhibits parallel octaves between the two outer series of tones (§ 553,) still cannot be regarded as involving octave parallels of ill effect, since it does this only when one does not follow the threads of the really non-parallel voices; for, though it is true that the two outer series of tones are parallel, yet it is not true that the threads of the voices run parallel.

Octaves, on the contrary, which are concealed by the crossing of voices and which of course are never otherwise than octave parallels except when the voices are *not* perceived as crossing each other (§ 553,) and which therefore appear as real octaves whenever the crossing is observed, as in fig. 1029, p. 760,— such octaves, I say, are the more striking and perceptible, the more distinctly the threads of the crossing voices impress the ear as actually crossing each other. (Comp. also fig. 1020, p. 757.)

(𝔣.) Likewise octaves in the *direct*, though not *parallel*, movement — in the converging and diverging progressions (inserted octaves, § 554,) though they may be as really apparent to the ear as actual octave parallels, yet are by no means so disagreeable in their effect; because, namely, they are not really octave parallels at all, and their appearance of being so lies wholly in the imagination.

It might, however, be going too far, directly and unconditionally to allow such octaves, (as *Vogler* does in his treatise on Musical Science and Musical Composition [Tonwissenschaft und Tonsetzkunst, S. 65, § 55 der Tonsetztkunst;])—while, on the other hand, it would be puerile to undertake to condemn altogether such passages as the one in fig. 1032 *i*, *k*, *l*, p. 762,— (§ 554.)

(g.) *Octaves in the contrary motion,* moreover, are not usually so offensive to the ear as they are in the *direct* parallel movement. The passage in fig. 1009 *k*, p, 755, will always produce a better effect, than that in *i*,—and the example in fig. 1020, p. 757, would be quite unexceptionable, if the tone d were employed in the second measure of the Base, instead of d̄.

(e.) Thus it is perceived, that, in relation to the admissibility or inadmissibility of octave parallels, as was previously (in § 539) observed in relation to parallelisms by fifths, *very much depends upon circumstances*, and that, therefore, the ear is here also the supreme arbiter. Besides, it is well in this instance, likewise, in doubtful cases, *to avoid* every thing that is of a suspicious character, i. e. every carriage of voices which has the aspect of forbidden octaves, *rather than to venture upon it.* Thus, for example, it is better to write as in fig. 1009 *k*, p. 755, than as in *i*,—as in fig. 1025 *k* and *l*, p. 759, than as in *i*, &c.;—better as in figs. 1030 *l* and 1031 *l*, pp. 760, and 761, than as in *i*.

(C.) Method of avoiding octave parallels.

§ 558.

The various expedients for avoiding forbidden parallelisms of octaves are essentially the same as those which have already been pointed out in §§ 540—543 as means for avoiding parallel progressions by fifths. For the sake of saving an undue copiousness and detail, I must leave it to my readers to make the application themselves. (Only it is to be observed, that the *inversion* recommended for the avoidance of fifths can of course render no service here.) (See § XLIV.)—Moreover, *examples* of the avoidance of ill sounding octave parallels have in numerous instances already been adduced.

It is to be observed, in particular, that, (as was incidentally suggested in § 70,) *the doubling of intervals which tend to move in a particular direction* (§§ 313 and 317) *may easily give occasion to faulty parallelisms by octaves.* If for example, in fig. 1041, p. 765, we were to double the seventh of the second harmony, i. e. employ it in *two* voices at once, say as in *k*, both of these voices would, on taking a harmonic step, require to proceed from f to e; and if they were to do this, they would of course run parallel to each other in octaves; or, if they were not allowed to proceed thus, one of them would, as a matter of course, necessarily proceed *otherwise* than from f to e and accordingly otherwise than it should *properly* proceed,—e. g. the upper voice, instead of passing from f̄ to ē, would go—say from f to ḡ, as in *l*, which progression would not be very particularly smooth and flowing, (to say nothing of the consecutive fifths between the upper voices,)—or, otherwise, the upper voice must be made to skip from f̄ to c̿ as in *m*, or the Base voice from f to c, as in *n*, &c.;—exclusively progressions which are but poorly adapted, as one's ear readily perceives, to a voice that strikes a seventh! Hence it is seen, *why* we should usually endeavor to avoid the doubling of such a species of interval,—it is, namely, because, by doubling such an interval, one easily falls into the dilemma of either being obliged, in the next harmonic step, to carry a voice contrary to its nature, as in *m* and *n*, or else to incur the evil of octave parallels, as in *k*. (Comp. § 70.)

CHAPTER XII.

HINTS TO PRACTICAL EXERCISE IN THE ART OF PURE COMPOSITION.

Here, at the end of the Theory of Pure Composition, I would once more, as I have already several times done in the previous parts of this work, offer my readers the hand, to accompany them a short distance in the practical use of what has been taught, with a view to point out and smooth the way in which, by a practical application of the information acquired from the Theory, they must finally arrive at the capacity to actually construct a musical composition conformably to the rules of the art.

In order that such exercises shall be adapted to their object, they must proceed, according to a methodical plan, from the more simple to the more complicated, from the more easy to the more difficult, from tasks in which most is already furnished to their hands, so that they have only a little left them to do, and of course have only a small chance to do amiss, to tasks in which they have much, and, at last, even everything, committed to their own agency.

With this view, I propose the following course in the form of practical lessons or problems.

DIVISION I.

TO ONE OR MORE GIVEN VOICES, TO COMPOSE ONE OR MORE OTHERS.

§ 559.

This form of problems shall furnish us the first opportunity to apply the principles with which we have become acquainted for the carriage of voices.

They are *in part* what have heretofore been known under the name of *contrapuntic exercises.*

According to the common usage hitherto, the *only* exercise in pure composition which the teacher prescribed to his pupils, consisted in his writing down for them some voice, or melody, to which they were at one time to supply one other higher or lower voice, and at another time several,—at one time in like movement, and at another in unlike,—at one time with the interweaving of transition-tones, and at another without, etc. This exercise was called (simple or single) counterpoint, because it consists substantially in setting against [opposite to] a given voice or series of notes, of points, one or more other voices or series of notes or points,—and thus point against point (*puncta contra puncta.*)

The given voice in such exercise—the voice which remains unaltered, is called the *fixed* or *firm* voice, *the fixed melody* or *air*, the *cantus firmus*,—and in contra-distinction from this, the voices which are to be set to it are called *the counterpoint.*

We will undertake such contrapuntic exercises according to a somewhat more comprehensive plan, and, in order at the same time to lighten the labor as much as possible, we will proceed in the following manner.

We will take some given piece of music, copy it, but leave out some one of the voices of which it consists in the original, and then attempt to complete it again from our own ideas.

And in order to render these exercises as variegated as possible, we will exercise such omission and re-completion at one time on middle voices, at another on upper voices, and still at another on Base voices.

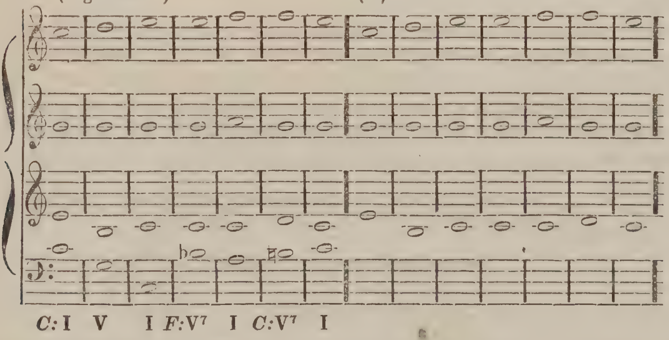
We will next supply a suppressed upper voice, say by a new middle or Base voice, and vice versa.

Afterwards we will attempt to reject and re-supply *two* voices at once,—then still more, so that finally only a single given voice remains (a single *cantus firmus.*)

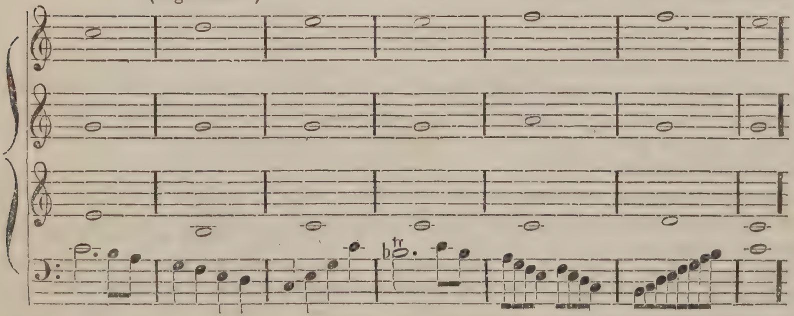
One may also try to compose, in the place of *one* suppressed voice, *two,* or even *several* others,—or again the reverse,—and thus to re-construct a given piece of music into one with more or fewer voices.

We will take for our example the four-voiced composition in fig. 1043 *i,*

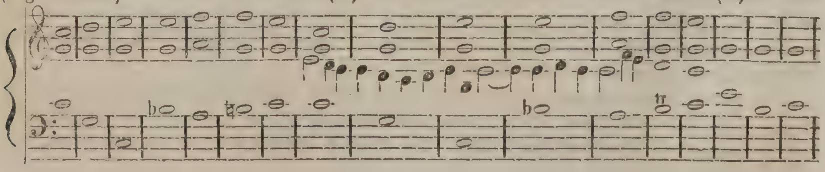
(Fig. 1043. *i.*) (*k.*)



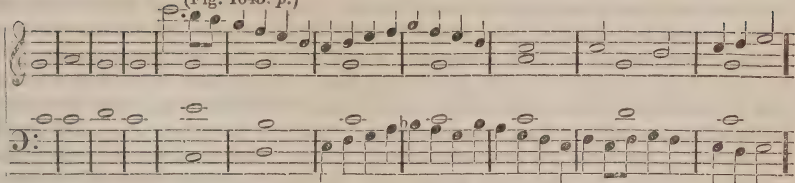
(Fig. 1043. *l.*)



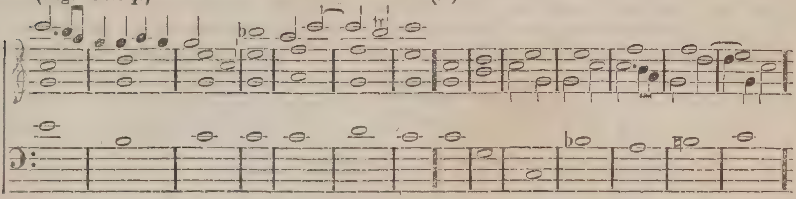
(Fig. 1043. *m.*) (*n.*) (*o.*)



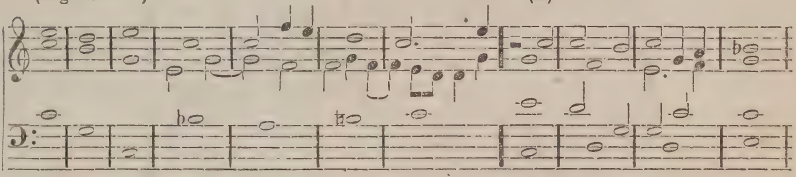
(Fig. 1043. *p.*)



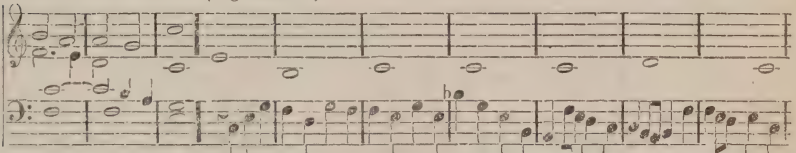
(Fig. 1043. *q.*) (*r.*)



(Fig. 1043. *s.*) (*t.*)



(Fig. 1043. *u.*)



transcribe it, leaving out one voice—say the Base, as in *k*, p. 770, and then attempt again to supply this deficient voice. This complement may be made again just as it was in *i*, or it may be made otherwise,—e. g. say as in *l*,—&c.

Or, we will write the passage in *i* with the omission of the third voice, as in *m*, p. 770, and then add *another* third voice — say as in *n*, p. 770, — or otherwise.—

Or, we will leave out the Base voice and the upper voice, as in *o*, and write two new voices in their stead, as in *p* above.

Or, we will leave out the Base voice, and write, instead of it, a new and higher upper voice, as in *q*.

The two middle voices of *i*, are left out in *r*, and their place is supplied by one middle voice.

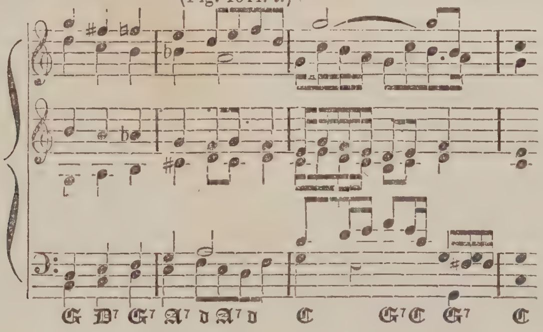
All three upper voices are left out in *s*, and two others are substituted for them.—

Only the upper voice of *i* is retained in *t*, but it is put two octaves lower and three new upper voices are given to it —

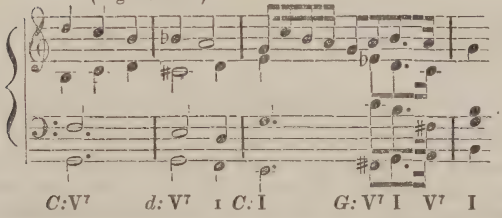
Only the third voice of *i* is retained in *u*, and, instead of the three others which are suppressed, only one new Base voice is supplied.

Moreover, *we will select, for our first exercises, those scraps of music under which the fundamental harmonies are noted.*—It is easy to conjecture, how important and welcome such indications of the fundamental harmonies must be in contrapuntic exercises, and indeed they are the more important, the fewer voices are given, and hence the most important of all when only *one single* voice is given, or, in other words, when voices are to be set to a single *cantus firmus.* That is to say, if several voices are given, these, for the most part, point out, with sufficient distinctness, the fundamental harmony, and hence if the web of voices is again to be filled up, the fundamental harmonies and harmonic successions requisite therefor are sufficiently indicated by the voices which are already given, and thus we are saved the trouble of originally choosing these, and therewith all the care of selecting good and pleasing harmonic successions, and the whole danger of violating the laws for the carriage of voices.—But all this is otherwise, when only a few voices are given, or perhaps merely one. If, for example, in fig. 1044,

(Fig. 1044. *i.*)



(Fig. 1044. *k.*)



only one of the voices is rejected, say the second, the third, or the fourth, still the fundamental harmony is always sufficiently obvious from the remaining voices. Indeed this is the case, even if all three of the above named voices are suppressed.—But the case is otherwise, if all the voices of this example are stricken out except the second. The unpracticed pupil will, in such a case, often be in doubt what fundamental harmony he is to apply to a particular tone of the voice which is left as the *cantus firmus.* He will, for instance, be uncertain whether he is to treat the second tone $\bar{\bar{c}}$ of this voice as a fundamental tone of the large three-fold harmony 𝕮,— or as the seventh of the 𝕯^7 harmony, as in *i*,—or perhaps as a transition-tone, as in *k*?— the first half of the half-note $\bar{a}$ as belonging to the small 𝔡 harmony or the principal four-fold harmony 𝕬^7? — the last three tones of the third measure as belonging to the key of *C*-major or *G*-major?—Consequently, in counterpointing this fixed melody (cantus firmus,) he is obliged not only to take care for the good carriage of the voices which are to be supplied,—but also at the same time for the choice of suitable harmonic successions, which double care might be, to a beginner, somewhat burdensome.

Therefore, in order not to expose ourselves to embarrassments of this species too early, we will at first exercise ourselves only on problems where the fundamental harmonies are indicated with the utmost distinctness;—then afterwards, on others where the fundamental harmonies are less definitely shown,—and finally on those in which the choice of the fundamental harmonies is left wholly to our own agency.

This more or less perfect indication of the fundamental harmonies under the examples for practice, shall be made the principal ground of division according to which we will arrange our contrapuntic exercises in *the following four classes:*

(A.) TO SET ONE OR MORE VOICES TO ONE OR MORE GIVEN VOICES, WHEN THE HARMONIES TO BE SELECTED ARE SHOWN, ENTIRELY ACCORDING TO OUR MODE OF DESIGNATION.

§ 560.

As a model of the manner in which these first and more easy exercises are to be employed, we may refer to the above-mentioned example in fig. 1043 *i*, p. 770. In a similar manner one may employ the examples found in fig. 226, and onward, p. 390, as problems for exercise.

(B.) TO ONE OR MORE GIVEN VOICES, TO SUPPLY ONE OR MORE OTHERS, WHEN, THOUGH THE FUNDAMENTAL CHORDS ARE GIVEN, YET THEIR SITUATION AND RELATIONSHIPS ARE NOT ASSIGNED.

§ 561.

The appropriate carriage of each voice to be supplied was facilitated as much as possible to the pupil by the series of signs placed under the given voices in the first mentioned exercises, which signs indicated, with the greatest possible definiteness, the harmonies appropriately forming the basis of the web of voices to be supplied and their relations to each other.—The pupil will now try to satisfy himself with intimations which do not thus show him everything.

What we have heretofore marked out to him as fully, particularly, and definitely as possible, we will hereafter, indicate to him less definitely, in part by half words, as it were, and by abbreviations in which he must presume upon much, yes very much, and often indeed the chief part, namely the internal sense,—in order that he may, by being compelled to lean only upon the imperfect helps of partial and slight intimations, gradually learn to do altogether without them.

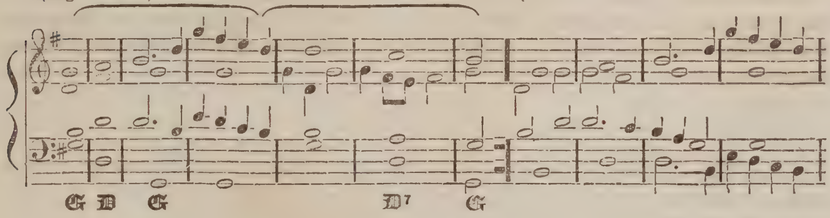
These *imperfect* and *half* intimations may be furnished in *different ways.*

In the first place, instead of the designations hitherto furnished, merely the fundamental harmonies may be indicated by letters, whereby, though it is indeed shown what fundamental harmony is to form the basis of the web of voices, yet it is not shown to what degree of the scale of what key this fundamental harmony here belongs. (§ 152.)

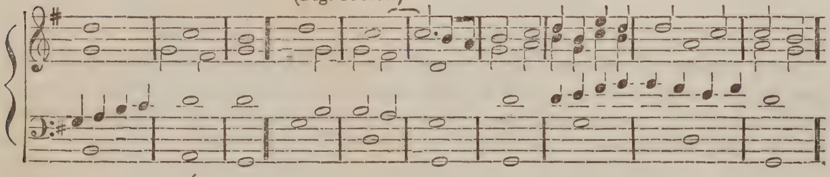
For example, it would be an exercise according to this plan, to transcribe only one or two voices of fig. 1044 *i*, p. 772, to write under these the letters appended to that example, and then to attempt again to supply one or more other voices.

Let this species of practice be tried likewise under all the changes pointed out in § 559,—and still in many other examples besides the one here given, as e. g. in figs. 1045—1047:

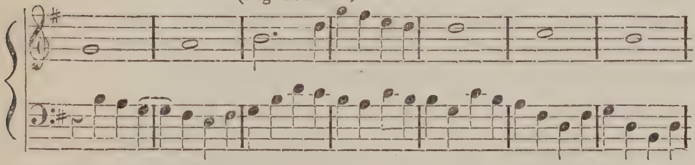
(Fig. 1045. *i.*) (*k.*)



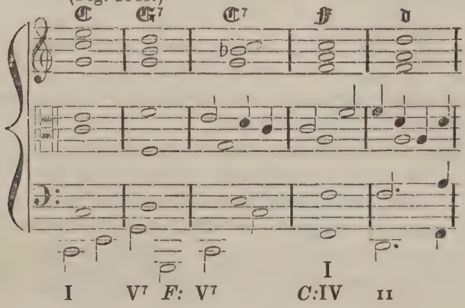
(Fig. 1045. *l.*)



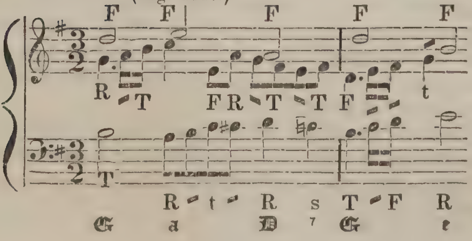
(Fig. 1045. *m.*)



(Fig. 1046.)



(Fig. 1047.)



(C.) THE SAME EXERCISE WHEN THE HARMONIC COMBINATIONS TO BE CHOSEN ARE INDICATED BY THE FIGURES OF THOROUGH-BASE.

§ 562.

Still another species of half indication is furnished, not by pointing out the fundamental harmonies under a given voice, but merely by noting down *what tones are to occur, in the other voices, to this or that tone of the given voice.*

In this case, the pupil is subjected to the fourfold duty of (1.) deciphering, what fundamental harmonies may lie at the basis of the harmonic combinations thus indicated, (2.) on what degree of what key these belong, then (3.) to invent, for the given voice, other voices in which the prescribed tones occur, and (4.) to carry these voices in such a manner as they require to be carried according to what was observed in Nos. 1, 2, and 3 above, and according to the laws for the carriage of voices.

In order to undertake exercises of this species, we need, first of all, a mode of designation by means of which it can be signified in connection with the given voice by few and short signs, *what tones are to occur in the voices which are to be supplied.*

We have no occasion for now inventing such a mode of designation; for, there is already a common musical notation by figures and abbreviations, which seems to have been invented expressly for our purpose, and which we will, therefore, employ to this end. It has already been mentioned in § XXXI under the appellation of

THOROUGH-BASE

or

THOROUGH-BASE NOTATION.

We will now proceed to inform ourselves as perfectly as possible of this mode of musical writing.

(1.) *Description of the usual Thorough-Base notation.*

§ 563.

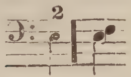
Thorough-Base notation is a musical language of signs or figure-writing which depends essentially upon the circumstance that only *one* voice, and that most commonly the *Base* voice, is written with the ordinary notes, while the tones which are to be performed in connection with this, or, in other words, the tones which are to appear in the other voices, are indicated by figures and certain other signs, which are written over the staff, though sometimes, for the want of room, *under* it.

Such figures and signs are in general called *Signatures.*

We must, first of all, become acquainted with this language of signs. The following explanation will secure this object.

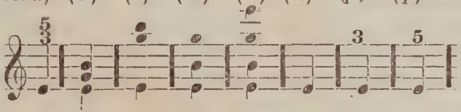
(I.) *Every figure or other thorough-base signature placed over* (*or under*) *a note*, means, that, in connection with this tone, that tone is to be heard which lies at such a degree above the Base note as the figure indicates; or, in other words, every figure placed over a note represents a higher tone which is to be heard in connection with this one, and that tone, too, which forms with the Base note the interval indicated by the figure. If, for example, a figure 2 stands over the Base note e, as in fig. 1048 *i*,

(Fig. 1048. *i.*) (*k.*)



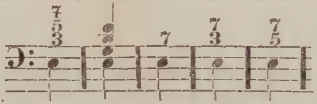
this means, that, in connection with this tone, the tone of the second degree above the Base tone, the second of the Base tone, namely the tone f is to be given as in *k.*—If the figures $\frac{5}{3}$ stand over the Base note, as in fig. 1050 *i*,

(Fig. 1050. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*) (*p.*) (*q.*)



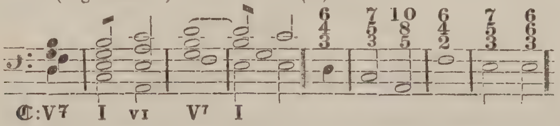
the meaning is, that the third and the fifth of this Base tone are to be heard in connection with it in the higher voices, as in *k*;—and so also in fig. 1049,

Fig. 1049. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



the figures in *i* indicate the upper tones found in *k*,— while in fig. 1055,

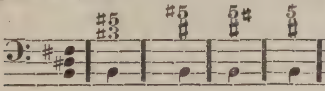
(Fig. 1055. *i.*) (*k.*)



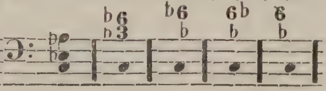
the figures in *k* point out the tones in *i*, &c. The matter may be briefly stated thus: a figure standing over a Base note indicates the same thing that would be indicated by the head of a note standing at the given degree above the Base note.

Every tone indicated by a figure, in this case, is always understood to be, *chromatically, in the state in which it would be according to the chromatic signature placed at the commencement of a piece of music;* and, therefore, if an interval is wished to appear *otherwise* than it would be by the signature, as, for example, in figs. 1051—1053,

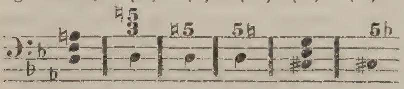
(Fig. 1051. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



(Fig. 1052. *i.*) (*k.*) (*l.*) (*m.*) (*n.*)



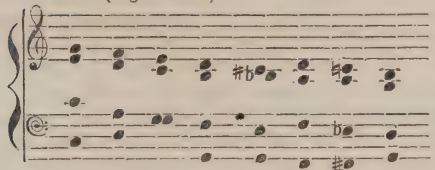
(Fig. 1053. *i.*) (*k.*) (*l.*) (*m.*) (*n.*) (*o.*)



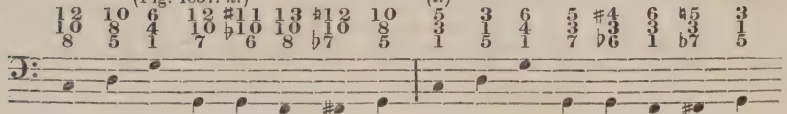
it must be made to do so by placing the requisite transposition-sign before the figure, as is done in the last quoted figs. in *k*.

Therefore, in accordance with what has thus far been said, if one would write, in thorough-base figures, the four-voiced passage written out in notes in fig. 1057 *i*,

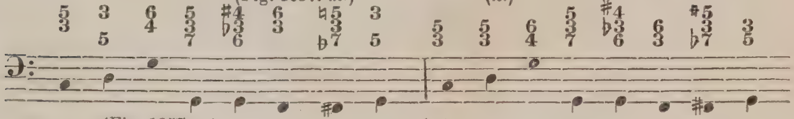
(Fig. 1057. *i.*)



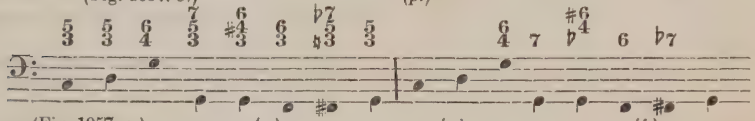
(Fig. 1057. *k.*) (*l.*)



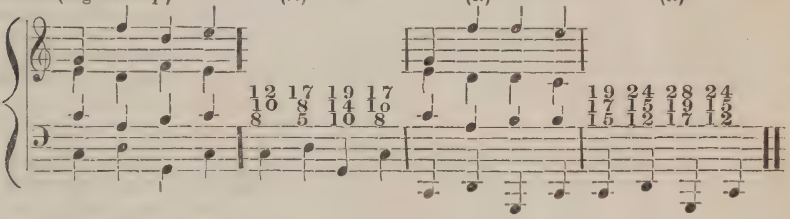
(Fig. 1057. *m.*) (*n.*)



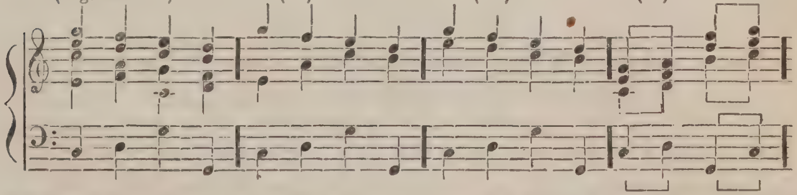
(Fig. 1057. *o.*) (*p.*)



(Fig. 1057. *q.*) (*r.*) (*s.*) (*t.*)



(Fig. 1057. *u.*) (*v.*) (*w.*) (*x.*)



the three upper voices should be represented by three rows of figures in the manner exhibited by *k*,—fig. 1057 *q* as in *r*,—and *s* as in *t*, above.

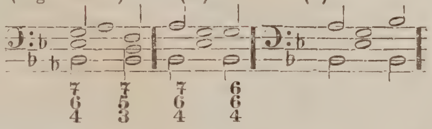
REMARK.

If we stop here, for a moment, to reflect, before we proceed with the doctrine of thorough-base signs, we shall observe that these signatures represent, fundamentally, nothing else than merely—*notes*. They are only other signs for the same thing; since a figure placed over a Base note expresses nothing else than the tone which, in the usual mode of musical notation, would be represented by the head of a note standing on such and such a line or space above the Base note; and thus, for example, the figures 5 and 6, or $\frac{6}{5}$, written over the Base note c, would indicate nothing else than what would be indicated by the letters g and a, or $\frac{a}{g}$, placed over it.

Accordingly, therefore, though a tone represented by the figure 3, for example, is of course always *the third of the Base tone*, still it is by no means *the third of the fundamen-*

tal harmony, the fundamental third. (§§ 57, 63 *bis*, *ter*, 65, 87 *bis*, *ter*, 88, 95 *bis*, *ter*, 99, Remark, and 100.) So also the figures 5 and 7 uniformly designate only the fifth and seventh of *the Base note*, but not at all the fifth and seventh of *the fundamental tone;* and indeed a Base note may be figured with $\begin{smallmatrix}7\\5\\3\end{smallmatrix}$, without involving the fact that an actual seventh harmony (a fundamental four-fold chord) forms the basis of this harmonic combination, as may be seen by comparing fig. 1055 *i* with *k*, p. 776. The harmonic combination, [c e g b,] which is found there in the first measure, is by no means a proper seventh harmony, and the note d represented by the figure 7 in the chord [e g b $\bar{\text{d}}$,] in the third measure, certainly is not the fundamental seventh; and yet these two chords are, in the language of thorough-base figures, unhesitatingly called *seventh chords*, since every harmonic combination is here uniformly named simply according to the figures by which it is indicated; and thus, for example, the first chord in fig. 1056 *i*,

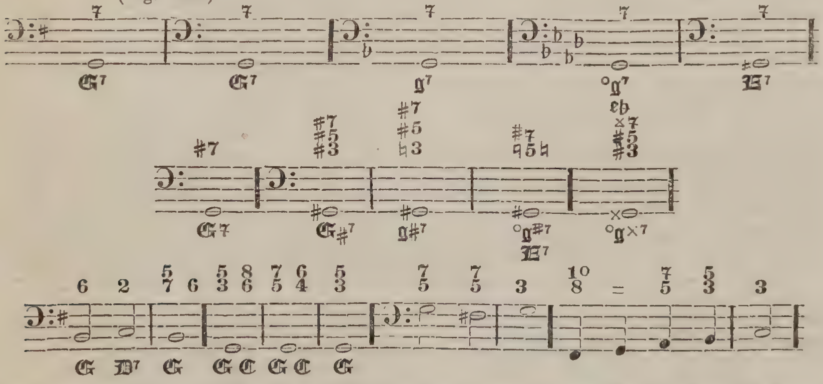
(Fig. 1056. *i*.) (*k*.) (*l*.)



is termed a fourth-sixth chord, merely because it is represented by the figures $\begin{smallmatrix}7\\6\\4\end{smallmatrix}$, and so also the entirely different chords in *k* and *l*, because these are represented by the same figures. (§ 65.)

Hence, a tone indicated by the figure 7 may be at one time the large, at another time the small, and at another time the diminished seventh of the Base tone; and in like manner also the figure ♯7 may at one time indicate a large seventh, at another time a small, and at an other a diminished, and both, too, may indicate an actual or proper seventh of the four-fold harmony of the first degree, or of the second, third, fourth, fifth, sixth, or seventh degree of the major or minor key,—at one time, moreover, no proper seventh, but either a ninth, or some other tone foreign to the harmony, merely a transition-tone, or a suspension, or, if the Base tone itself is a transition-tone, even every possible interval of *any harmony whatever*—fig. 1058:

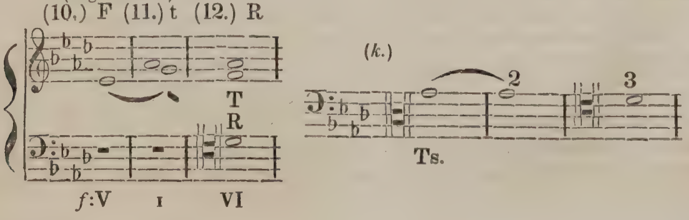
(Fig. 1058.)



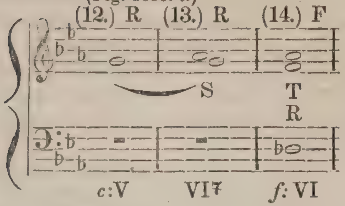
and thus every interval of any single harmony may, in turn, come into a situation in which it would be just seven degrees higher than the figured Base note.

In like manner, a thorough-basist would write the three examples in figs. 1059 *i*, 1060 *i*, and 1061 *i:*

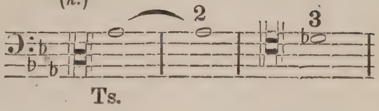
(Fig. 1059. *i*)



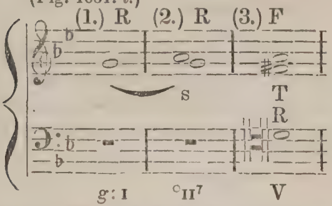
(Fig. 1060. *i.*)



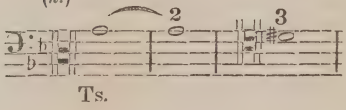
(*k.*)



(Fig. 1061. *i.*)



(*k.*)



the essential difference between which is rendered obvious by the designation of the fundamental harmonies which is placed under them all, (§ 231, fig. 235,) as in *k*, so that thus, as one perceives, the thorough-base notation is precisely the same in all these three examples, which are yet so diverse. (Even the ♯ before the 3 in the last example, whereby this measure is in some degree distinguished from the last measure of the first example, would disappear, if the usual signature in minor keys were entirely consistent (§142); and so also the ♭ in the second example would disappear, if this passage should occur in a piece of music written predominantly in *f*-minor or *A*♭-major.)

This all very naturally arises from the fact that the thorough-base notation is radically nothing else than an abbreviated writing in notes, which, [thorough-base writing,] as one perceives, represents the distance of the higher tones from the lowest, by figures, instead of notes, and thus uniformly expresses only the exterior of tones, but not their internal and essential relationships and meaning—a mode of writing which, for example, puts *a figure* 6 in the place of *a note* standing a sixth higher than the Base note, &c.

Accordingly, the thorough-base notation very frequently designates things of the same species by different signs, while it, on the other hand, often indicates entirely different things by the same sign—in short, in all cases, only that which is merely incidental, the mere distance of position between the Base note and some note or notes above it. Hence it is *entirely different* from the modes of designation employed in §§ 41, 52, 58, 97, 121, 151—153, 187, 188#, and 231, which uniformly indicate *things which are essential*, (e, g, the designation T or t always denotes the large or the small fundamental third, the third of the *fundamental* harmony—S or s always a fundamental seventh, &c.—the designation $\mathfrak{G}^7$ always points out the principal four-fold chord $\mathfrak{G}^7$,—C: V^7 always denotes the principal four-fold chord $\mathfrak{G}^7$ on the dominant of *C*-major,—B♭: IV^7 always means the large four-fold harmony of $\mathfrak{C}\flat^7$ as belonging to the fourth degree of *B*♭-major, &c.) while the thorough-base figure 7 indicates nothing else than merely in general a harmonic combination in which a tone occurs, which, reckoned from the Base note, is a seventh, but which may be, at one time, a fundamental seventh of a principal four-fold chord or of some secondary four-fold chord, and at another time this or that other interval. (Comp. remark on § 99.)

But we will return from these preliminary considerations, to the farther description of thorough-base writing.

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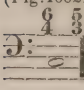
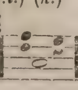
§ 564.

(II.) *If several figures successively stand over one and the same Base note*, the meaning is, as one would readily conjecture, that the upper voices are first to give those intervals which correspond to the first signatures, and then the others. Accordingly, fig. 1062 *i* is to be understood as represented in *k*; and fig. 1063 *i*, as in *k:*

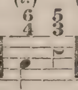
(Fig.1062.*i.*)



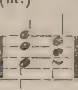
(*k.*)



(*l.*)



(*m.*)



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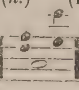
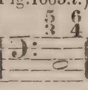


(Fig.1063.*i.*)



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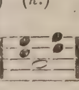

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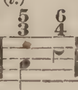
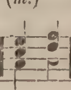


(*m.*)



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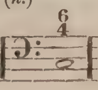
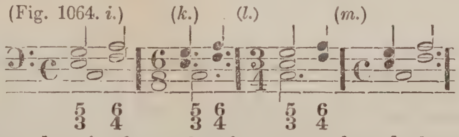


But how long shall each one of these several harmonic combinations, to be given on the same Base note, continue? a quarter-note, an eighth-note, a whole-note, &c.?—(a point which the figures do not in themselves determine, because, in themselves, they show nothing more than would be shown by the mere heads of the notes without those cross-strokes which indicate their various lengths—§ 563.) This must be determined by the reader of such figure notation, *according to circumstances.*

He must first see whether the Base note, to which several harmonic combinations are successively to be given, falls primarily, according to its rhythmical situation and its natural divisibility, into *two* or into *three* parts; into *halves* or into *thirds.*

(1.) If *two* signatures stand successively over a Base note, which, in a rhythmical point of view, fall naturally into *two* parts, (into *halves*,) then it is the most natural to take the first signature for the first half, and the second signature for the second half; and, for this reason, the two figures standing under the Base note in fig. 1064 *i k*

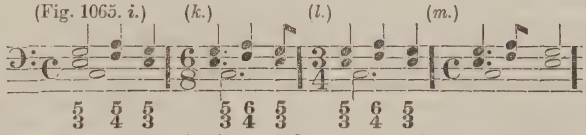
(Fig. 1064. *i.*)



are to be understood as is shown by the notes placed above.

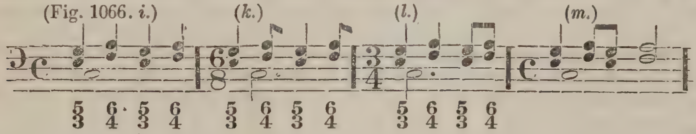
If *three* harmonic combinations are figured over a Base note which primarily divides itself into *halves*, the meaning is usually understood to be, that the first of these should have the duration of the first half of the Base note, while the two following are to divide the time of the second half equally.—Fig. 1065 *i:*

(Fig. 1065. *i.*)

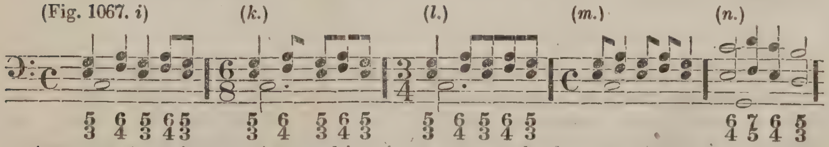


According to similar principles, *four* harmonic combinations on one such Base note are understood to have each a fourth-part of the time of this Base note; but *five* harmonic combinations thus figured are to be so construed as to divide the first three quarters of the time of the Base note equally between the first three of these harmonic combinations, and to give the remaining quarter to the two others. Figs. 1066 *i* & *k*, and 1067 *i* & *k:*

(Fig. 1066. *i.*)



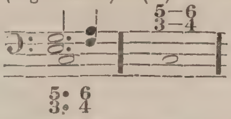
(Fig. 1067. *i*)



(2.) If *three* harmonic combinations are marked over a Base note which primarily divides itself into *thirds*, each one of them should have a third part of the time of such Base note. Fig. 1065 *l*, above. *Two* harmonic combinations over such a note, divide the time of this note in the manner exhibited by fig. 1064 *l*, above; *four* or *five*, as in figs. 1066 *l* and 1067 *l*, above.

Sometimes the *protractive point* is employed between these signatures, and in such a case it has substantially the same meaning that it has when placed after an actual note, e. g. in fig. 1068:

(Fig. 1068. *i.*) (*k.*)



Other and still more minute limitations of the duration of several thorough-base signatures placed successively over one Base note, cannot, compatibly with the nature of the figure-notation, well be assigned. Thus, for example, the passage in fig. 1064 *m*, p. 780, cannot be expressed in figures, in any unequivocal and ordinarily intelligible way; and much less other cases, which are still more complicated, as e. g. figs. 1065 *m*, 1066 *m*, and 1067 *m & n*, p. 780.

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§ 565.

(III.) If a *pause* follows a Base note, and signatures are placed over the pause, the meaning is, that those intervals are to be supplied which the figures over the pause would indicate, provided the foregoing Base note still continued on in the place of the rest; or in other words, the intervals which are written over a rest are reckoned *from the foregoing Base note.* Accordingly, fig. 1062 *l* is to be understood as in *m*, p. 779; and fig. 1063 *l*, as in *m*, p. 779.

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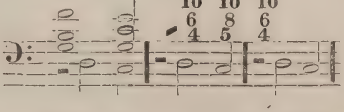
§ 566.

(IV.) In all the cases thus far mentioned, the figuring was designed to show, that the tones represented by the signatures were either to appear simultaneously with the Base note to which those signatures referred, as in figs. 1048—1053, p. 776, or in part later, as in figs. 1062 and 1063, p. 779. Or, in other words, the signatures either referred *to the Base note over which they were placed, or to the foregoing.*

But cases may also occur in which one might wish to indicate that the harmonic combination represented by the signatures should make its appearance *earlier* than the *Base note* to which the figures relate, or, in other words, where it is necessary to represent the tones which are to sound in the upper voices, by figures which refer to a Base note *yet afterwards to appear*—a Base note which presents itself later than the tones designed to be expressed by the figures. If, for example, the passage in fig. 1069 *i*

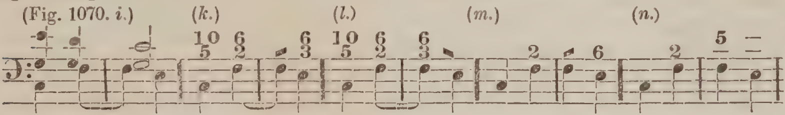
(Fig. 1069. *i.*) (*k.*) (*l.*)



is to be written in thorough-base characters, and the tones which are to be struck in the upper voices immediately at the commencement and even during the pause of the Base, are to be expressed by figures, this can be done only by figures which refer to the Base note d, while this latter does not actually occur until after the tones represented by such figures.

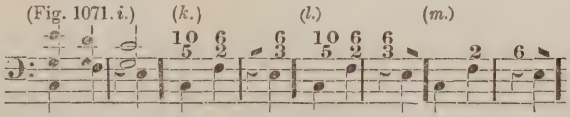
Now, in order to show, in such cases, that the tones represented by the signatures are to be struck in the upper voices earlier than the Base note to which the signatures refer, while it is usual to write the latter over the Base note, still, as a sign to show that the tones represented by the signatures are not to be struck for the first time simultaneously with this Base note, but before it, an obliquely-upwards directed diagonal stroke (⁄) is placed at the point where the intervals represented by the following figures are first to be struck, as in fig. 1069 *k*, p. 781, where the oblique stroke over the pause shows that the tones [g b f̄] represented by the signatures over the Base tone d, are to be already sounded, even during the pause over which the diagonal stroke stands. In accordance with the same principle, the passage in fig. 1070 *i* can be written as in *k*,

(Fig. 1070. *i.*)



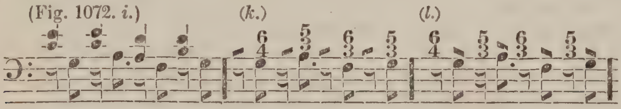
and fig. 1071 *i* as in *k*,

(Fig. 1071. *i.*)



and also fig. 1072 *i* as in *k:*

(Fig. 1072. *i.*)



The form of notation found in figs. 1069 *l*, 1070 *l*, 1071 *l*, and 1072 *l*, would, perhaps, be somewhat more natural and easy for the eye.

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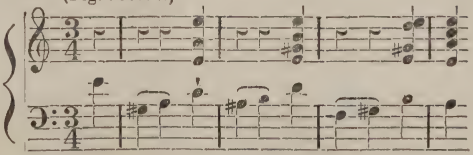
§ 567.

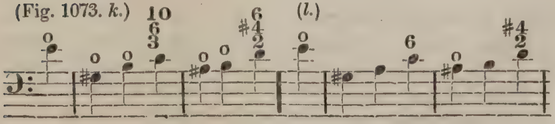
(V.) As the figures hitherto spoken of indicate notes or tones which are to be given by an upper voice, so, in like manner, the cypher is used, in order to indicate that one or more upper voices give *no* tone, that they are to be, for a time, *silent.*

Thus, with the help of this sign, the example in fig. 1073 *i* can be written in thorough-base characters as in *k:*

(Fig. 1073. *i.*)



(Fig. 1073. *k.*)



But if the upper voices are to be silent *a greater length of time*, then, instead of placing ciphers continuously over every Base note, the silence of the upper voices is concisely indicated by the sign T. S. (i. e. *tasto solo*, an expression which is borrowed from keyed instruments and which means, that merely the Base tone, the Base key alone, and no higher tones are to be struck in connection with it.) — It is usual to employ also the synonymous term *Unisono*, *Unis*, *All' unisono*, i. e. unison, one-ness of sound, (by which, however, it is sometimes understood, that the other voices are to proceed *in higher octaves with the Base voice*, in *a unison of a minor grade.*)—This designation holds good until signatures again occur over the notes; where it is customary also expressly to write the superfluous term *Accordi*, meaning that one is now again to play chords,— or the term *Accompagnamento*, meaning that the Base notes are now again to be *accompanied* by chords.

§ 568.

The mode of signature-writing hitherto described, were it to be in all cases carried out with as much fullness and detail as it has been in the examples hitherto, could not, indeed, be called an *abbreviated* mode of writing at all, since, in this form, it would prove to be as circumstantial, copious, and troublesome, as if the upper voices were fully written out *in notes.*

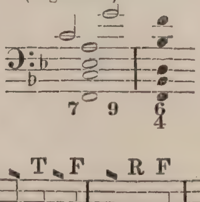
But it has become a real short-hand mode of writing by the fact, that it has been subjected to *the following reductions.*

(1.) Since, in the first place, *the higher numerical names of intervals* are only repetitions of the lower on a smaller scale, the octave being only a repetition of the prime, the ninth a mere renewal of the second, the tenth only a higher third, &c.; it was very natural, for the sake of saving figures, to fall upon the idea of not using the higher numerical names of intervals — names which in part also require the use of two figures, such as 8, 9, 10, 11, 12, &c., but to employ instead of these the more simple numerical names 1, 2, 3, 4, 5, &c., and, in general, none above 7. According to this, the example in fig. 1057 *k*, p. 777, can be written with fewer figures, as in *l*.

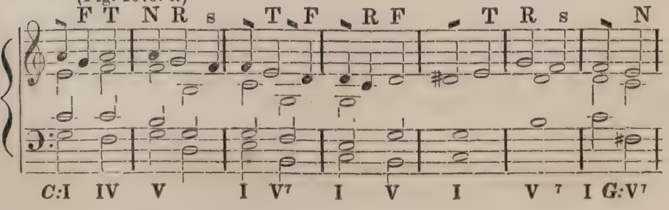
The higher figures are employed only in the following few peculiar cases.

(*a.*) Every interval foreign to the harmony and standing on the *second* (ninth, sixteenth, &c.,) degree, from the Base tone, is not ordinarily indicated by a 2, but by a 9, as in figs. 1074 and 1076,

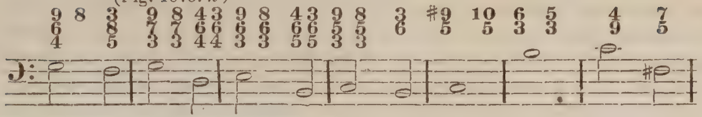
(Fig. 1074.)



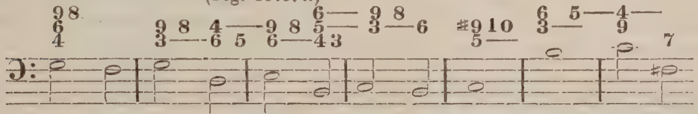
(Fig. 1076. *i.*)



(Fig. 1076. *k*)

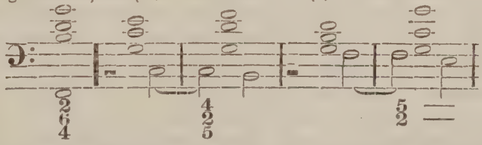


(Fig. 1076. *l*.)



(The large added ninth ḡ of the four-fold chord 𝔉⁷, in fig. 1074, is represented, not by a figure 2, but by a 9; and so in fig. 1075 *k*, *l*, the figure 9 indicates the tone ā foreign to the three-fold harmony 𝔈, in the first measure, the tone ā foreign to the 𝔊⁷-harmony in the following measure, the tone f foreign to the 𝔈⁷-harmony in the third measure, the tone d̄ foreign to the 𝔈-harmony in the next measure, &c.)—In all other cases, namely where the tone to be represented by 2 or 9 is an actual harmonic interval, it is usual to employ the figure 2, (as, for example, in fig. 1075,

(Fig. 1075. *i*.) (*k*.) (*l*)



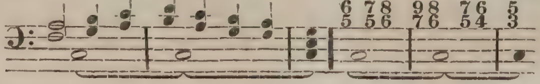
where, in *i*, the fundamental note g of the principal four-fold chord 𝔊⁷ in the third inversion is represented merely by a 2, as also, in *k*, the fundamental fifth of the 𝔊⁷-harmony is represented by the figure 2, and the fundamental fifth g of the three-fold harmony 𝔈, in *l*.

Every interval represented in the above mentioned manner by the figure 9 is, in the language of thorough-base, invested also with the title of *a ninth*. (It can scarcely be necessary to remind the reader, that such so called ninths, which are tones casually added at one time to this and at another time to that interval of this or that harmony, are not at all the same thing that *we* understand by the name *ninth*, as is readily perceived from what was observed in the remark on § 563.)

(*b*.) It is usual, moreover, in the case just mentioned, when the interval designated by a 9 proceeds downwards to the prime or the octave &c. of the same Base note, to represent this prime or octave, not by 1, but by 8.—In case the interval designated by a 9 resolves itself into the third or the tenth of the Base tone, this latter interval is usually denoted, not by a 3, but by a 10.—Accordingly, in the first measure of fig. 1076 *k* and *l*, p. 784, the tone ḡ is indicated not by 1, but by 8; and, for the same reason, the figure 8 is employed in the 2d, 3d, and 4th measures,—while 10 is used in the 5th measure.

(*c*.) Finally, the higher numbers are employed, in general, in all cases where it is deemed necessary to show very definitely, whether the voices are to move upwards or downwards. Thus, for example, in order to exhibit the passage in fig. 1077 *i* by thorough-base signs,

(Fig. 1077. *i*.) (*k*.)



it is preferred to use the figures 8 and 9, as in *k*, in order to show the reader unequivocally, that, from the tone b indicated by 7, the progression is to be, not downward, but upward to c̄, and, from this c̄, not down, but up to d̄, &c.

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§ 569.

(2.) *A second saving of signs* is secured in the fact that a tone *which is a mere duplicate* of the Base tone *is not usually indicated in thorough-base figuring*, as e. g. in fig. 1057 *m*, p. 777, where, in the first chord, the tone c̄ of the third voice, being a mere duplicate of the Base tone c, is not indicated by any figure,—and so also the tone d̄ of the second voice, and the tone g of the third voice in the third chord, &c.

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§ 570.

(3.) In all the representations by thorough-base figures thus far, e. g. *k*—*m* of fig. 1057, p. 777, every figure is written in the line of that voice in which the tone which it represents is to occur. But this order is usually relinquished, and *figures are written indiscriminately over the Base notes without observing the lines*, as in *n*, p. 777,—so that the figure of that interval which is to be heard uppermost is not necessarily written highest, and the tones which are to appear in the middle voices, in the middle line; but in other ways, often arbitrarily chosen:—for the most part, figures of the highest denomination are placed highest, while those of a lower denomination are placed below, as in *o*, p. 777.

REMARK.

We here again stop a moment to consider. We readily perceive, that while the thorough-base notation has become more concise and condensed by the above-mentioned curtailments and reductions, still, on the other hand, it has lost much in definiteness and precision. Indeed, this cannot be otherwise; for every other abbreviated writing in half-words, or other condensed signs, is always less perfect than a mode of writing in which every thing is fully written out, in a full, clear manner.

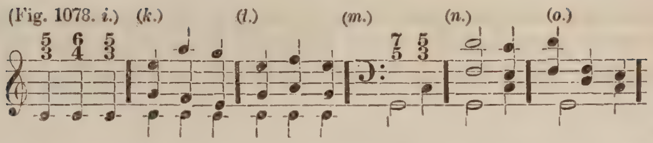
We will enumerate *these indefinitenesses*, arising from the above-mentioned retrenchment of figures.

(*a*.) The circumstance just mentioned in § 568, 1, namely, that the pitch of the tone in which each interval is to be executed, is not to be shown by the magnitude of the figure, since e. g. the figure 3 serves as well to designate a tone standing only on the *third* degree of the Base tone, as to designate one standing on the *tenth* degree above; this circumstance, I say, is of itself a source of no inconsiderable indefiniteness; for, the first two figurings in fig. 1057 *o*, p. 777, for example, can equally well be understood as in *i*, where the upper voice proceeds from ḡ to f̄, and as in *q*, where it proceeds from ḡ to f̿.

(*b*.) Still more important ambiguities arise from the circumstance mentioned in § 570; for, by this means, in the case of several figures standing above one another, it remains entirely undetermined,

(*α*.) Whether the tone represented by one of them is to occur in a higher voice than the tone represented by another, or in a lower; and, hence, fig. 1050 *i*, p. 776, can as well be understood in the manner exhibited by *k*, as in that shown by *l*, or *m*, or *n*, p. 776.

(*β*.) It remains farther undetermined, whether this or that voice is to proceed from this or that interval of one harmonic combination to this or that of the following; and, hence, fig. 1078 *i*.



can either be so executed that the upper voice shall, in the first harmonic step, make a skip upward from $\bar{e}$ to $\bar{a}$, while the middle voice proceeds downward from $\bar{g}$ to $\bar{f}$, as in *k*, or it may be performed as in *l*, where the former proceeds from $\bar{\bar{e}}$ to $\bar{\bar{f}}$, while the latter goes from $\bar{g}$ to $\bar{a}$. So also, according to the figures of thorough-base, fig. 1062 *i*, p. 779, can equally well be executed as in *m* or as in *n*.

(γ.) Still more! It is left to the performer to give the harmonic combinations indicated by the signatures, either with many voices or with few, or, in other words, to give the harmony, in performance, more or fewer upper voices—e. g. fig. 1057 *o*, p. 777, either as four-voiced, as in 1057 *i*, p. 777, or as five-voiced, as in *u*, or three-voiced, as in *v* or *w*, &c.; and thus to introduce, at one time, frequent doublings, as in *u*, and at another omissions as in *w*.

(δ.) Indeed, in many cases it remains optional with him, either to make a voice rest, or to let it proceed, just according to his fancy, or as occasion may require; and thus, for example, either to perform fig. 1078 *m*, above, as in *n*, or as in *o*.

(ε.) By putting together all that has been said above, it will be seen that *thorough-base notation leaves the entire carriage of voices undetermined.* (The trivial exception of which we spoke above in § 568, c, is not to be considered.) Therefore, the entire charge of arranging, distributing, and carrying voices, is left to the one who has to execute such a thorough-base voice.

Hence the signature notation is only made for those who understand the laws for the carriage of voices; and one must, for example, be acquainted with the prohibitions relative to the parallelisms of fifths and octaves, and the downward tendency of the principal seventh, in order to know that the passage in fig. 1057 *o*, p. 777, must not be executed as in *x;* and so one must also be acquainted with the doctrine of the progression of harmonic tones, in order to know that the passage in fig. 1062 *i*, p. 779, is not to be executed as in *n*.

But we will return again to the particular object now before us, namely, the explanation of signatures.

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§ 571.

(4.) Still *an additional retrenchment* has been introduced by means of the conventional agreement, *that certain figures shall in many cases be considered as sufficiently intelligible without being written.* That is to say—

(*a.*) If no figure at all stands over a Base note, the meaning is understood to be the same as if the figures ${}^{5}_{3}$ were placed over it; and thus fig. 1078 *k*, above, is, in the language of thorough-base, precisely equivalent to *i*.

In like manner as the figures 3 and 5 are considered to be self-evident in the case of an entirely unfigured Base note, so is the figure 5, when the figure 3 alone is (superfluously) placed over a Base note—and, vice versa, the figure 3, when a figure 5 stands alone over a Base note; accordingly, fig. 1050 *p* and *q* mean the same thing as *i* and *o*, p. 776,—fig. 1053 *l*, the same as *k*, p. 776.

(*b.*) In the case of a Base note figured merely with a 7, the figures 3 and 5 are likewise assumed to be understood, and hence fig. 1049 *l* has the same meaning as *i;* that is to say, the harmonic combination consisting of a Base tone, its third, its fifth, and its seventh, is not marked with all these figures, but merely with the figure 7, and, for this reason, it is called, in the language of thorough-base, not a third-fifth-seventh chord, but simply a seventh chord.

So, also, the figure 3 is assumed to be understood in the designation ${}^{7}_{5}$, as is also 5 in ${}^{7}_{3}$; and thus fig. 1049 *m* and *n* mean merely the same as *i* and *l*, p. 776.

(*c.*) The figures 3 and 5 are also assumed to be understood in the case of a Base note marked only with the figure 9, and so also in the figures $\substack{9\\7}$.

The figure 3 is likewise supposed to be understood in $\substack{9\\5}$ and $\substack{9\\7\\5}$, and so also the 5 in $\substack{9\\3}$, or $\substack{9\\7\\3}$.

(*d.*) The figure 3, moreover, is assumed to be involved in the case of a Base note marked simply with a 6, so that the figure 6 is equivalent in meaning to $\substack{6\\3}$, and the harmonic combination consisting of a Base note, its third, and its sixth, is denominated, not a third-sixth chord, but merely a *sixth chord.* (Comp. § 65.)

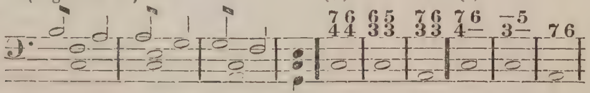
(*e.*) A figure 3 is likewise understood to be associated with the designation $\substack{6\\5}$—(a fifth-sixth chord.)

(*f.*) A figure 6 is assumed to be connected with $\substack{4\\3}$—(a third-fourth chord.)

(*g.*) The figures 4 and 6 are assumed to combine themselves with the designation 2—(a second chord.)

Here, again, it must not be imagined, that every harmonic combination which, for example, is represented by the thorough-base figure 6 or $\substack{6\\3}$, and is on this account always, in the language of thorough-base, denominated a sixth chord, is therefore in all cases a three-fold harmony in the first inversion, or that a harmonic combination marked with the figures $\substack{4\\3}$ is always a four-fold chord in the second inversion, &c. The reverse is very easily seen from fig. 1079,

(Fig. 1079. *i.*)

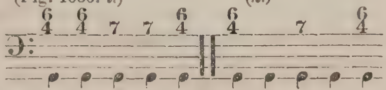


where the so-called sixth chord marked with $\substack{6\\3}$ is by no means the small three-fold chord 𝔞 in the first inversion. (Comp. remark on § 563.)

In pursuance of what has been said from (*a.*) to (*g.*), the passage in fig. 1057 *i*, p. 777, may be briefly represented by thorough-base signs as in *p*.

(*h.*) When one and the same Base note sounds twice or more successively, and in each instance the same intervals in the upper voices are to be heard in connection with it, it is necessary to place the signature over the Base note only in the first instance, with the understanding that this signature is to serve for the subsequent repetitions and to continue in force until displaced by other signatures. Accordingly, fig. 1080 *k*

(Fig. 1080. *i.*)



has the same meaning as *i*, inasmuch as the figures $\substack{6\\4}$ over the second Base note are understood to be continued on, as is the figure 7 over the fourth Base note.

(*i.*) It is not unfrequently necessary, however, actually to write *figures which might be understood of themselves.* This is the case:

(*α.*) First, when the interval corresponding to such a figure is to be played *otherwise than it would be according to the signature of the key*, [according to the given scale;] in which case it is necessary expressly to write the figure, even though it might be understood of itself, so as to be able to connect with it the required transposition-sign. If, for example, in a piece of music having no signature at all, the harmonic combination [B d♮ f♯] is to be represented by the signs of thorough-base, the figures $\substack{5\\3}$, though in themselves capable of being understood, still must be written over the Base note, merely for the sake of our being able to connect with them the requisite sharps, as in fig. 1051 *k*, p. 776. The same thing is found in figs. 1052 *k* and 1053 *k*, *l*, p. 776.

But even here a retrenchment has been introduced. It has been assumed, namely, that in the above-mentioned case the figure 3, *the third of the Base tone*, need not be written, but that it is sufficient, instead of the figure, to place the transposition-sign alone over the Base note, and thus, for example, to employ merely the signs ♭, or ♯, or ♮, instead of ♭3, or ♯3, or ♮3. Accordingly, in a piece of music, which has no signature, the harmonic combination (B d♯ f♯) may, instead of being written as in fig. 1051 *k*, p. 776, be more concisely written as in *l;* and the chord [c e♭ a♭,] instead of being written as in fig. 1052 *k*, p. 776, may be more briefly written as in *l*.

(β.) A second case where it is desirable, for the sake of definiteness, if not strictly necessary, to write figures which might be understood of themselves, is that in which the rules of assumption in reference to these particularly condensed thorough-base signatures become, under certain circumstances, at variance with each other.

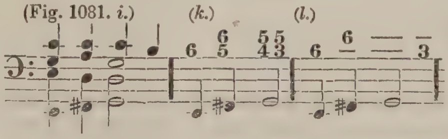
If, for example, the passage in fig. 1062 *k*, p. 779, is to be figured in the thorough-base manner, it can be done in no other way than by actually writing the figures $\substack{5\\3}$, though these might in other cases be perfectly well understood; because it can in no other way be shown, that the three-fold harmony [c e g] is to follow the fourth-sixth chord [c f a] on the same Base note c. For the same reason, the figures $\substack{5\\3}$ must stand over the third Base note c̄ in fig. 1078, p. 786. On a like ground, the passage in fig. 1063 *k*, p. 779, cannot be well expressed in thorough-base figures, otherwise than as in *i*. It might possibly be done, indeed, as in *n*, where the figuring $\substack{6\\4}$ stands a little to the right hand of the Base note and not directly over it, in order to show that the tones $\substack{6\\4}$ are not to be struck until after the Base note; but still the figuring in *i* would always be less equivocal and more explicit.

§ 572.

(5.) A retrenchment of signs, is, moreover, found in the following case.

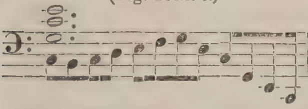
It often happens, that, in two immediately successive harmonic combinations, even though these may be entirely unlike, *one or more tones are common to them all*, as, for example, in fig. 1081 *i*,

(Fig. 1081. *i.*)

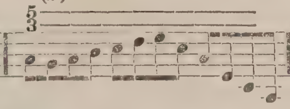


where the tone c̄ occurs in the first, second, and third harmonic combinations,—the tone d in the second, third, and fourth.—In such cases, a figure is not used in each successive harmonic combination to designate a tone which is common to them all, as in *k*, but when the tone has once been represented in the first of these successive harmonic combinations by a figure or other signature, *a horizontal line* (——) is extended immediately from this signature towards the right hand over the Base note, as a substitute for this figure in each of the successive harmonic combinations which follow. Accordingly, the passage in fig. 1081 *i*, p. 788, can be figured as in *l*, instead of being figured as in *k;* fig. 1082 *i*, can be concisely figured as in *k*,—

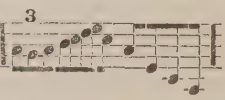
(Fig. 1082. *i.*)



(*k*)

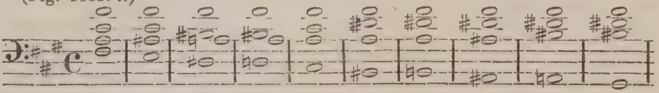


(*l.*)

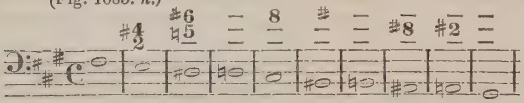


also fig. 1076 *i*, as in *l*, p. 784,—fig. 1079, p. 787, as in *l*,—and fig. 1083 *i*, as in *k:*

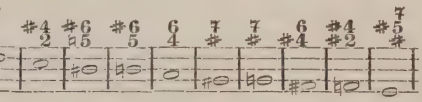
(Fig. 1083. *i.*)



(Fig. 1083. *k.*)



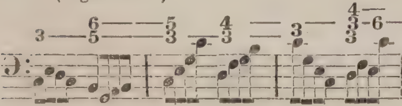
instead of



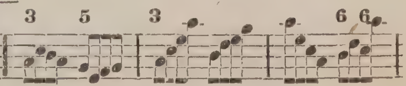
§ 573.

(6.) Finally, it is not unfrequently found, that such portions of the Base voice as admit of its being easily understood what harmonic combinations must be connected with them, are left entirely unfigured,—e. g. fig. 1082, above, merely as in *l;* and in a similar manner the example in fig. 1084 *i*, is more briefly written as in *k*,

(Fig. 1084. *i.*)



(*k.*)



since it is here also assumed to be clearly intelligible to the reader in itself, that the three-fold harmony 𝕮 continues during the first four eighth-notes, and the $\mathfrak{G}^7$-harmony during the four following, &c.—

§ 574.

Thus far I have described the thorough-base notation as it is most generally in use.

Many musicians, however, deviate in certain points from this mode of writing, so that not unfrequently one and the same sign indicates, with different writers, quite different things, and one and the same thing is indicated by different signs with different writers; all which tends to make the thorough-base notation the more confused and embarrassing, if not even less perfect.

But in order that we may be able to read the figured Bases of these writers, we will now likewise become acquainted with such variations [*variantes lectiones.*]

Some musicians place the chromatic signs ♯, ♭, ♮, ×, ♭♭, *after* the figure, instead of before it, and, accordingly, write as in fig. 1051 *m*, p. 776, instead of as in *l*,—as in fig. 1052 *m*. p. 776, instead of as in *l*,—and as in fig. 1053 *m*, p. 776, instead of as in *l*.

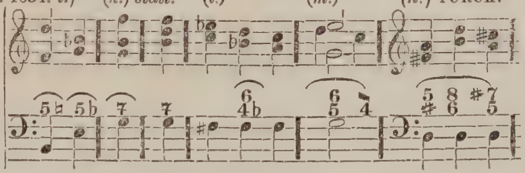
Others find it more convenient, for the sake of brevity, to indicate chromatic elevations by drawing one or two strokes through the figures, than by means of the usual chromatic signs ♯, ×; and, accordingly, fig. 1051 *n* would mean the same as *l*, p 776.

Others, on the contrary, connect the idea of chromatic *depression* with a stroke thus drawn through a figure, as e. g. fig. 1052 *n*, instead of *l*, p. 776.

Still others have fallen into the strange idea of appending a flat (♭) to every figure 5 which forms a *small* or so-called diminished fifth with the Base tone, (Theory, § XXVIII, Remark,) and hence write fig. 1053 *n*, as in *o*, p. 776.

On the contrary, others again have seen fit to employ a curved line or the sign ^ to designate such a small fifth, e. g. fig. 1054 *i:*

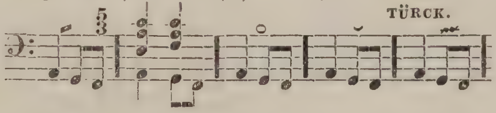
(Fig. 1054. *i.*) (*k.*) *statt.* (*l.*) (*m.*) (*n.*) TÜRCK.



But others again use this same curve to indicate entirely different things, namely either that some interval of the chord over which the curve stands is to be left out, e. g. fig. 1054 *k*, above,—or that the interval over which it stands is a transition-tone, or a suspension, fig. 1054 *l*, *m*,—or that the passage thus marked is to be executed only in three voices, as in *n*, above.

We sometimes find, moreover, the sign ₒ, or ˘, or ⁓ used instead of the diagonal stroke ⁄, so that thus, fig. 1085 *i*

(Fig. 1085. *i.*) (*k.*) (*l.*) (*m.*) TÜRCK.



would be written as in *k* , above.*

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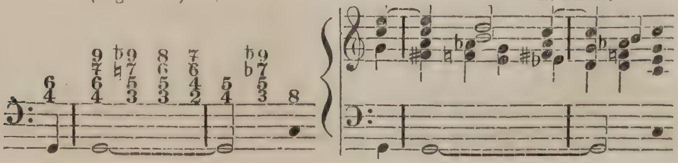
* The three following examples of thorough-base notation, with the music represented thereby placed at the right hand of each, are not referred to in the text of the present edition of the author's work; but, as they are found among the other examples which the author quotes in connection with this subject, and as they may be of use for the reader's inspection, they are subjoined below:

(Fig. 1086.) E. BACH.

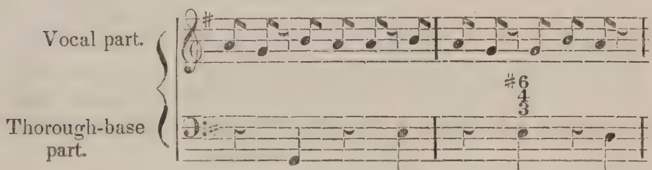


(2.) APPLICATION OF THOROUGH-BASE NOTATION.—PARTICULARLY ITS APPLICATION TO CONTRAPUNTIC EXERCISES:—TO ONE OR MORE GIVEN VOICES, TO COMPOSE ONE OR MORE OTHERS, WHEN THE GIVEN VOICES ARE FURNISHED WITH THOROUGH-BASE FIGURES.

§ 574 *bis.*

Having thus far become acquainted with the meaning of thorough-base signatures, it now remains that we say something on the practical advantages and use of them, to wit:

Thorough-base writing is sometimes, in the first place, a convenient means of writing *merely a figured base voice* to a piece of music, or to individual parts of it, e. g. to a Choral melody, to a Solfeggio, to a Recitative, and the like, instead of *any other instrumental accompaniment.* For such a purpose, this mode of writing, as being more concise, is, without doubt, of entirely practical utility, so far as an extremely simple accompaniment is concerned — an accompaniment consisting merely of naked chords, which can be indicated in most cases more easily and briefly by a few thorough-base signatures, than by fully written notes, and which also can be more easily comprehended by the eye and more easily read, by one who understands thorough-base notation, than chords fully written out in notes. This is the case, for example, in the so-called dry recitative, (*recitativo sicco*), accompanied simply by naked chords struck on a piano-forte, (sometimes, in the Italian opera,) by a violoncello, or by some other instrument;— of which species of composition, the following Base voice, for example,



is not only easy to read, but also affords at the same time the incidental advantage, that a thorough-base voice of this description, requiring only a single staff, may at pleasure be executed either on the piano-forte or on some other instrument, e. g. on the Violoncello, the Harp, perhaps on the Guitar,

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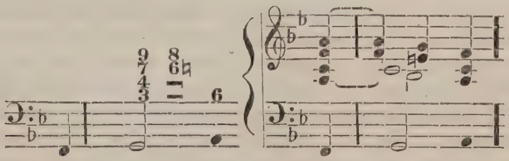
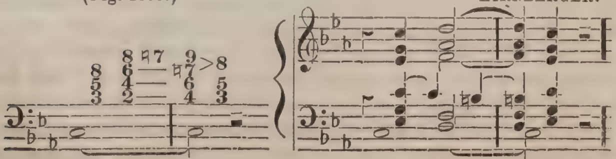
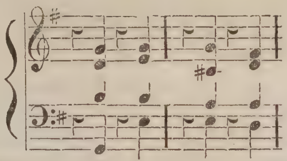
(Fig. 1087.) KOCH,



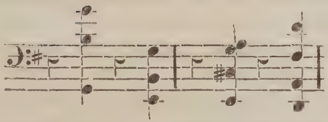
(Fig. 1088.) KIRNBERGER.



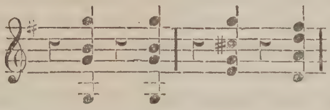
&c.;—on the Piano-forte, the Harp, or the Organ, in the following manner, for instance:



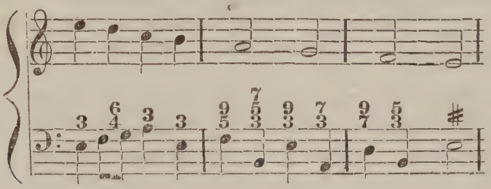
On the Violoncello:



On the Guitar:

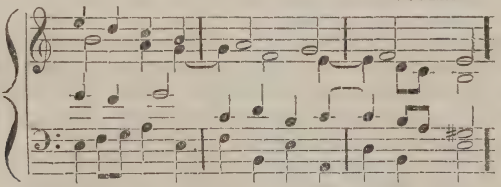


And so also it may, in many cases, be found more easy and convenient for both writer and reader, to write a simple melody, e. g. a choral melody, or perhaps a Solfeggio, and the like, in the following manner,



than in fully written notes, as follows:

VOGLER.



(although it is true, indeed, that even in this case, to at least the great majority of readers and players actual notes would be incomparably more welcome than thorough-base signatures, were it only for the greater clearness with which the music is presented to the eye by notes, than by figures.)

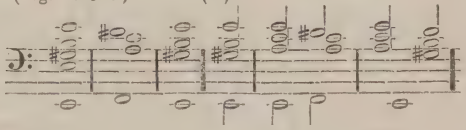
A *second*, and, in many respects, very considerable advantage of thorough-base writing consists in the fact, that, when the Base voice is figured in the thorough-base manner in a score, as is usually done in pieces of church music, such figuring often very much facilitates the understanding of the harmonic web [the structure of the harmony] *in reading and playing from score,* since a Base staff with thorough-base signatures immediately marked over it is for the most part more easily surveyed by the eye, than the entire mass of vocal and instrumental parts, constructed for a wide distance above each other in several staffs, and to be read in several different clefs. Thus it here affords about the same facility which is furnished by placing under the full score an abridged piano-forte abstract: that is to say, to an individual who has once rendered himself familiar with thorough-base figures, it secures, in case these figures are not too numerous and huddled together in a too confused manner, not only the advantage of his being able more easily to survey them than the full score and perhaps also to accompany a vocal part according to them,—but these thorough-base signatures may often be of utility too by the fact that they prevent the attention of the player from score, of the conductor in rehearsal, or of any other reader, from passing over unnoticed, say, an unexpected leading tone or other distinguishing and important interval, which lies, perhaps, in the apparently unimportant part of some wind instrument, in an unusual clef, or in some other obscure situation, where one would not expect to find it. This advantage is obviously of so great importance in itself, that it is really a matter of surprise that it should not have found acceptance also in secular music.

How far it is proper and desirable, in *the execution* of a full-voiced piece of music, to allow, besides the full instrumentation, the thorough-base figures also to be performed by a thorough-base player on the organ or otherwise, is another question, upon which I must refer the reader to what I have said in relation to the *gross impropriety* of such thorough-base playing, in the periodical *Caecilia*,* as also in my *Treatise on Thorough-base* [*General-basslehre*], published by *Schott at Mentz.*

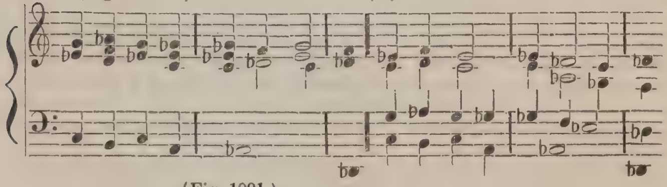
(These views were first published in the Leipsic General Musical Journal for the year 1813, p. 105 and onward,† and ten years afterward another gentleman saw fit to publish these same views, first ventured upon by myself,—as strictly his own, and that too in the same periodical.‡)

A *third* real advantage of thorough-base notation consists in the fact that it often serves superficially to sketch a piece of music in haste, which not unfrequently can be done sooner by figures than by the ordinary notes.—Indeed, for that matter, a series of harmonic combinations may be noted down entirely without note-lines and music-paper, by merely using letters in the place of the Base notes. Thus, for example, we may, in this rapid way of writing, sketch the harmonic combinations found in fig. 1089—1091,

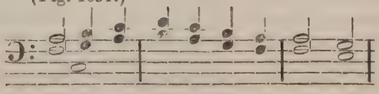
(Fig. 1089. *i.*) (*k.*)



(Fig. 1090. *i.*) (*k.*)



(Fig. 1091.)



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* XIII Bd. (51. Heft) S. 145, flgg.

† Leipz. allg. mus. Zeitg. vom Jahr 1813, S. 105 u. flgg.

‡ Jahrgang 1822, Nr. 42, S. 677 u. flgg.

as follows:

$$\text{(Fig. 1089 }i\text{:)}\ \overset{\sharp}{E} \mid \overset{\substack{\sharp 6\\5}}{F} \mid \overset{\sharp}{E}.\text{—(Fig. 1089 }k\text{:)}\ \overset{\sharp}{E} \mid \overset{\substack{6\\4}}{E}\ \overset{\substack{\sharp 6\\5}}{F} \mid \overset{\substack{6\ 7\\4\ \sharp}}{E} \mid$$

$$\text{(Fig. 1090:)}\ \overset{\natural}{c}\ \ \overset{\natural 7}{B}\ \ \overset{\flat}{c}\ \ \overset{\substack{\flat 7\\\natural 5}}{A} \mid \overset{\substack{-\\-}}{A\flat}\ \ \overset{\substack{6\\\natural 4}}{A\flat}\ \ \overset{\substack{\natural 7\\\flat 5}}{A\flat}\ \ \overset{\substack{-\\-\\3}}{A\flat} \mid \overset{\natural 5}{D\flat}$$

$$\text{(Fig. 1091:)}\ \overset{\substack{6\\4}}{c}\ \ \substack{7\\5}\ \ \substack{8\\6} \mid \substack{9\\7}\ \ \substack{8\\6}\ \ \substack{7\\5}\ \ \substack{6\\4} \mid \substack{-\\-}\ \ \substack{5\\3} \mid$$

§ 575.

Still a farther species of utility to be derived from the system of thorough-base notation, (chiefly for the sake of which, indeed, I have mentioned the subject in this Theory,) consists in the fact that it is happily adapted to be used in *contrapuntic exercises*.*

The utility of the thorough-base notation, in this respect, depends upon the circumstance that its figures uniformly indicate only what tones occur in the other voices, that is to say, only notes, but not directly the fundamental harmonies involved in them, and that the entire arrangement and carriage of the other voices is left to the personal agency of the reader himself.

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* I say, in *contrapuntic exercises*, but not *in teaching the theory of composition itself*, for which, or instead of which, it is often (irrationally enough) used amiss. For, it follows from the very fact that the thorough-base notation is essentially nothing else than a short-hand species of writing, whose signs uniformly represent nothing but mere notes, though indeed less perfectly than notes themselves, and that they give as little information in respect to the internal harmonic sense and connection of the tones indicated, as if the tones were written in the usual notes, whose substitutes they are, (§ 563, remark,)—I say, it is evident from these considerations, how irrational it is *to attempt to found the doctrine of pure composition upon these thorough-base figures*, whose use pre-supposes a complete knowledge of the subject already;—just as if a pedagogue, for instance, should attempt to construct a Latin Grammar upon the doctrine of the abbreviations of Latin words and phrases.

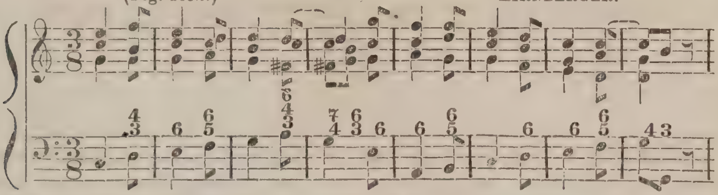
This view becomes the more striking, if we consider in what way persons think to arrive at that object, namely, by assuming the doctrine of pure composition to consist in showing how one is to treat this or that interval,—e. g. the seventh tone from the Base tone,—or how one is to treat the third, the fourth, and the sixth, in a third-fourth chord,—the third, fifth, and sixth in a fifth-sixth chord, &c.;—just as if one who had occasion to write a theory of arithmetic, for example, should make this consist in first teaching his pupils what they were to do with those numbers in which the figure 1 should occur, &c.! (See remark on § 99.)

It is almost yet more irrational, to write, as has been done, so-called *Thorough-base Schools* which only purport to teach how to play a figured Base according to the rules of the art, *without one's being radically acquainted with the theory of pure composition;*—a little piece of trickery which seems to me very much like a man 's undertaking only to teach a pupil to read a book written in mere abbreviations, without his understanding the language in which it is written.

After these remarks it will be quite apparent, *why* and *in what sense* I have, in many parts of my Theory, denominated such instruction-books *detestable Thorough-base Schools.* Such an intrinsically mistaken attempt can never be and will never be anything else, even had Apollo himself written it; and recipes and prescriptions, how, in this and that case, a tone must be treated which may happen to be the second, third, fourth, &c. from the Base tone,—how the third, the fourth, the ninth, the second, &c. in this or that second-fourth-sixth chord, or even the Base tone itself, is to resolve itself, &c.,—prescriptions which at one time, indeed, prove correct, but at another not, as we have seen again and again in the course of our Theory,—I say, such rules and prescriptions can never be anything else than a miserably jumbled aggregation of family medicines, promiscuously thrown together in the most arbitrary manner, without any actual internal relationship or connection.

We will, then, take in hand an example furnished with thorough-base figures, say fig. 1092,

(Fig. 1092.) KIRNBERGER.



and will reject one of the upper voices from it, in order again to supply it from the guidance of thorough-base signatures.

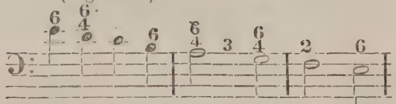
We will afterwards reject several, and finally *all* the upper voices, so that merely the figured Base alone shall be left us, from which we will at one time form a composition having two voices, and at another one having three, four, or more voices.

I avoid mentioning many examples for similar exercises, since every thorough-base voice which every individual can easily supply himself with, may be used for an exercise of this species. Those scores of good composers which have their Base voice marked with the signatures of thorough-base, are particularly to be recommended for this purpose, because the pupil, after having drawn out such a figured Base in voices, can compare his work with the carriage of voices found in the original score, which latter serves, in such a case, as an instructive correction of the exercise. The examples for practice given in *Türck's* Guide to Thorough-base playing, [Anleitung zum Generalbassspielen,] will serve for a similar purpose, as will also those in *Kirnberger's* Principles of Thorough-base, [Grundsätze des Generalbasses,] and many others.

One will soon become able, by proceeding in this way, to place a figured Base voice before him on the piano-forte, and directly to play off a piece of music in two, three, or more voices; or, as it is termed, *to play thorough-base.*

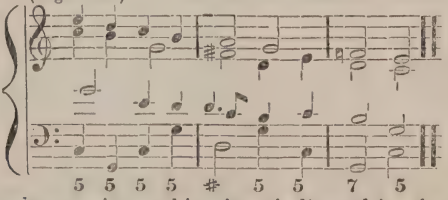
Finally, one may try to convert the figured Base voice into a middle or upper voice by transposing it—say one or two octaves higher, so that the tones indicated by the signatures shall at one time be given to the higher voices, and at an other to the lower. Thus, the figured voice in fig. 1093,

(Fig. 1093.)



may be interwoven into a four-voiced piece as an upper voice, as in fig. 1095,

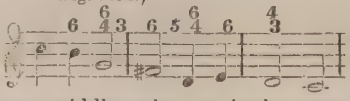
(Fig. 1095.) VOGLER'S CHORALSYSTEM.



which contains the harmonic combinations indicated by that figuring.

In like manner, the passage in fig. 1094,

Fig. 1094.)



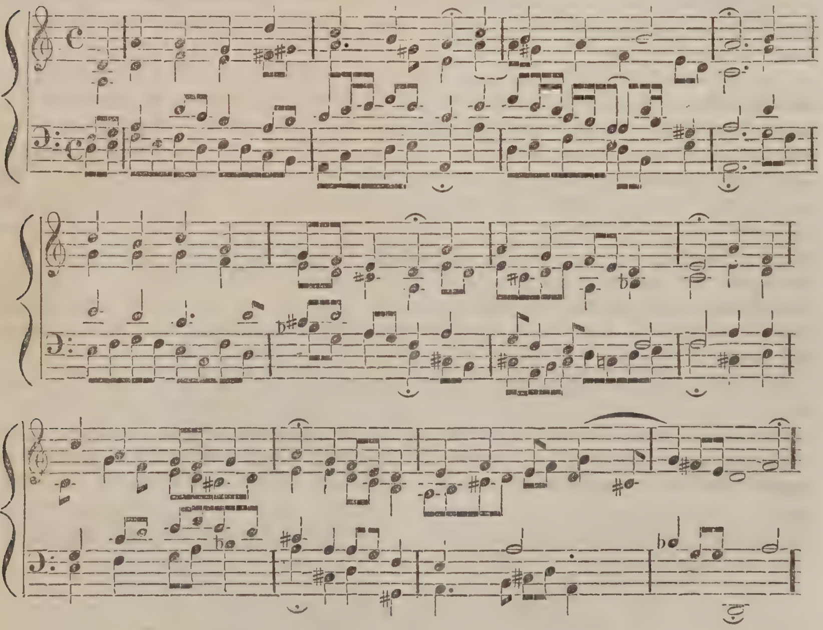
can also be treated as a middle voice, as is the case in fig. 1095,—&c.

(D.) TO SET ONE OR MORE VOICES TO ONE OR MORE GIVEN VOICES, WHEN THE HARMONIES TO BE CHOSEN ARE NOT STRICTLY INDICATED.

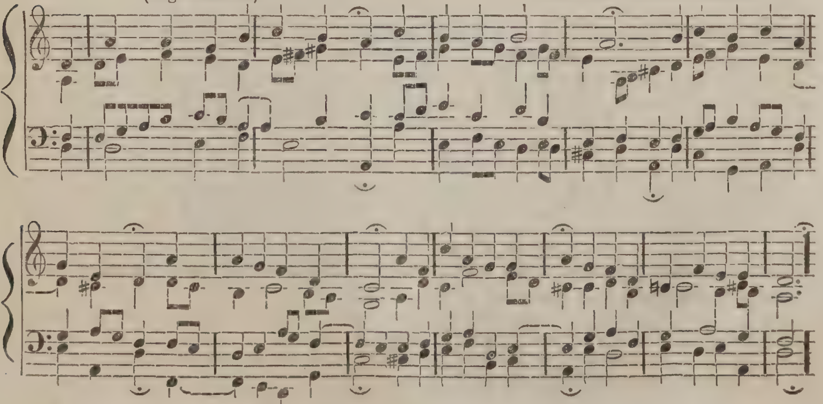
§ 576.

Finally, those contrapuntic exercises in which the harmonic combinations to be supplied have hitherto been indicated to us in one way and another, we will now undertake, without any such aid. From some piece having several voices, in which the harmonies are nowhere particularly designated, as e. g. fig. 1098 or 1099,

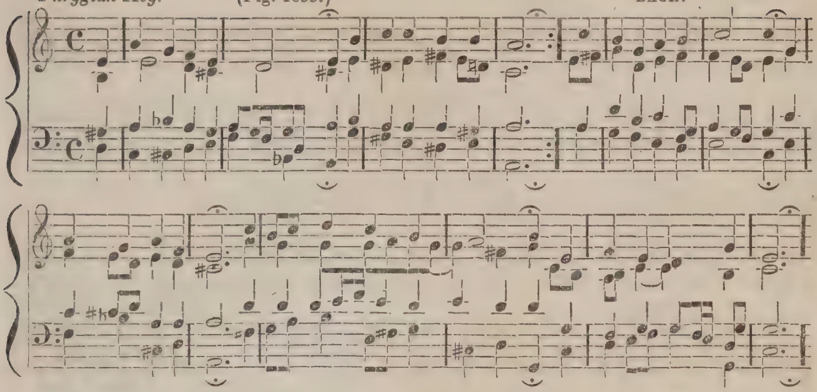
*Doric Key.** (Fig. 1098. *i.*) BACH.



(Fig. 1098. *k.*) VOGLER'S IMPROVEMENT.



Phrygian Key. (Fig. 1099.) BACH.



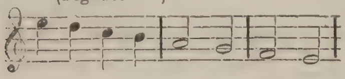
we will select out one or more voices, so as to supply them again without any such assistance. We can also do the same thing with several other examples.

In this way we shall at length become able to set one or more voices to *a single voice* which is furnished with no particular indication of the harmonies to be chosen;—and this species of exercise is the one with which (as we have mentioned above in § 559) our teachers of musical composition *begin* and *end* their contrapuntic exercises, as they do in general their exercises in pure composition, but to which *we* should be as little inclined rigidly to adhere, as we would to make the first commencement with it.

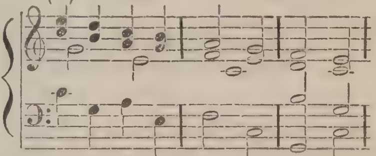
It is self-evident, that the practitioner must, in exercises of this species, himself seek out and select suitable harmonies and harmonic successions for the given voice—the *cantus firmus*.

In doing this, one will naturally at first choose those harmonies to which the *cantus firmus* primarily points. Subsequently, however, one can do the opposite, and can, for example, counterpoint the *cantus firmus* in fig 1097 *i*,

(Fig. 1097. *i.*)

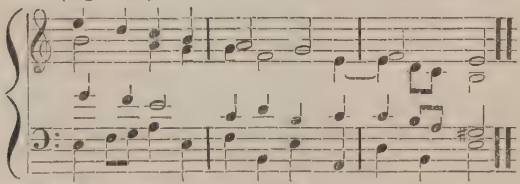


(*k.*)

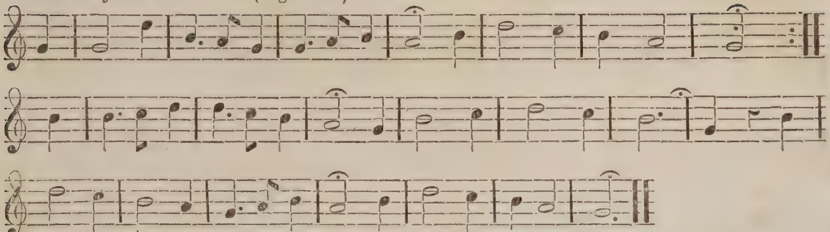


at one time as in *k*, and at another as in fig. 1095, p. 795, or in fig. 1096:

(Fig. 1096.) VOGLER'S CHORAL-SYSTEM.

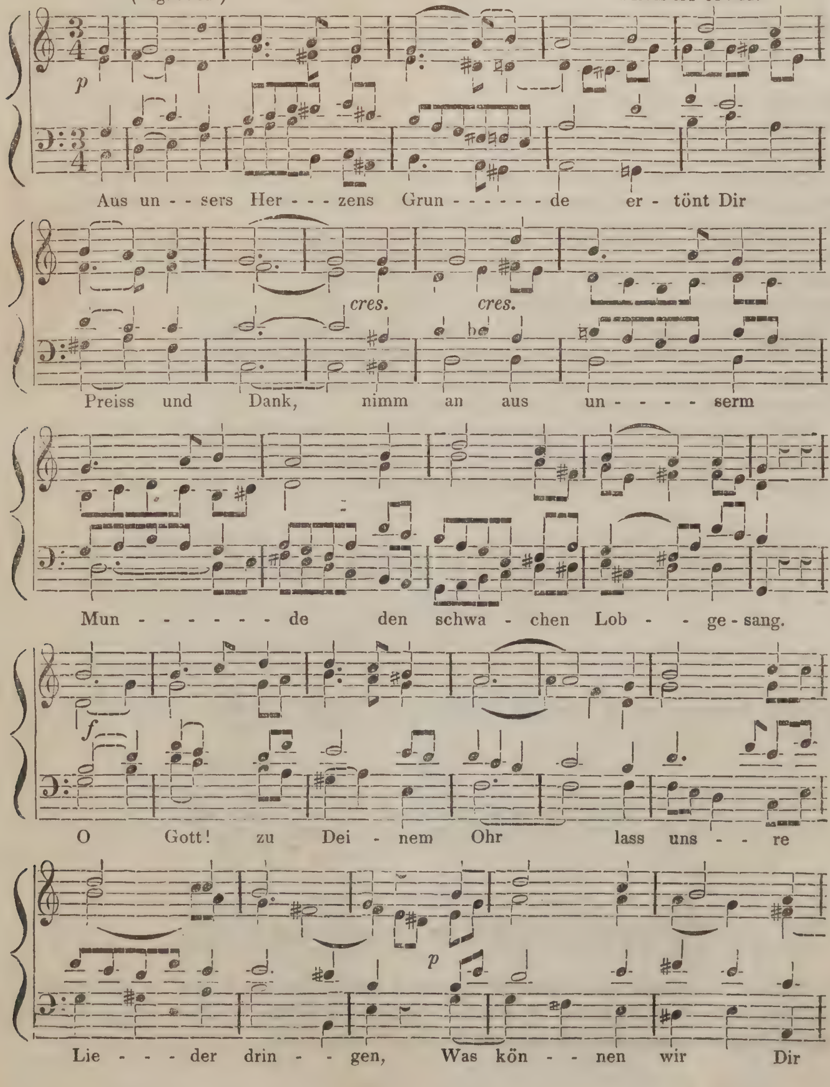


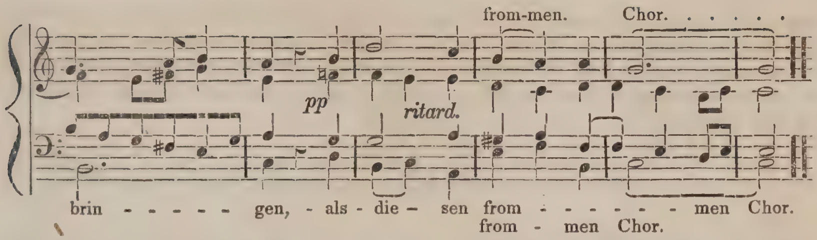
Indeed, one may even attempt to set a whole *cantus firmus* in an entirely different key from the one to which it naturally points. Thus, e. g., I have attempted to construct the melody found in fig. 1100, *Cantus firmus.* (Fig. 1100.)

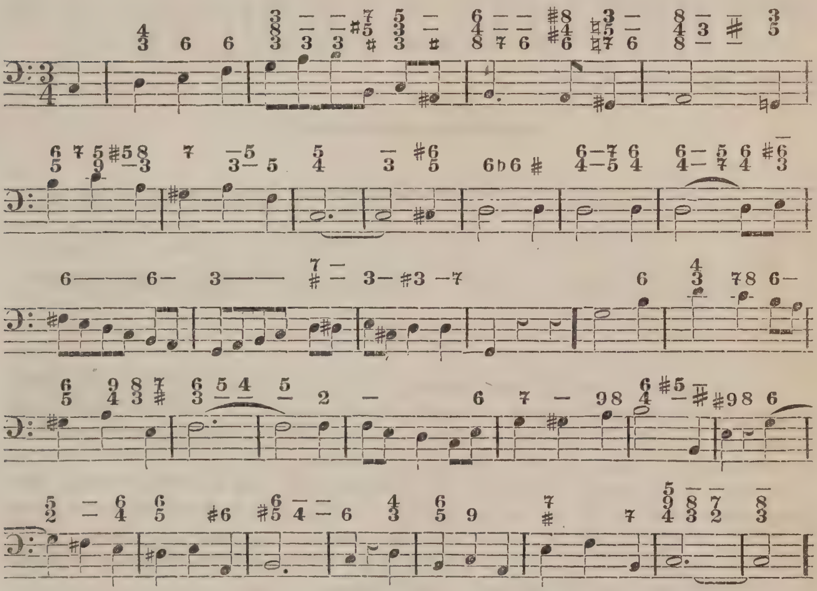


—a melody which very decidedly indicates the key of *G*-major, into a piece of music in *C*-major, without in the least altering its form, as in fig. 1101:

(Fig. 1101.) FROM MY OP. 41.


3/4
p
Aus un - - sers Her - - - zens Grun - - - - - - de er - tönt Dir
cres.
cres.
Preiss und Dank, nimm an aus un - - - - serm
Mun - - - - - - - de den schwa - chen Lob - - ge - sang.
f
O Gott! zu Dei - nem Ohr lass uns - - re
p
Lie - - - der drin - - gen, Was kön - - nen wir Dir


from-men.
Chor. . . . . . .
pp
ritard.
brin - - - - - - gen, - als - die - sen from - - - - - - - men Chor.
from - men Chor.



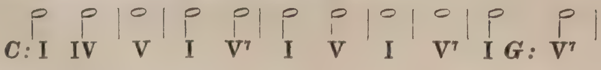
As examples for practice in counterpointing a *cantus firmus*, we may, in general, use any that occur in Treatises on Thorough-base.

DIVISION II.

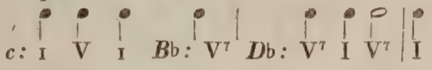
TO FORM A GIVEN HARMONIC SUCCESSION INTO VOICES.

§ 577.

Thus far we have uniformly had either several given voices, or at least one, to which we were to set others. But we will now attempt to form *a series of harmonies*, given alone, into voices. We will, for example, transcribe the designation of harmonies standing under fig. 1076, p. 784, alone by itself, adding merely forms of notes, to show how long each harmony is to continue, somewhat in the following manner:

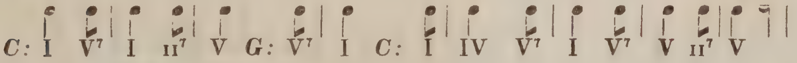

C: I IV V I V^7 I V I V^7 I *G:* V^7

and will then try to form, according to these given harmonies, a piece of music consisting of two, three, four, or more voices, at one time exclusively of harmonic tones, and at another of harmonic tones combined with others which are foreign to the harmony.—Below are found some more problems of this species:



(Comp. fig. 1090, p. 793.)

Or:



(Comp. fig. 1092, p. 795.)

DIVISION III.

TO INVENT A PIECE OF MUSIC WITHOUT ANYTHING BEING GIVEN.

§ 578.

The exercises naturally preliminary to this problem having been pretty thoroughly canvassed, in what precedes, we may now venture with some degree of certainty upon the business of inventing a piece of music entirely from our own resources,—of composing a piece.

If we will, however, observe some gradations in this matter, we may proceed somewhat in the following manner. We will first invent merely one voice or simply a melody, and then add to this voice several others in the manner suggested in § 576. In this way we obtain a piece of music in which everything has been invented by ourselves.

At another time we will invent merely a series of harmonic successions, and then carry out this series of harmonies into voices according to the directions in § 577. In such a case, too, we shall have by degrees produced a piece of music wholly from our own resources.

In this way we shall at length become able to perform all the above separately treated operations at once, and therewith to produce at one operation *a piece of music grammatically correct, a pure musical composition,* and either to write it on paper, or to play it on an instrument.

To teach the art of doing this, has thus far been the object of the present Theory. Whatever else pertains to the theory of musical composition, namely the more artificialized forms of musical composition, of what is called Double Counter-point, of Imitations, Canons, and Fugues, as it were the *Syntaxis ornata* [*the ornate syntax*] is foreign to the doctrine of merely *pure* composition, *the mere Grammar of Musical Composition.*

APPENDIX.

ON THE ANCIENT MUSIC: PARTICULARLY THE OLD GREEK OR CHURCH KEYS.

§ 579.

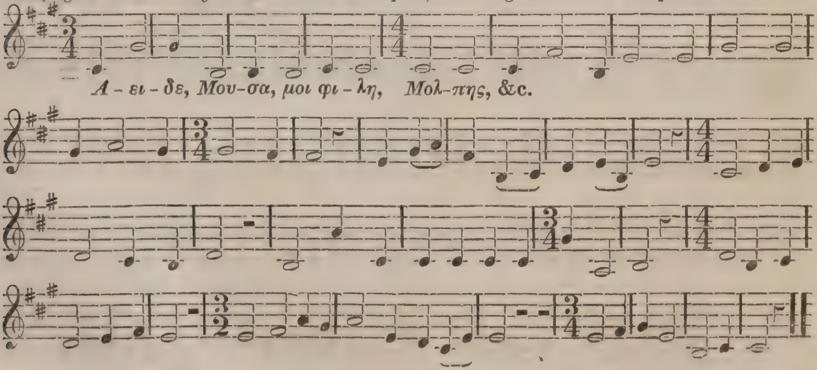
In our whole previous Theory, we have entirely passed over one subject, which, in other books of instruction, has been made a matter of very great importance; indeed, with which many have been accustomed to commence their instructions and upon which—even to found it. This is the doctrine of the so called Greek or church keys.

I cannot convince myself of the propriety of this mode of procedure, deeming this subject, as I do, to be something wholly foreign to the theory of musical composition; and I here touch upon it supplementarily, simply in the way of historical narration, in order that my readers may not be left in ignorance of a subject, to the knowledge of which, in the eyes of many, so great importance is attached.

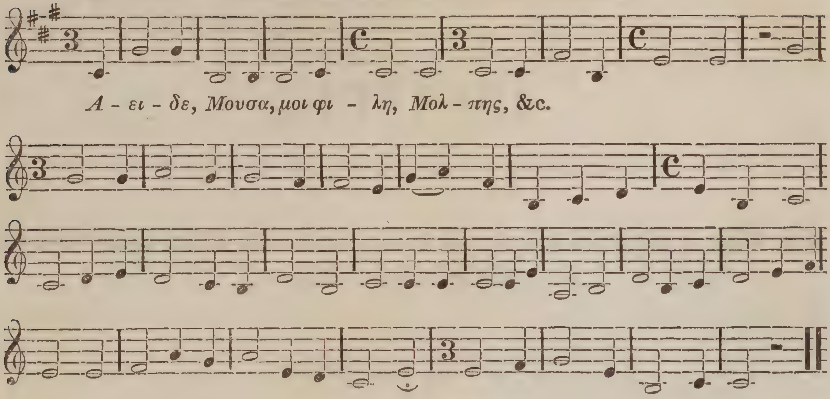
§ 580.

In the views which we have thus far taken of musical composition, we have uniformly recognized only *two* different species of keys, namely major and minor. These two species of keys, moreover, are properly the only ones which, at least so far as our ears at the present day are concerned, are adapted to the purpose of music. Musical antiquarians, however, assure us, that the ancients had, not like ourselves, merely two varieties of key, but many more and entirely other keys; and such, for example are the keys in which figs. 1112—1115 are written:

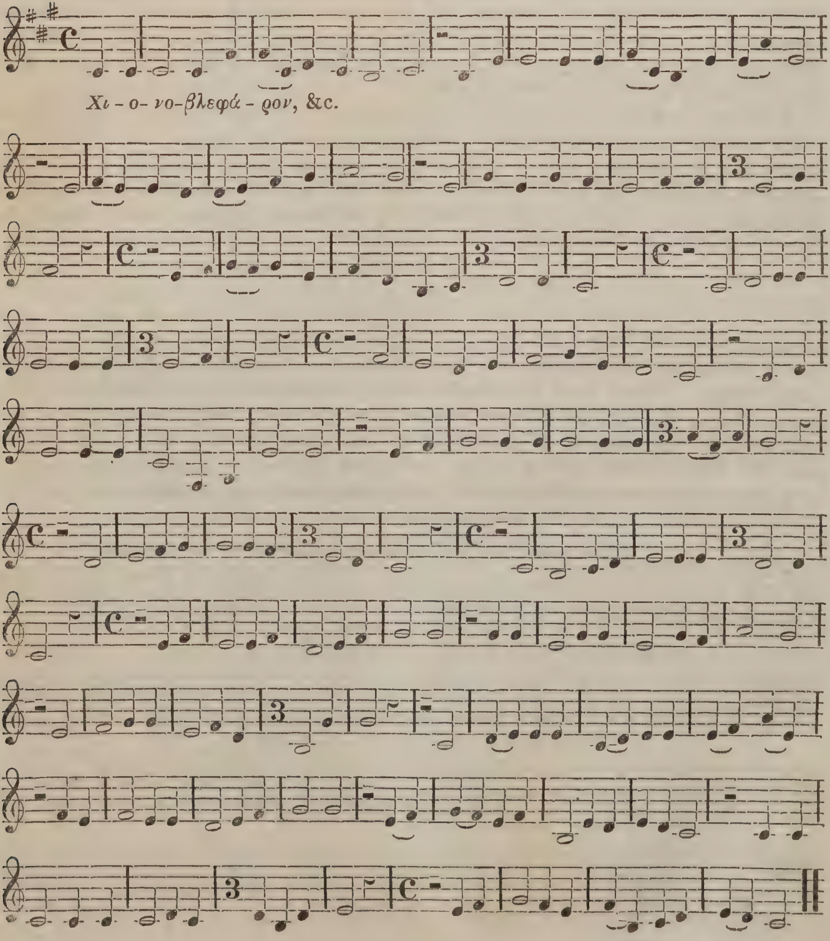
(Fig. 1112. *i.*) *Hymn to the Muse Calliopeia, according to Burette's interpretation.*



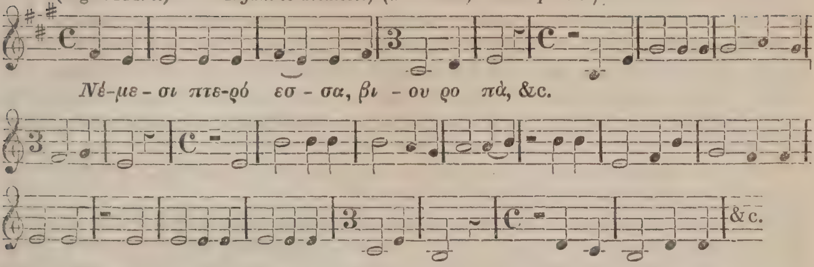
(Fig. 1112. *k.*) *The same Ode, as printed in Forkel, Vol. I. p. 422.*



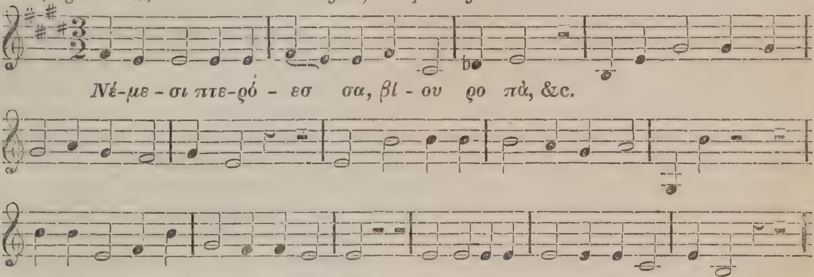
(Fig. 1113.) *Hymn to Apollo, copied by Forkel, Vol. I. p. 424.*



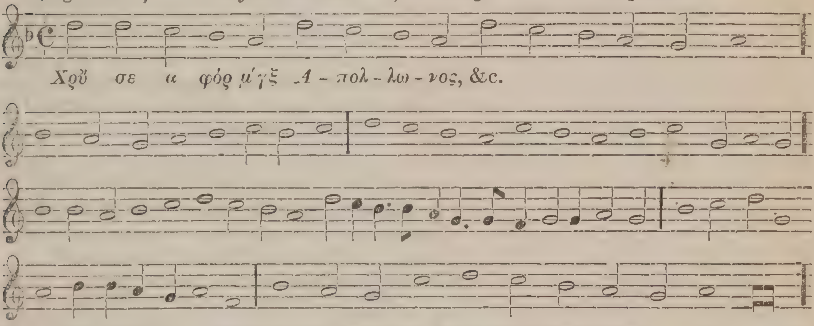
(Fig. 1114. i.) *Hymn to Nemesis, (in Forkel, Vol. I. p. 427.)*



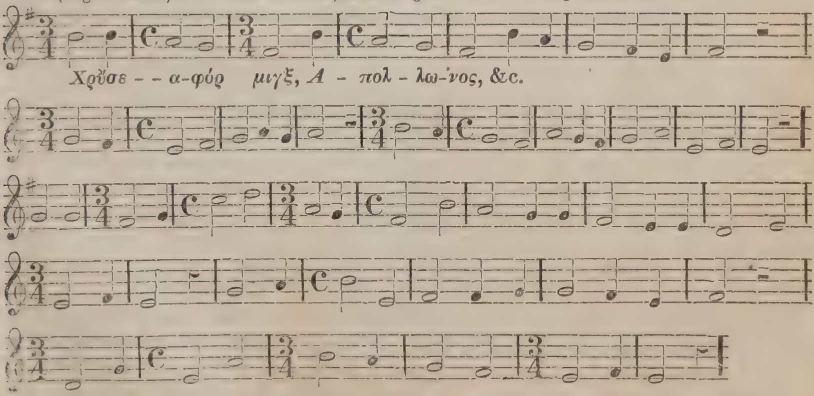
(Fig. 1114. k.) *The same Hymn, as copied by Rousseau.*



(Fig. 1115. i.) *The first Pindaric Ode, according to Kircher's interpretation.*



(Fig. 1115. k.) *The same Ode, according to Burette's interpretation.*



Let one first sing or play these through and then form his own judgment.

If it is true that Greek music really sounded as these specimens do;—if it is true, that, in Greece, *such* musical compositions, which, at least to human ears of the present day, are chiefly of the most strange and singular character, were currently received as products of the fine art of music, certainly the musical sense of the Greeks must, to say the least, have been very differently constituted, and their music something entirely diverse, from our own.

But, in the first place, it is yet a very unsettled question, whether the music of former times *really did sound thus.*

Few subjects of antiquity are invested with so comparatively impenetrable an obscurity, and attended with so great a diversity of views and opinions among learned men, as is the doctrine of the music, and particularly the keys, of the Greeks and the Romans.

The cause of this obscurity lies in the circumstance that historical investigators in this department, more than in almost any other, find themselves almost entirely left without traces to guide them, and without any of the requisite sources of information. While the *plastic* works of the ancients still to this day stand bodily before our eyes, not a single tone is any longer heard from all their *musical* productions. A few paltry fragments of written Greek music — mere dead musical signs—are all that has come down to us. And even these pitiful fragments are not only extremely few, but, what is the worst of all, they are, to us, properly illegible, and we do not know with certainty how they actually sounded; which latter fact is sufficiently obvious from the consideration that these said manuscripts have, not unfrequently, been quite differently construed by different musical scholars,—and indeed from the consideration, too, that such constructions of Greek music as are found, for instance, in the examples above quoted, uniformly sound so very strangely, that one can scarcely keep himself from the conjecture, that the interpreters who suppose the pieces of music designated in those ancient musical writings to have sounded so strangely as they do when thus translated into our modern notes,— might have erred in decyphering those ancient musical manuscripts and have translated them into notes incorrectly; so that, if an ancient Greek were this day to rise from the dead, he would, perhaps, be very much shocked to hear what these gentlemen had proffered as specimens of the music of his so highly cultivated age.

Truly indeed, if such an ancient visitor, restored from the grave, could stand before us at this day and play or sing a few pieces of the music of his time,— then should we at once be extricated from the difficulty. Then we should, for once at least, have heard with our own ears, as we now daily see the products of the ancient plastic art with our own eyes.—But inasmuch as we have never, either directly or even indirectly, perceived, by our own senses, how a piece of Greek music originally sounded, so, it appears to me, our speaking and writing on this subject is not much better than treatises of deaf men on tones, or of blind men on colors.

But it is not enough that no ancient Greek arises from the dead to enlighten us upon the nature of his music! No, it would almost seem as if the dead of more than a thousand years had even plotted together to thicken the vail of concealment still more. For, even the historical notices which the ancient writers have left us of the music of their age are almost all in the highest degree unintelligible, often entirely contradictory, yes, even demonstrably erroneous, untrue, and contrary to nature, when they are not even directly false,* as e. g. the story of the hammers and strings of Pythagoras, first unmasked by Galilei, as also by Cladny,* which story is handed down to us by Nicomachus Gerosenus, Jamblicus and Gaudantius, Macrobius and Boetius, as a sober matter of fact,—also the story of the youth of *Tauromenos*, who was thrown into a rage by the sound of a Phrygian flute melody and would even set fire to the house of his rival, but from which Pythagoras easily kept him by a musical artifice, namely by calling to the flute player to play only in quick spondaic measure, which spondaic blow-

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* The same complaint of the obscurity and uncertainty of this subject, has already been made by several other writers before me, as e. g., among others, by the following:

FUXIUS, *in Gradu ad Parnassum, Exercitii V. Lectione VII, De Modis, pag.* 221. "*Ad Modorum materiem tractandam adniti, perinde est, ac antiquum chaos in ordinem redigere. Tanta enim opinionum diversitas inter Auctores, cũm antiquos, tum recentiores reperitur, ut ferme quot capita tot sententiae fuisse videantur: Nec me tenet tanta admiratio Graecorum Auctorum: etenim extra controversiam est Musicam illorum principio pauperem admodum intervallis fuisse, teste Platone in Timaeum.* . . . . POSTQUAM AUTEM VIX UMBRA DE MUSICA GRAECA NOBIS AMPLIUS SUPEREST, *non satis mirari possum, existere etiamnum aliquos, qui hodiernae Musicae nostra Modis peregrina haec vocabula attribuere, et rem ex se satis intricatam,* VANIS NOMINIBUS *obscurare audeant.*"—"*To endeavor to treat the subject of keys* [*modes*] *is, as it were, to attempt to reduce the chaos of antiquity to order. For, so great a diversity of opinion is found among authors, both ancient and modern, that there seem to have been almost as many opinions as heads. Nor am I so much captivated by the Greek authors: for, it is beyond dispute, that their music was, first of all, very poor in intervals, as we are assured by Plato in Timaeus.* . . . . BUT, SINCE SCARCELY A SHADOW OF GREEK MUSIC STILL REMAINS TO US, *I cannot feel surprise enough, that there are still those who, to this day, presume to apply these foreign terms to our musical modes,* [*keys,*] *and thus,* BY SENSELESS NAMES, *to increase the obscurity of a subject which is already sufficiently obscure in itself.*"

D. ANTONIO EXIMENO, *dell' origine e delle regole della Musica, Roma* 1774, *P.* 2, *Lib.* 1, *Cap.* 1, § 1, *Pag.* 321: "*Gli Europei sono tenuti a respettare ne' Greci i Maestri delle moderne arti, riti, e costumi; ma questo rispetto non deve impedire il tenerli per la nazione più menzognera che sia stata mai al mondo, ed ambiziosa di farsi stimare più di quello ch' era.*"—"*The Europeans are bound to respect the Greeks as the masters of their arts, manners, and customs; but this respect need not prevent our regarding them as the most lying nation that the world ever saw, and a nation that was always ambitious of being taken for more than it was worth.*" And further, Pag. 339: "*Non pretendo per questo che la Musica greca sia stata onnimamente come la nostra, che per decidere questo punto, v' abbisagnerebbe sentire que la, e paragonarla con questa.*" "*I do not mean, by this, that the Greek music was entirely like our own; for, in order to decide this point, it would be necessary to hear the former and to compare it with the latter.*"—And again, Pag 342: "*Vero è che da' testimonj degli Antichi non si può chiaramente rilevare il significato delle parole, massimamente in materia di Musica, sulla quale nulla quasi si comprende senza esempj, che mancano affatto sulla Musica greca.*"—"*It is true, that we cannot easily determine, from the mere statements of the ancients, the real meaning of their words, especially in the department of music, where, even aside from this consideration, scarcely anything can be understood without examples, which latter are here entirely wanting.*"

ROUSSEAU, in his *Diction. de Musique, art* MODE: "*Les Anciens diffèrent prodigieusement entr' eux sur les definitions, les divisions, et les noms de leurs Tons ou Modes. Obscurs sur toutes les parties de leur Musique, ils sont presque inintelligibles sur celles—ci.*"—"*The ancients differ prodigiously among themselves in respect to the definitions, divisions and names of their tones or keys,* [*modes.*] *Obscure in all parts of their music, they are here almost entirely unintelligible.*"

G. JONES, in his History of Music, (which is not this moment at hand in the original, but only in v. Mosel's Translation,) expresses himself in a similar manner: "How much it is to be regretted by the friends of the arts, that *no trace* is left us of what the music of the ancients actually was, and that all records, which might have diffused light on so interesting a subject, have perished in the rushing stream of time. We have, indeed, treatises and works of the Greeks upon ancient music, but they do not benefit us; for, even the learned professors of modern harmony are not able to understand them. The tedious subtleties of an endless winding through the labyrinth of an analized Diapason; the particular character of their Tetrachords, and the impenetrable darkness which hangs over the knowledge of

*** Akustik § 86, u. Leipz. Mus. Ztg. 1826, Nro. 40.**

ing immediately changed the feelings of the incendiary to such a degree that he repentantly sneaked away to his home without doing anything farther;—or the story of the musical performances in Solomon's Temple by a court chapel-retinue of not more than four hundred and eighty thousand musicians, of whom only twenty thousand were trumpeters,—— —— &c.*

As no rational man believes a word of all these things, so I can never be-

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their signs of tones, are as substantial causes for sadness to the feelings of the musical artist, as they are to the curiosity of the ancient historian."

The learned and distinguished Dr. Burney, in his Introduction to the History of the Music of the Ancients, says, as candidly as truly: "What the music of the ancients really was, it is not now easy to determine. . . . . . the subject of the ancient music is so obscure, and the writers who have treated of it differ so much in their own opinions, that I prefer to omit all discussion in relation to it; for, to tell the truth, the study of the ancient music has become, at the present day, more the business of the antiquary, than that of the musical artist."

Forkel's expressions, also, in several parts of history of music, coincide with the views expressed above. He says, e. g., among other things, in his first volume, pages VIII and IX, [im 1, Bande S. VIII und IX:] "Whoever, therefore, will fathom the true nature of the ancient music, certainly (strange as the conclusion may appear to many readers) can but seldom follow the accounts as they have been given us by even the most credible historians of antiquity." . . . . . "He may be a very honest, candid, and even learned man, and yet, in individual parts of the sciences, or in the arts, may possess so little true knowledge, that he does not in such a case merit the slightest confidence, and is just as capable of deceiving us by his accounts, as if he were far from being the honest and learned man whom we are bound to consider him, on the ground of his other merits. One thing which greatly enhances the difficulty of our acquiring clear ideas of the nature of the ancient music, besides the above-mentioned uncertainty of historical sources of information, is the entire difference of the interval relations in the modern and the ancient scales, and the hence arising impossibility of making these ancient interval relations sensible to our ear, accustomed as the latter is to other distances of tones which are entirely diverse. Had some such machine been left us from antiquity as is the invention of the mechanical flute-player of *Vaucanson*, or as some of our musical clocks are, then would some melodies also have come down to us in connection with them. From a single piece of music, obtained as it were alive, in this way, we should have been better able to comprehend the nature of the ancient music, the magnitude of the intervals in its scales, its measure, &c., than from a thousand descriptions, or even from the few melodies, of which, after all, only the lifeless signs have come down to us. But such inventions either had never been produced by the ancients, or they have become lost, and we are now no better off, as it respects the true sound of the ancient music, than we are as it respects the true pronunciation of the ancient dead languages."

It would be easy to adduce a great many other writers, who all agree in the same complaint. I have, above, copied only from those who happened to be nearest at hand, while the others, almost without exception, utter the same lamentation, with equal strength, and, so far as I can recollect, in most cases, with much greater.

Disheartened at all these difficulties, and at the want of a solid foundation upon which to establish a sure progress, many are disposed to give up this important branch of musical and antiquarian science, in a manner, utterly and forever. We might almost approve of their choice in the matter; for, in so small a number, and in the poverty and uncertainty of the traces which could serve as the basis and support of our investigation, the hope of securing any satisfactory results from this field, must necessarily be very small. But notwithstanding all this, it would not be worth while, perhaps, to give up all hope. If, as is well known, we can succeed in getting the genuine sound of certain Greek letters from the bleating of sheep, the howling of a dog, and the like, why should we not hope we may yet

* That even our latest writers offer the fraternal hand to the lies of the writers of antiquity, is shown by a document published in No. 43 of the Berlin Musical Journal for the year 1824—[Nr. 43 der Berliner Mus. ztg. v. 1824]—a document presented with entire seriousness as an authentico-historical one, which contained the most important and positively decisive developements upon this subject of antiquity, but which was found, by more recent disclosures, to be a—jesting fiction.—(*Cäcilia* II. Bd. S. 156.) Compare, moreover, *F. A. Wolf*, Darstellung der Alterthumswissensch. Museum der Alt. Bd. 1. S. 65; Serapionsbruder, II., 371.—*E. T. A. Hofmann's* Leben, I., S. 281; *Cäcilia*, Bd. II., S. 113; IV. 213; V. 279.

lieve, from any assurances of our antiquarians, that the Greek music was anything like what our interpreters of these hymns have given to us in figs. 1112—1115, pp. 801—803, and thus anything so entirely different from that which we call music at the present day, a confused and tedious jumble of sounds without any melodic sense, and (like the above examples) even without any rhythmical symmetry; and the very circumstance that antiquarians are not

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perhaps gain some disclosures from the same quarter, showing how the Greek music may have once sounded, and whether it is actually true that such things as those exhibited in figs. 1112—1115, pp. 801—803, were called music among the Greeks? whether their keys and scales are of such a nature that melodies of *such* a description could be manufactured out of them? or whether they may not have had the same scales and keys as are found to be consonant to the ears of men at the present day.

But if we would hope to be able hereafter to see light arise on this doubtful subject, investigations must certainly be instituted in a very different manner, in many respects, from what they have heretofore been.

First of all, investigators must transfer themselves more to *the study of the sources*, the authentic remains of the ancient musical art, instead of always yielding themselves up, one to the authority of another, as has for the most part been done heretofore, and instead of looking through the glasses of others, usually ground and polished, not without the distorting effect of prejudice, and not unfrequently without an accurate acquaintance with the subject. For how dangerous it is, particularly in *this* department, to build upon the authority of our writers, appears not only from the fact that they are not all agreed among themselves, and one construes, sings, and translates into notes the very same piece of Greek music, in an entirely different way from another, as appears e. g. from a comparison of fig. 1112 *i*, 1114 *i*, and 1115 *i*, with *k*, pp. 801—803, but particularly from the fact that the authors who have written upon music, and especially upon the foreign keys and scales, have usually either been merely musicians without a suitable general education, or possessed of a general education with but a small amount of musical knowledge, or persons who possessed no musical qualifications whatever. For, it is nothing new, for example, that W. Jones, as he himself in a very artless and ingenuous manner relates, after he had first occupied himself a long time with a learned comparison of the key and scale of an Indian melody with our keys and scales, finally went at last to a musician for advice, and *then* learned from him, for the first time, that the scale of the said song was nothing peculiar, but was just like our own! (The passage itself will be introduced farther on in the present remark, printed literally.) Thus a learned man, who is not even at all acquainted with our scale, but is obliged first to ask a musician about it, in order to know whether a song which he hears is contained in this scale or not,—such a learned man employs himself with a comparison of this scale with that of India, and causes his views upon music to be printed,—and other equally learned men appeal to him and write again other learned treatises!—Rely not, then, upon the idle tales of the learned!

The more indispensably necessary it is, therefore, in investigations relative to the ancient music, to draw from the original *sources*, to see with one's own eyes and to use one's own understanding, the more unfortunate it is, that these sources are so little accessible to the inquirer. For, where will he find the old manuscripts of the Greek notation? Where the ancient writers who furnish accounts of the music of their own times? Where the relics and copies of the ancient musical instruments, &c.? Where will he find all this?—And, particularly, where will he find it all *together*, that he may be able conveniently and thoroughly to examine, compare, and consider it on all sides, in one connected view?

It is obvious how very much the difficulty of investigation is increased by this circumstance, and the hope of ever arriving at a satisfactory result is diminished. To say the least, if the latter object is ever to be gained, one must begin with first furnishing us with the original documents themselves. Accordingly, our writers, instead of translating the Greek music into modern notes, according to their own ideas, as they have hitherto most improperly done, must give us rather genuine copies, *fac-similes* (*copies figuratives*) of the ancient manuscripts themselves, as also the places in the writings of the ancients which speak of music, whether professedly [*ex professo*] or incidentally, together with a careful mentioning of any various readings; true copies of the ancient draughts; and all this with circumstantially explanatory descriptions, with a definite statement of the place where the originals, the reprints, copies, and fac-similes, delivered, are to be found, &c. Only in this way, by placing the materials of investigation before our eyes,—only in this way, could there be any *hope* of ultimately obtaining any light on a subject, of which, if we would but acknowledge the truth, we thus far know nothing, how much-soever we may be in the habi able to construe these otherwise than they have done, seems to be a clear proof that their interpretation is entirely incorrect, and hence that they have not yet succeeded in understanding the Greek notation. In this position of the affair, in consequence of which our writers and artists differ from each other so widely in their views and representations of the Greek keys, while upon the whole subject in general, they are anything but agreed, I will,

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of taking pains always at least to show some learning in relation to [*in puncto*] the keys of the ancients and of demeaning ourselves as if we had fully drank into the spirit of the ancient unutterable music of the priests of On, and had heard the mummy of the beautiful Asenath, the consort of the virtuous Joseph, sing. (See Fink's excellent work—"*The first Migration of the most Ancient Musical Art, as an Introduction to the History of Music*" ["*Erste Wandering der ältesten Tonkunst als Vorgeschichte der Musik*"]—a work which, without any predecessors of its own species, for the first time makes very rich developements in relation to the origin of the art, together with philosophical and musical intimations in a historical point of view. Comp. Cäcilia XIV Bd.)

But I must not conceal the fact from my readers, that there is, after all, one writer who, in spite of the uncertainty of our knowledge in the department of the ancient music thus far, has no hesitation in writing, with the utmost positiveness, a formal and detailed system upon the music of the Greeks. This is a M. BARON VON DRIEBERG, the author of quite a readable treatise, entitled—"*The Practical Music of the Greeks*" ["*Die practische Musik der Griechen*"]—who, especially in pp. 101—104, has treated me with great severity, because I ventured to participate in the incredulity of the many above-mentioned writers, and to make an open avowal of this fact, in my *preface to* DR. STÖPEL'S *History of Modern Music* [*Geschichte der Modernen Musik.*] In order not to confine my readers exclusively to my own views and those of all the musical authors above named, but to make them acquainted also with the grounds and *proofs* for the opposite opinions, I give, below, a literal insertion of the particular passage of *Von Drieberg* above alluded to, in which, for reasons unknown to me, he makes his demonstration against me. He speaks as follows:

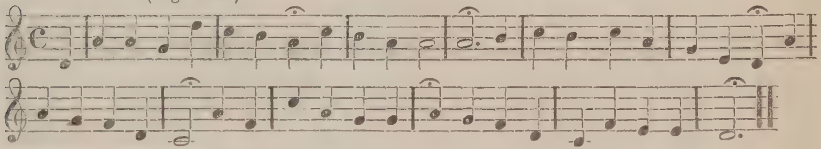
"By the knowledge of the fundamental principles and rules of an art, we can furnish ourselves with an idea of the practice of the same. Thus, how the Greek music sounded, may be ascertained, though the spirit which animated it admits of being only conjectured. Mr. Weber, however, disputes the former, and that, too, as we have read above, because there are no notes of a thousands-of-years-duration which still continue to sound and by which we can hear with our own ears how, for instance, a Greek—catgut sounded. This truly appears to be an impossibility, but Mr. Weber takes the matter in hand and gives us a recipe to show how we must study the Greek music in order to solve that thousands-of-years-problem. That we have in nowise misconstrued this Mr. Weber, so learned '*in point of* [*in punto*] the ancient music,' is proved by his similes of persons born deaf and of the sheep as a Greek language-master, &c. A refutation, *in this case*, would be superfluous. Mr. Weber's assuming the possibility that the music of the Greeks may have been something entirely different from the modern, is not consistent. For, he will admit, that both harmony, i. e. all the relations of sounds to *space*, and rhythm, i. e. all the relations of sounds to *time*, depend upon the unalterable laws of nature, and that this was known to the Greeks. Since, therefore, the union of harmony and rhythm is music, it must be impossible that the music of the Greeks should have been anything entirely different from that of the moderns. But possibly, after all, Mr. Weber even denies the existence of unalterable natural laws in music and thinks it may all rest upon mere conventional agreement, in like manner as, say, the rules of cricketing do. If such is the case, we must endeavor to inform him. The celebrated William Jones says: 'After I had long endeavored to find out the difference of the Indian scale from our own, I requested a German musician of much capacity, an Indian lute-player, who played a written popular song on the loves of Crisna and Rudha, to accompany it with the violin. The German virtuoso assured me that the scale was perfectly like our own. I more recently learned, also, from Mr. Shore, that if a tone is given to an Indian singer from the piano-forte, and he adjusts his voice to the same tone, [takes the same pitch,] the Indian ascending series of seven notes has a large or major third, just as ours has.' Wonderful! The same scale of sounds is used alike in India and in Darmstadt, and yet, in this case, any conventional agreement is out of the question. Had Mr. Jones been more of a musician, he would doubtless have traced out the cause. But the cause truly is *the symphony of sounds*. For, since the symphony not only determines, in the most exact manner, the position of the seven dynamic sounds of the fundamental system, but also the position of the five chromatic sounds, and since the Greeks tuned their instruments likewise by the symphony, as do also the Indians instead of assuming the air of knowing more than either I myself or anybody else actually does know, rather openly renounce all pretension of telling my readers definitely what was the nature of the music, and especially the keys of the ancient Greeks, and how, if at all, they really differed from our own; I will, on the contrary, limit myself to the simple task of presenting, as truly and intelligibly as possible, those ideas of the Greek keys which are usually entertained by the musically educated of the present day;—a task which, after all, is not entirely of the easiest character, since this subject is found, in our theories, pre-eminently enveloped in learned obscurity and mystifying erudition.

§ 581.

The musically educated tell us, though with incomparably more of learned unintelligibleness than I may here repeat, the following things:

The nations which lived thousands of years before us, had, not like ourselves, merely major and minor keys, but six, or, in a manner, twelve, if not even more, essentially different keys or scales. These, originally derived from the Egyptians and Israelites, and afterwards introduced into Greece, obtained in this latter country, just according to the provinces in which the one or the other of them became particularly used, the appellations of *Doric* key, *Phrygian* key, *Lydian* key, &c. From Greece they were imported into Rome, and thence passed into the music of the oldest christian churches, which was originally all written in these keys. In these same ancient christian melodies, they find, moreover, very clear traces of the excellence of those ancient keys, and a sublimity, a power, and a dignity, which, in our present pitiful major and minor keys, are totally unattainable. Figs. 1098—1105, pp. 796—810 and below, contain some melodies of this description, which are acknowledged to be pre-eminently genuine:

(Fig. 1102.)



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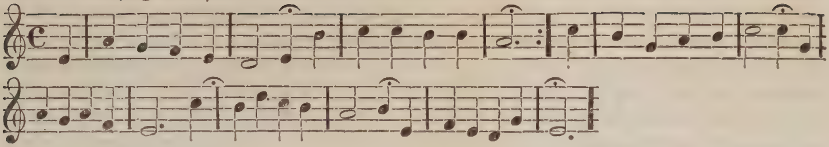
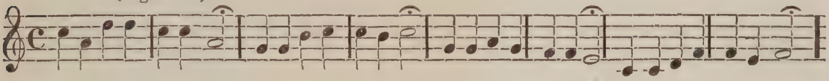
and the people of Darmstadt; *it follows*, as a matter of course, that the spaces of sounds, the system, and the keys of the Greeks could not have been, in the diatonic genus, different from those of the moderns. The assertion of Mr. Weber, that we know nothing of the Greek music, would thus, therefore, prove to be untrue, even if no account of the matter had come down to us from ancient times; it is, consequently, the more groundless, inasmuch as we still possess towards twenty musical works of the ancient writers. But when Mr. Weber affirms, in his preface, that" [begging your pardon, I have said no such thing —G. W.] "all which those writers have said in relation to their music is unintelligible, contradictory, erroneous, untrue, contrary to nature, and replete with lies, we will let it pass without notice until he assures us that he has read at least a single one of them."—"The expression *symphony* is employed by the Greeks in two different ways, first, they understand by it the entirely perfect blending of two sounds of different pitch; then, secondly, they also denominate the interval whose sounds thus blend, a symphony, while they call the sounds themselves symphonic sounds. An entirely perfect blending takes place whenever two different objects so unite with each other that the one is not distinguishable from the other, and the mixture,—the blended compound,—appears to the senses like a simple. Hence, there is not only a symphony of sounds, but also a symphony of colors, *a symphony of tastes*"! . . . . And so he goes on,—and, occasionally, still more violently, against myself. Closely in the neighborhood of this, (pp. 95 and 96,) he compares the overture to *Don Juan* to the lowest species of the clattering music employed in country festivities, and calls it an "*unheard-of cacophony*," (comp. § 465,) and, on p. 94, he deals in a similar manner with *Sebastian Bach*. Aye, very well! Such pleasures, to such gentlemen, one can very cheerfully concede.

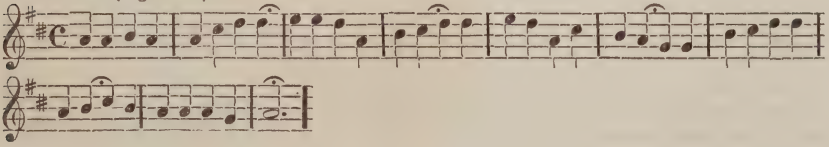
(Fig. 1103.)



(Fig. 1104.)



(Fig. 1105.)



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§ 582.

The different Greek scales, according to the received ideas on that subject, were as follows:

(1.) One which sounded like our major scale, in which, accordingly, the large and small degrees were distributed as they are in our major scales.

For example, c d e f g a b c̄, &c.

or

d e f♯ g a b c̄♯ d̄, &c.

and thus in this key, just as in our present major scale, the step from the 1st to the 2d tone was large,
2d " " 3d " " large,
3d " " 4th " " small,
4th " " 5th " " large,
5th " " 6th " " large,
6th " " 7th " " large,
7th " " 8th [1st] " small.

This is called *the Ionic key, modus jonius.*

(2.) Another key was called *the Doric, modus dorius:* in this, the step
from the 1st tone to the 2d was large,
2d " " 3d " small,
3d " " 4th " large,
5th " " 6th " large,
6th " " 7th " small,
7th " " 8th [1st] large;—

for instance, as follows:

d e f g a b c̄ d̄, &c.

or

e f♯ g a b c̄ d̄ ē, &c.

Accordingly, the Doric scale was like our minor scale from the first degree to the fifth, but from that point onward was different, namely the step from the fifth tone to the sixth was large, from the sixth to the seventh small, and from the seventh to the octave large;—or more briefly expressed, it was like a major scale commenced on the second degree.

(3.) Again, another key, called the *Phrygian*, *modus phrygius*, exhibited the following form:

e f g a b c̄ d̄ ē
Small, large, large, large, small, large, large.

or:

c d^b e^b f g a^b b^b c̄ . . . . &c.

This scale is, accordingly, like our major scale, if the latter be commenced on the third degree.

(4.) The *Lydian* Key, *modus lydius*, was like our major scale begun on the fourth degree, e. g. f g a b c̄ d̄ ē f̄ . . . . .

or

c d e f♯ g a b c̄ . . . . .

&c.—

(5.) The *Mixo-Lydian* Key, *modus mixolydius*, was like our major scale commenced on the fifth degree, e. g.

g a b c̄ d̄ ē f̄ ḡ . . . .

or

c d e f g a b^b c̄ . . . .

&c.—

(6.) The *Æolic* Key, *modus æolius*, as e. g.

a b c̄ d̄ ē f̄ ḡ ā . . . . .

or

c d e♭ f g a♭ b♭ c̄ . . . . .

&c.—

(7.) According to Vogler, the *Mixo-phrygian* Key, *modus mixophrygius*, as

b c̄ d̄ ē f̄ ḡ ā b̄ . . . . .

or

c d♭ e♭ f g♭ a♭ b♭ c̄ . . . . .

&c.—

Now, in order to know in what key a Greek melody is written, one must know that the last note of the melody is always to be regarded as the tonic, as the first degree of the scale. Hence, just according as all the different tones occurring in a melody, when they are all presented in a regularly arranged series, form a series of tones in which the large and small steps are distributed as they are in the Ionic key, or as they are in the Doric key, &c., the melody is said to be in the Ionic key, or in the Doric key, &c. The melody in fig. 1102, p. 809, for example, terminates with the tone d; this tone, therefore, is, in Greek, to be regarded as the tonic of the piece. Now one has only to consider what sort of a series the other tones occurring in this melody will make with the tone d. If one arranges all the tones which present themselves in this piece, into a series, and considers the tone d as the first one of that series, a series of tones is produced which is like the major scale of *C* commenced on its second degree; and thus it is perceived that the said melody is *Doric*.—In a similar way, the melody in fig.

1103, p. 810, is found to be *Phrygian;* for, if the tones of which it consists are arranged into a series, and the reckoning is commenced with e as the tone with which the piece closes, the resulting series of tones is found to be the same as that of the major scale of *C* commenced on the third tone e.—Fig. 1104, p. 810, is like the scale of *C* commenced on the fourth tone f, and hence is *Lydian,*—and fig. 1105, p. 810, is the same as the series in *D*-major commenced on a, (or, which is the same thing, it is like *C*-major begun on the tone g,) and thus is *Mixolydian* (though transposed;—and in the same manner one will recognize an *Aeolic*, a *Mixophrygian*, and an *Ionian* melody.

In this case a still farther distinction is to be made, as to whether the tones of which a melody consists, lie chiefly within the compass from the principal tone to its octave,—or more between the fifth tone and its octave. In the first case, the melody is named *authentic;* in the other, *plagal*, and the prefix ὑπὸ (*hypo*,) is also applied to the name of the key. For example, the tones of fig. 1102, p. 809, in which the tone d is the principal tone, lie chiefly and in by far the largest proportion between $\bar{d}$ and $\bar{\bar{d}}$, and thus between the principal tone and its octave; and hence the melody is *authentico-Doric.*—In like manner the Phrygian melody in fig. 1103, p. 810, is *authentic*, because it keeps itself chiefly between $\bar{c}$ and $\bar{\bar{c}}$.—On the contrary, the melody in fig. 1104, p. 810, whose principal tone is f, consists of tones which lie, not between $\bar{f}$ and $\bar{\bar{f}}$, but altogether between $\bar{c}$ and $\bar{\bar{c}}$; accordingly, it is *plago-Lydian*, or *hypo-Lydian.*—So also is fig. 1105, p. 810, *plago-mixo-Lydian*, or *hypo-mixo-Lydian.*—In the same way, one will ascertain what is a hypo-Ionian, a hypo-Doric, a hypo-Phrygic, a hypo-Aeolic, or a hypo-mixo-Phrygic melody.

Moreover, when the tones of which the melody consists lie within the compass from the under-fifth of the tonic note to the upper fourth, the name of the key receives the prefix ὑπερ (*hyper*—, *over*,) and hence the *hyper*-Doric key, the *hyper*-Aeolic key, &c.

§ 583.

Such, at least according to the testimony of the greatest part of our writers, are the so called Greek keys [modes;] though some other authors, again, give an entirely different description of them. See *Forkel's* History of Music, Vol. I [I. Bd.] §§ 99—177. Thus, e. g. the *Ionic key* is called also the *Iastic key*, *modus jasticus*,—the *hypo-mixo-Lydian*, also the *hyper-Iastic modus hyperjasticus*,—the *hypo-Aeolic* also the *hyper-Doric*, *modus hyperdorius*, &c.;—and so likewise, in relation to all more specific limitations of these varieties, in general, there still obviously remains much that is unsetled and indefinite.

§ 584.

The first reflection that occurs to every one, on passing through a description of the so-called Greek keys and scales, is, that they are not at all, fundamentally, what we at the present day denominate *keys* and *scales.*—A *key* consists in the natural mutual alliance of a certain number of harmonies which all relate to a principal harmony, around which, as their common centre, they all revolve, as do the members of one family around its head; and we apply the term *scale* to the entire series of tones of which the harmonies consist which belong to the family of one tonic harmony—to one key; whereas, a Greek scale is nothing else than the tones which occur in a given melody; the former is the result of the analysis of the fundamental harmonies, while the latter is the result of the analysis of a melody.

§ 585.

But as it respects the much-celebrated, *astonishing, and unapproachable excellence and superiority of these keys* over our major and minor keys, it will be found, if we consult our own sense of hearing, that such pieces of music as those hitherto referred to, certainly sound rather strangely, to say the least, and, in fact, the matter is scarcely too strongly expressed by the above-mentioned *Eximeno*, where (p. 357) he exclaims in relation to the specimens of the Greek hymns now under consideration: "*Le canzoni de' Selvaggj di Canadà hanno la modulazione più vaga di quei Inni.*" "*The songs of the Canadian wilds have a more agreeable modulation than these hymns.*"—And if the songs of the Greeks really sounded as our learned men have here given them to us, an unlearned person, one who had not yet learned any better, might easily take them to be the productions of an age when the musical art was yet in its cradle and was then making its first crude attempts—attempts which might perhaps satisfy, please, and, with their national susceptibilities to emotion and excitement, even animate the feelings of a people totally uncultivated in music — (a people among whom, for example, the music directors armed their feet with iron soles, in order to be able to stamp out the time sufficiently loud, and both hands, moreover, with oyster-shells or hollow cymbals, so as to smite them together in chime with the measure, —among whom, too, the trumpet virtuosos very commonly rent their cheeks by their efforts, or ruptured blood-vessels, while a flute-player actually blew himself to death in a solo,—and so on.) For, who knows what an impression even the rudest music might make upon us, if we were accustomed to nothing better?

On the other hand, highly and profoundly educated musical antiquarians, and partly also learned and eminent composers of our own time, assure us, that if our ears cannot appreciate the excellence of such melodies, the cause is to be found exclusively in their own vitiated tastes and perverted habits, resulting from our miserable modern major and minor keys. The Greeks, as also the beloved ancients in general, were truly quite a different people from us mere boys, and that which animated them in their noble age must necessarily still be of pre-eminent worth, and is indeed but by far too sublime for our profane ears.

I will only acknowledge, that I belong to the class of the unlearned and unlearnable, who have not yet been able to adopt the blind faith in the glory and superiority of *such* music, over all that is called music at the present day. Moreover, I here design to engage in no controversy on this subject; and so much the less, since *Forkel** has so illustrated it by examples, that scarcely anything more remains to be said. We will only, in few words, freely and impartially consider the truth which *Forkel* has verified from *historical* resources, a little more minutely in an *artistic* point of view,—we will subject ourselves to no constraint, we will not allow our sense of hearing to be brought into captivity to the faith, so as to compel ourselves, in spite of our ears, to regard pieces of music like those in the above-quoted hymns and church melodies, as agreeable, yes, glorious and excellent, and even unapproachable, but we will have the courage to confess, that, as they here stand, they sound to us disagreebly and unmusically.

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* a. a. O. und besonders § 174 flgg.

I say, *as they here stand*, namely, as sung without a harmonic accompaniment, as they were originally intended to be sung, and would be sung by their authors; and thus without any additional ingredient from our present system of music. It must not, therefore, be objected to our view, that such melodies do in fact sound most admirably and cease entirely to produce the slightest unpleasant effect, when they are furnished with a finely-wrought harmonic accompaniment and are played on the organ, say by a *Vogler* or a *Bach*, as, for example, in fig. 1099, p. 797,—or perhaps, after being thus elaborately improved from the resources of modern art, are performed by a good choir of singers; for, as every such melody ceases to be Greek music, the moment it is thus interwoven into the combinations of modern harmony, so nothing more is necessary for the confirmation of the opinion above expressed, than merely the remark, that, while it is the harmony alone that makes such a piece of music agreeable, this harmony is an element wholly foreign to the Greek music, and, by its accession to the latter, a piece of so-called Greek music ceases to be ancient music at all.

For, with all due respect for distinguished learned men and eminent composers, we must be allowed to say, that it sounds very strangely to hear them assert that they accompanied these melodies with harmonies in the Greek manner, when it is a matter of doubt to scarcely any one, that the Greeks had no knowledge of that which we call harmony, and hence, of course, did not accompany such melodies with harmony at all.*

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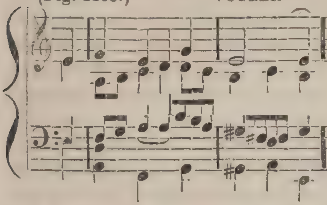
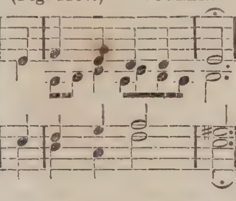
* To say the least, everything that is left us of the music of that time, (figs. 1112—1115, pp. 801–803,) is only one-voiced composition. But what if the ancients, perhaps, after all, had harmonic and polyphonic music? What if the above-mentioned figures 1112—1115, pp. 801–803, were, perhaps, only secondary and subordinate voices, and by no means the proper melody?—Let one conceive to himself, for once, that some thousands of years after the present period nothing else should remain of the music of our time, than, say, the Alto voice of some chorus in *Don Juan;* and a learned man of that remote age should then take this Alto voice, this—so fortunately-preserved precious document, and exhibit it as a specimen of the music of our time, and should teach his cotemporaries: "Thus sounded a piece of a certain opera called *Don Juan.*" In order to make the scandal complete, let us conceive to ourselves, that such learned man should know nothing about our clef: what sort of stuff would he present from this source? I must not be told, that the latter assumption does not apply, inasmuch as we are acquainted with the Greek notation. We are acquainted with it indeed, but *how?*—in such a manner that no two understand or read it alike; as we have seen in the examples several times quoted. But still more! Who will tell us how much or how little the Greek himself, in singing from this notation, actually had, as a clearly settled matter of fact, to do with it? Indeed, we are assured, e. g. from *Vogler's* Choralsystem, that neither sharps nor flats (♯ nor ♭) are at all employed in the music of Greece proper even at the present day, but that, instead of this, it is tacitly understood that the singer himself will supply these chromatic alterations wherever they are required, and thus, for example, in a piece of music in *D*-major, will uniformly sing f♯, though merely f is actually written. "I have," says Vogler, [schreibt Vogler am augf. O. S. 45,] "in Greece proper, and also in the old cities on the Adriatic Sea, heard church music which was written in the Greek keys, where the whole choir, without any written guides before them, would, in certain places, supply sharps. . . . . The Discant, or the Alto, &c., introduced a sharp, wherever it was required by the cadence, and they did this so harmoniously, that, although at least four persons were assigned to each voice, I could never hear an equivocal tone. I caused the score and the fully written voices to be produced before me, but I never found a sharp, and when I expressed to them my surprise at this, they replied that the feeling of the necessity here and there to raise a tone, had become a second

And if one carefully inquires, wherein this "in the Greek manner" consists, and thoroughly investigates the harmonic elaborations of such melodies by the most universally acknowledged acquaintants with the ancient keys, *Sebastian Bach, Vogler*, and others, it all at last comes to the simple fact that such a piece of music is always, if possible, commenced with the three-fold chord on the tone which constitutes the last tone of the melody, and is, if possible, closed with the same three-fold harmony; and thus, for example, the melody in fig. 1102, p. 809, is closed as if it were in *D*-major or *d*-minor, as in fig. 1098 *i* or *k*, p. 796,—and fig. 1103, p. 810, as if it were in *E*-major, as in figs. 1106—1108,

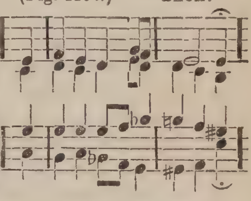
(Fig. 1106.) VOGLER



(Fig. 1107.) VOGLER.

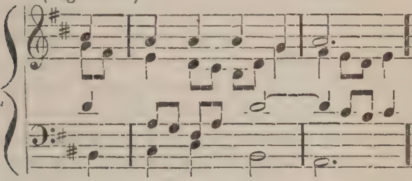


(Fig. 1108.) BACH.

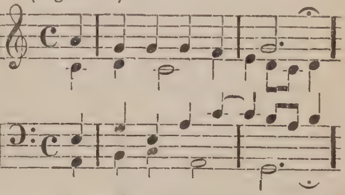


and so also the melody in fig. 1105, p. 810, is obviously to be commenced and ended with the 𝔄-chord, as in figs. 1110 and 1111;

(Fig. 1110.) VOGLER.

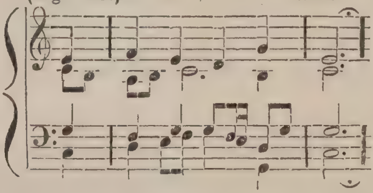


(Fig. 1111.)



(though this is not *always* the case, as appears from fig. 1099, p. 797, and fig. 1109;

(Fig. 1109.) BACH.



while, moreover, as one sees, an exclusive use, either in beginning and ending a piece, or during its entire course, is by no means made of those harmonies whose tones are contained in the Doric, Phrygic, or mixo-Lydian so-called scales.

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nature to them. Hence came the expression *modus chori*, which is still every where retained in Italy."

Who can assure us that even those ancient Greek hymns might not possibly have been sung, by virtue of a similar *modus chori*, entirely otherwise than we now read them without a *modus*? Must we not regard this as even very probable, rather than be obliged to believe, that the highly cultivated Greeks were accustomed to sing such abominable gibberish? on which point we probably do them as great injustice, as we should do the modern Greeks mentioned by Vogler, if we were to conclude that they uniformly sang f, and not f♯, wherever f actually stands,—which would, without doubt, sound as insipidly as does that which our learned men dish up to us as specimens of the ancient Greek hymns.

But surely no one has thought of supposing, that these melodies were harmonically accompanied *in such a manner* by the Greeks.—What sense, then, is there in applying the term Greek treatment to such an endowing of a so-called Greek melody with modern harmonies? A harmonically-treated Greek melody is nothing else than a piece of *modern* music, into whose harmonic texture the tones of a pretended Greek melody are interwoven as one of its threads, but which, as a whole, is as little ancient as would be a modern head-dress, in which there may happen to be a lock of Greek hair, a Greek head-trimming.

Moreover, this mosaic insertion, this interweaving of so wild melodies into a web of modern harmonies, is not always an entirely simple business. For, on the one hand, we have found such melodies to be in themselves not unfrequently more or less repulsive to our natural sense of hearing, and hence they are but poorly adapted to a harmonic series of the modern species, as e. g. fig. 1102, p. 809. And, therefore, in order to interweave such rough and inflexible threads into a harmonic web, one often finds it necessary to give the harmonic texture at one time this and at another time that unusual turn, and, in general, to employ a thousand different harmonic artifices, in order to make such hard and coarse fare palatable to our ears. But, on the other hand, such an expenditure of musical harmonic shifts is often resorted to, merely with a view to confer upon such a melody a less common character, and, therewith, something that can be called a Greek treatment, though the melody, in itself considered, may *not* involve anything that is positively strange or disagreeable to our ear and is only negatively defective, namely, in the want of intrinsic importance. The melody in fig. 1103, p. 810, affords us an example of this species. This melody, if allowed to be in *C*-major and to close with the 𝕮-harmony, is entirely trite and striking to no one; but an entirely foreign air is forced upon it, by making it, in order, as they term it, to give it a Greek and Phrygian treatment, terminate with the three-fold chord 𝕰, as in figs. 1105, 1107, and 1108, pp. 810—815. In like manner, Vogler, in his Choral system, teaches, that in order to treat the melody in fig. 1093, p. 795, in the Greek or choral manner, one must not accompany it as in fig. 1095, p. 795; but as in fig. 1096, p. 797, in which latter case it is Greek.

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These same oft-recurring unusual harmonic tones are, moreover, chiefly that which, in conjunction with the solemnly slow movement of choral singing, with the simplicity of the execution, with the incidentally associated religious feeling, with the pious respect for hoary antiquity, and so many other venerable accessory ideas and reminiscences,—gives to music of this species a peculiar charm and an attractive, and, as it were, mystical air of solemnity and sacredness. When, therefore, it is found, that a choral, sung from a (so-called or pretended) ancient melody, but with a harmonic accompaniment, produces an entirely peculiar and sometimes even an overpowering effect, which is not usually realized from vocal music of other descriptions, the cause, it is perceived, does not by any means lie in the independent and superior worth of the ancient melody, but, on the contrary, directly in that which is not ancient in the piece of music, namely, in the harmonic furniture and accompaniment, which obtain, in the constraint voluntarily assumed, a particularly favorable opportunity to exhibit their unusual phases, and to expose their more occult features. (Comp. § 576, figs. 1095, 1096, 1100, and 1101, pp. 795, 797, 798.)

§ 587.

It is *our* art, therefore, that makes the so-called ancient melodies palatable; it is *our* musical art which pleases in such choral elaborations. For example, such an elaborated choral melody as the one in fig. 1099, p. 797, or in fig. 1106, p. 815, is no longer a Phrygian piece of music,—this close is not a Greek or Phrygian close, but one in *E*-major, procured for this melody, by ingenious harmonic turns, though the melody was intrinsically an unfavorable one. (In the doctrine of the modulatory plan of a piece of music as a whole, particularly of the endings of pieces, §§ 303—312, we have exhibited several closes of that description, and explained them according to the principles of *our* musical art.)—Thus, all this is the work of *our* art, all this the theory of *our* music teaches us to do; and we by no means have occasion to employ peculiar Greek keys, in order to be able to decorate such melodies by harmony.—Keys, indeed, which, by this very process, become in a manner extinct. The theory of *our own* music, rather, affords us the means of harmonically accompanying any melody whatever, as well modern, as more or less unusual, whether it be Greek, or Chinese, Kampscatkian, Hottentot, and what not other cannibal melody; and hence we have as little occasion to believe in the so-called Greek keys as actual keys, as we have to entertain a similar belief in, say, a Chinese key, an Arabian key, &c., and, for this reason, we have, *in our Theory of Musical Composition*, no peculiar theory of the learnedly-obscure Greek keys to propose.*

The knowledge of these old so-called keys is truly a matter of interest *in musical history;* and it may even appear well in a practical musician to be able to converse upon so high and secret things. Indeed, one who does not attend to this subject, may easily be subjected to the misfortune of actually sometimes making a so-called genuine Greek cadence, without knowing how antiquarians name such a close in Greek; or of accidentally treating, with equal ignorance of the fact, an entire piece of music in a manner which an acquaintance with musical antiquities afterwards recognizes as genuinely Greek. (I myself, for example, positively did not, at least for the moment, entertain even a remote idea, while I was writing the melody to *Thomas Körner's* "Morning Song of the Free" ["Morgenlied der Freien,"] that, as far as to the plagal echo "*Amen,*" it would be recognized as genuinely Lydian. But let it be called Lydian or whatever else it may,—provided only it be good!)

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* One of the distinguishing excellencies of Weber's work is its freedom from those visionary dreams and idle fancies which are so characteristic of musical men, and which abound so much in nearly all other works of musical instruction. It is true, indeed, that in originating those conceptions which form the basis of a good musical composition, and in conferring upon such composition a legitimate mode of performance, imagination and feeling, those attributes which impart to musical men the peculiarly visionary habits of their mind, play an important and very useful part; but it is equally true, that in mere didactic treatises on music, in works of mere intellectual information, these attributes of mind should have as little to do as possible: here the dictates of sober common sense, and of pure, unperverted intellect, should always bear sway. On this point, Weber most decidedly excels. The cloudy mystifications of former treatises, he, to a great extent, most happily clears up; and, instead of trying to excite the astonished gaze of his readers by holding before them curious, strange, and marvellous things, he strives rather to disabuse them of all erroneous ideas, however gratifying to the fancy, and to give them that mastery of the subject which arises from accuracy and truth. Hence the admirable fitness of Weber's work to purposes of instruction; hence its great popularity with well-informed men, and the powerful agency which it has had in swaying the opinions of the musical world, since its publication. TR.

The doctrine of the ancient so-called keys, then, properly pertains to the *history of the art*, but it is not to be reckoned as an integral part of the Theery of Musical Composition; and it is pedantry to suppose, as most theorists do, that it ordinarily belongs to *decorum*, in a book of instruction on the science of musical composition, yes, in mere pitiful thorough-base schools!—Eruditionis gratia [for the sake of showing one's learning] to preach more or less about the keys of the ancient Greeks, about the Greek *genera of sounds*, as they call it,—about *Hypo* and *Mixo*, about *Proslambanomenos* and *Hypoproslambanomenos*, about *Peripate hypaton*, *Hypate hypaton*, etc. etc. etc., even if not (which is, indeed, almost to be denominated positive nonsense) to attempt to establish our theory of musical composition on the so-called Greek keys, as foundations, and to extol the Greek genera of sounds as the basis and fountain of all musical wisdom!! Very nearly the same suggestions that were made in the remark on § X in relation to harmonic acoustics, apply here also, and we should not, in general, make so great a bustle about things of which, as in the case of the Greek music, we properly know nothing, and should therewith dismiss the affectation of so much superiority and such profound erudition.

THE END.

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